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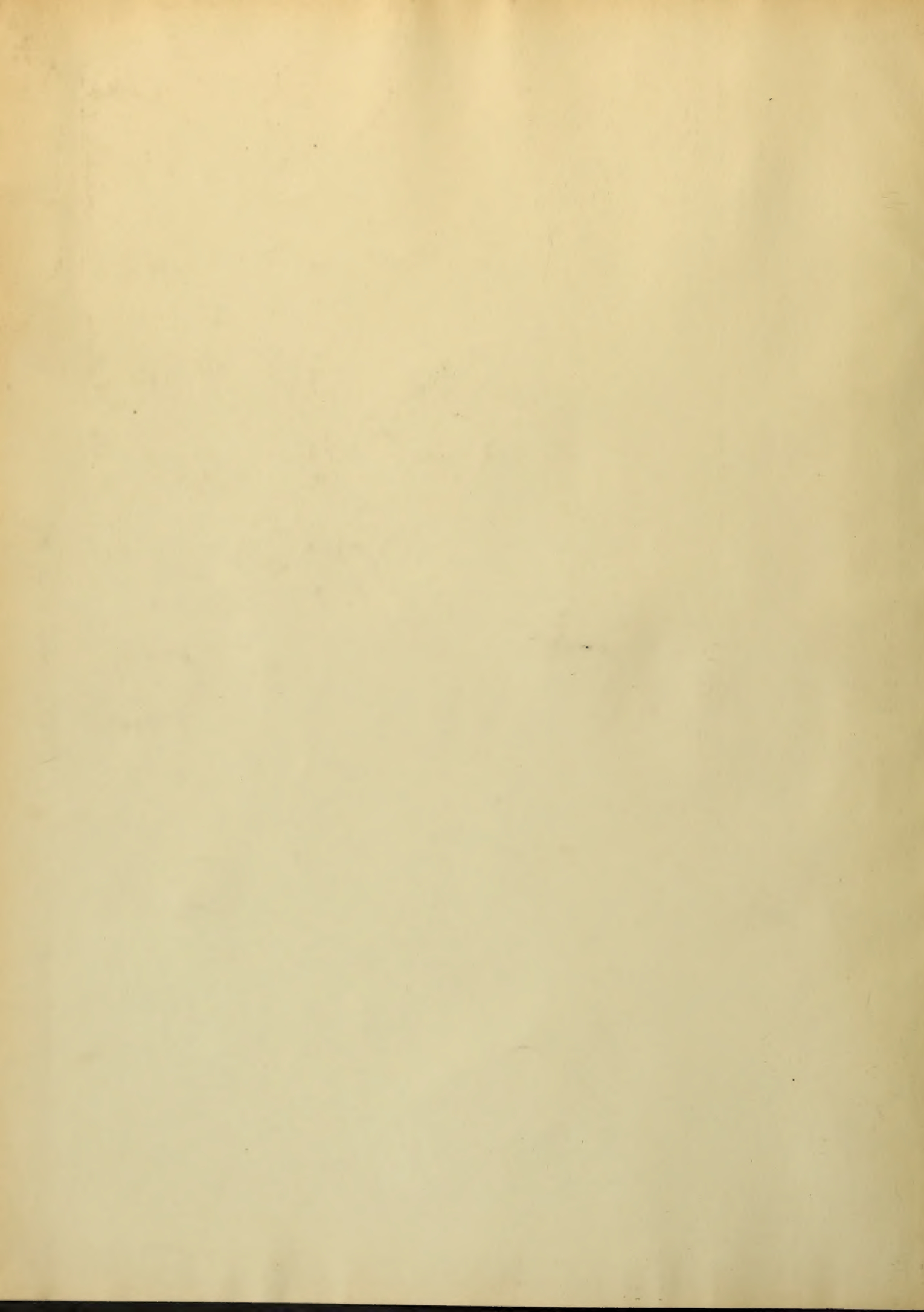
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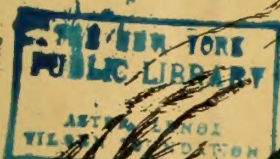


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MOVING PICTURE WORLD



Founded

by J.P. Chalmers in 1907



Goldwyn
pictures



"Goldwyn productions
come closer to per-
fection than any
motion pictures
now being made."

CLEVELAND NEWS

Copyright
1917
by the
Chalmers
Publishing
Company.

MFA
x
Moving

Chalmers Publishing Company 516 Fifth Ave. New York



Herbert Rawlinson

"He pokes a gun in my face and backs me across the room to a minister and a girl I never saw before and says:"

"COMIE THROUGH"

GEORGE BRONSON HOWARD at his incomparable best. An underworld and society drama with the *biggest twist* ever screened. Surprise at the shouting point. One absolutely certain money-getter. Publicity of every kind to match.

"The Man Without A Country"

Endorsed by the Committee on National Defense as the greatest patriotism-maker ever offered the American public. From the deathless masterpiece by Edward Everett Hale. Produced by Thanhouser.

"Pay Me"

Dorothy Phillips in a 7-reel drama of the West that grips like a Grizzly. Punch, power and pressure at their highest notch.

"The Co-Respondent"

Elaine Hammerstein and Wilfred Lucas in a \$50,000 publicity driven drama of modern newspaper life made by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

"Sirens of the Sea"

Louise Lovely, Carmel Myers and countless Venus-formed maidens in a ravishing dream of female loveliness. Glorious diving nymphs. *The Picture Magnificent.* 6 Reels. Produced by Allen Holubar.

"The Price of a Good Time"

Mildred Harris and Kenneth Harlan in the most affecting love story ever fatefully surrounded by the temptations of illicit pleasure and clothes. From "The Whim" by Marion Orth. Produced with indescribable richness of sympathy and detail by Lois Weber, *the Belasco of the Screen.* See and book at any Jewel Exchange.

JEWEL
PRODUCTIONS
INC.
1600 Broadway, New York

GEORGE K. SPOOR

announces

TAYLOR HOLMES

the star with the widest smile

in

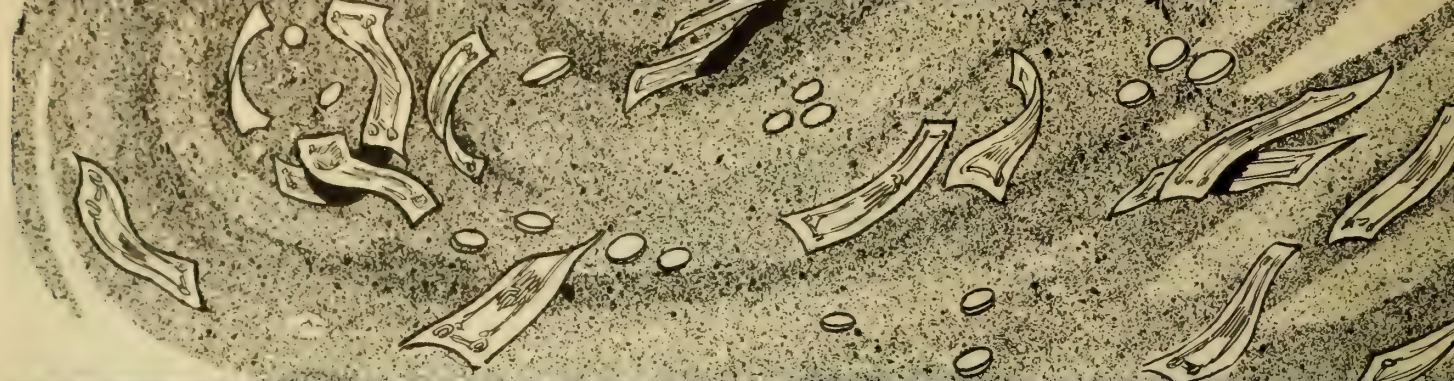
The Ultra Feature

“Uneasy Money”

Taken from the story by P. G. Wodehouse
in The Saturday Evening Post

COMING SOON!

The Tornado



The MYSTERY SHIP

BIGGEST

Money Getter of

The Season for Exhibitors—

“THE MYSTERY SHIP” is without the slightest shadow of a doubt the biggest money getter of the season for Exhibitors. If you think this is “just conversation” go to your nearest Universal Exchange and ask them to project the first episodes of “THE MYSTERY SHIP” for you on the screen—then pass your own opinion.

\$35,000.00

spent to procure a few feet of film for the first episode alone—but, ye gods—what colossal thrills in that few feet! Huge castle walls dynamited—destroying \$35,000 worth of property to give your patrons a \$35,000 thrill—biggest they have ever seen in any serial in their lives. Judge of the immensity of this serial by this tremendous wallop.

f the Serials

Have you your copy of the Big
Ad Campaign book? — — — — —

BIGGEST and finest advertising campaign book ever issued, ready for every Exhibitor. Completely filled with ideas, ready made display ads, novelties, stunts, publicity stories and helps to assist you in putting over "THE MYSTERY SHIP" for 18 straight weeks in tornado style.

MYSTERY SHIP

BEN WILSON
NEVA GERBER
Kingsley Benedict

and big Universal cast, enables you to advertise broadcast the serial with the ALL STAR CAST.

A score of distinct advantages guarantee you biggest returns you ever had.

A Real Winner!

FROM any angle you view "THE MYSTERY SHIP" you'll find that it's a real winner. Punch, power, love, romance, daring adventures, thrilling escapes, combine to give your patrons the serial with 18 weeks of wallops. **BOOK NOW**, thru any Universal Exchange.

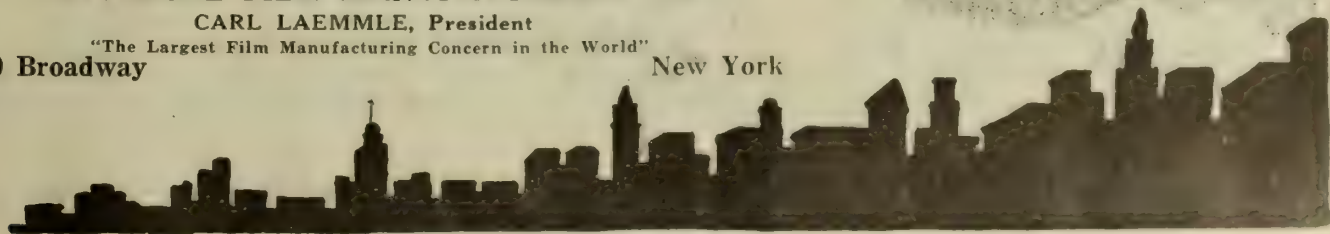
UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the World"

1600 Broadway

New York



William Stowell

in

FIGHTING MAD

What Would You Do?

IF a dissolute man whose life your medical skill had saved, robbed you of your beloved wife, then cast her off to crawl like a wounded animal to your door to die—would you take her in and care for her child, just born? WAIT! In through the door comes—the destroyer of your happiness and hers.

How would you treat him?

BEFORE you make up your mind, see William Stowell in "Fighting Mad," at your nearest Universal Exchange. See one of the biggest emotional crises ever put on the screen. See a mighty photodrama that thrills with its rush of action, while it glorifies the noblest impulses of the human breast. See "Fighting Mad." The booking will take care of itself.

Watch for these Two Butterfly Productions

LOUISE LOVELY with BETTY SCHADE

in

"THE WOLF AND HIS MATE"

Directed by
ED. LeSAINT

GRACE CUNARD

in

"HELL'S CRATER"

Directed by W. PEARSON

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway

New York



Butterfly Stars



Louise Lovely



Molly Malone



Ella Hall



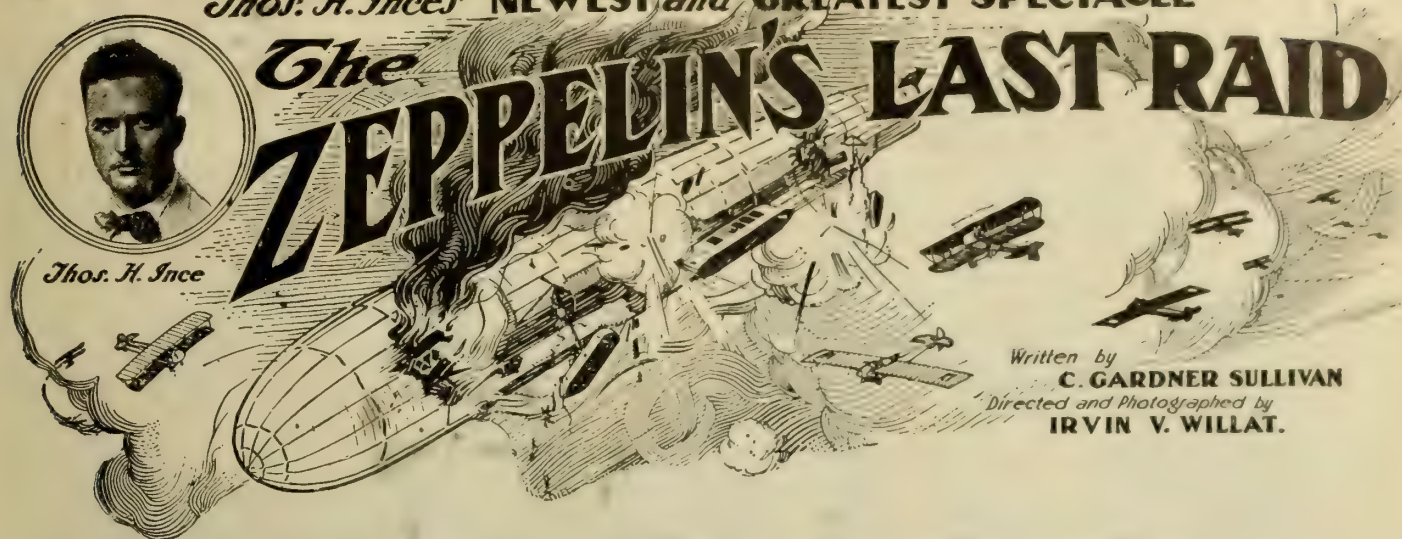
Zoe Ray

HOW THE CRITICS RAVE ABOUT

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID

Thos. H. Ince



Written by

C. GARDNER SULLIVAN

Directed and Photographed by
IRVIN V. WILLAT.

WID—"Properly handled, 'The Zeppelin's Last Raid' should get oodles of money. If you can't get real money with this, it would seem to me that you should go out and have a heart-to-heart talk with yourself and find out what's the matter."

TELEGRAPH:

"The newly organized U. S. EXHIBITORS' BOOKING CORPORATION have in 'The Zeppelin's Last Raid,' their first release, a feature that will thrill, entertain and impress all who see it, and one which the wise exhibitor will make every effort to show."

REVIEW:

"The U. S. EXHIBITORS' BOOKING CORPORATION are launching 'THE ZEPPELIN'S LAST RAID' as their initial release. SUCCESS IS SPELLED FOR THEM."

NEWS:

"It will meet every demand of the exhibitor whether he cater to a hundred a night or two thousand, and REGARDLESS OF HIS NEIGHBORHOOD."

WORLD:

"For the FIRST TIME the workings of a German dirigible are shown on the screen, and the DETAILS OF A RAID upon a DEFENSELESS VILLAGE REPRODUCED,"

MIRROR:

"All in all, 'THE ZEPPELIN'S LAST RAID' again demonstrates the skill and artistic sense of THOS. H. INCE as a director and producer of big pictures."

NEW YORK TRIBUNE:

"NOTHING AT ALL LIKE IT HAS EVER BEEN SEEN ON THE SCREN."

U.S. EXHIBITORS' BOOKING CORPORATION

EXECUTIVES: Frank G. Hall—William Oldknow

Top o' the Times Building, New York

NEXT

ANOTHER THOS. H. INCE SENSATION

BESSIE BARRISCALE in "THOSE WHO PAY"

OPEN BOOKING or FRANCHISES
in Order of Application

Book through the following exchanges:

HOFFMAN FOURSQUARE: NEW YORK (729 Seventh Ave.);
BUFFALO (147 W. Swan St.); PITTSBURGH (127 Fourth Ave.);
CLEVELAND (Shoane Bldg., Prospect St.); DETROIT (Joseph
Mack Bldg., Elizabeth St.); CINCINNATI (301 Princess Theatre
Bldg.); CHICAGO (297 S. Wabash Ave.); ST. LOUIS (301 Fin-
tress Theatre Bldg.); KANSAS CITY (Minneapolis Bldg.);
PORTLAND, SAN FRANCISCO (address 739 Seventh Ave., New
York, pending opening of new office)—FRANK GURSTEN, INC.,
NEW JERSEY (220 W. 42nd St., New York); GLOBE THEATRE
FILM CO., NEW ENGLAND (20 Winchester St., Boston, Mass.);
CONSOLIDATED FILM & SUPPLY COMPANY, ATLANTA
(Walsh St.); NEW ORLEANS (Gravier St.); DALLAS (Com-
merce St.).

See the 6 Star Cast in

"My Little Boy"

A BLUEBIRD Photoplay As exquisite as a breath of morn. Directed by Elsie Jane Wilson. Book through your BLUEBIRD Exchange, or BLUEBIRD Photoplays, (Inc.) 1600 Broadway, New York.



LITTLE BOY BLUE tossed on a bed of fevered pain. The long hours of anguish extended into the night. Bitter thoughts of Uncle Oliver surged through Clara's mind—that he to whom Love was a stranger should have hurt their Little Boy, whose sunny presence was the very embodiment of Love. *Clara—Ella Hall. Clara's Mother—Gretchen Lederer.*



THE pent-up resentment of years burst into a torrent of words from Fred when Uncle Oliver opposed his marriage to Clara. "I'm not afraid of you any longer," he cried, "You're going to listen to what I say. I shall marry whom I choose and when I choose; and I can make my own living." *Fred—Emory Johnston. Uncle Oliver—Winter Hall.*



OLD JOE had served the father and the grandfather of Little Boy Blue yet his heart was as young as the spirit of youth itself. And it did not make him unhappy to know that the Little Boy's noise disturbed the early morning slumbers of grouchy Uncle Oliver—in fact he enjoyed it. *Old Joe—Harry Holden. Little Boy Blue—Little Zoe Rae.*





MAE MURRAY



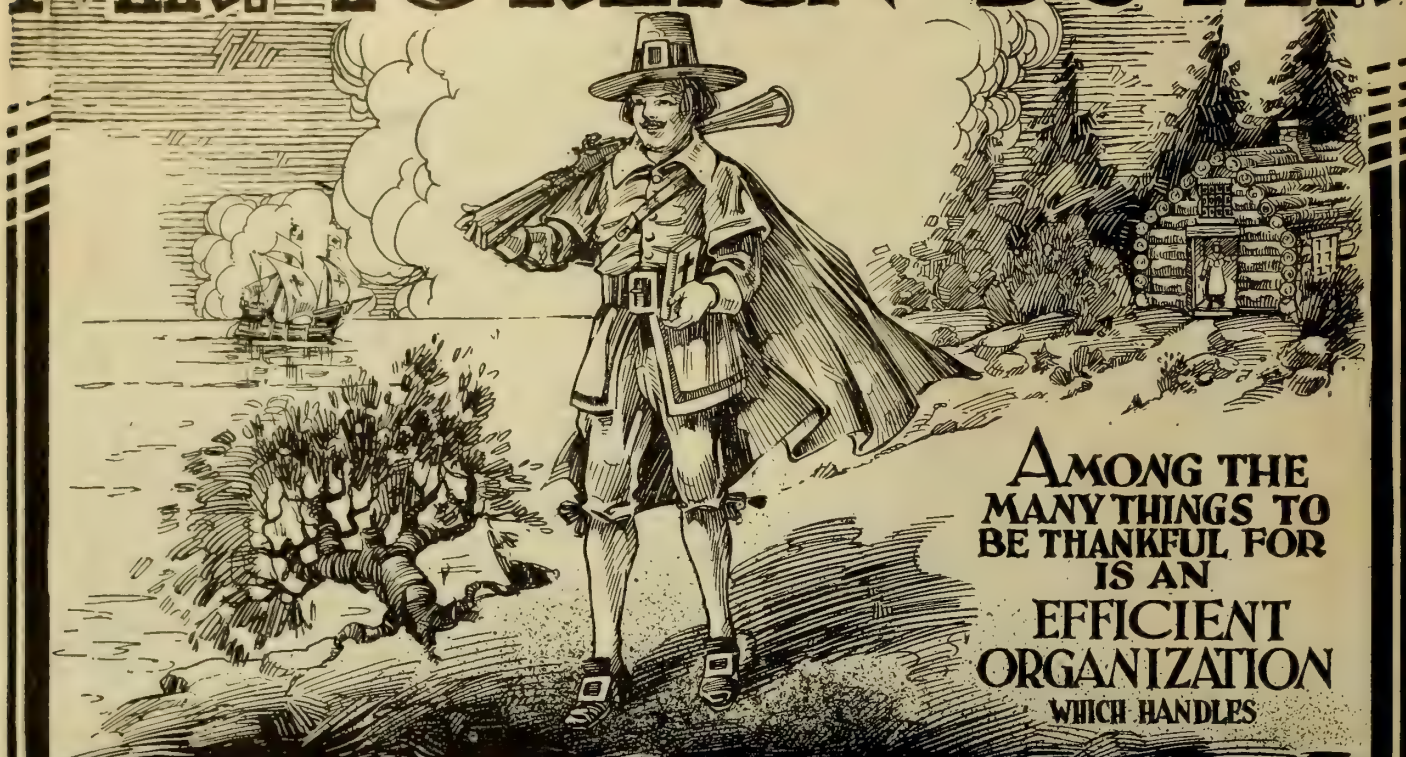
IN
"FACE VALVE"

A Super BLUEBIRD Wonder-Play
which gives great Scope to the re-
markable Versatility and unique
Personality of Broadway's Favorite
Star.

Directed by Robt. Z. Leonard

BLUEBIRD Photoplays Inc.
1800 BROADWAY NEW YORK

MR. FOREIGN BUYER



AMONG THE
MANY THINGS TO
BE THANKFUL FOR
IS AN
EFFICIENT
ORGANIZATION
WHICH HANDLES

\$UCCESSFUL PRODUCTIONS\$ FOR FOREIGN FIELDS

OUR EFFICIENCY IS AN ESTABLISHED FACT
OUR PRODUCTIONS HAVE PROVEN SUCCESSFUL
OUR CONNECTIONS EMBRACE THE ENTIRE WORLD
OUR PRODUCTIONS ARE SELECTED BY EXPERTS,
YOUR REQUIREMENTS ARE KNOWN BY US

WE OPERATE EVERYWHERE

→ EXCLUSIVE EXPORTERS OF SPEER CARBONS ←

INTER-OCEAN FILM

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

CORPORATION

220 W. 42ND ST.
NEW YORK CITY

Paramount-Mack Sennett Comedies "The Pullman Bride"

Thackeray is said to have discovered the title for "*Vanity Fair*" in a dream.

That was before the days of the PARAMOUNT--MACK SENNETT COMEDIES.

In fact, if anybody had ever dreamed of anything like "*The Pullman Bride*" in Thack's day, everybody in the town would have been praying for sleep.

GLORIA SWANSON is the bride and CHESTER CONKLIN mixes things up for the groom.

It's some dream all right, all right!

Paramount Pictures Corporation

FOUR FIFTY-FIVE FIFTH AVENUE FORTY-FIRST ST.

NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres.

JESSE L. LASKY, Vice-Pres.

Cecil B. DeMille, Director General



Paramount-Mack Sennett Comedies

"THE PULLMAN BRIDE"

"Here comes the bride" and "Ob, Boy"—it's some bride.

It's a fine little wedding with the groom all resplendent with that greenish expression, and the meek little bride with the exultant look and a piano mover grip on his arm.

Gosh—ain't matrimony wonderful.

And the Pullman honeymoon—that's when it really starts—Oh! merciful camouflage—the wedding party gets so mixed.

Did you ever think of all the funny things that could happen to a new bride in a Pullman car?

Of course you couldn't

But MACK SENNETT didn't miss any—in fact he invented a few new ones.

Don't miss it.



A new force at work for the exhibitors of America

Leading, as always, Famous Players-Lasky Corporation, has encouraged newspapers to go to work seriously and scientifically, to develop our great industry.

Of course, exhibitors of Paramount and Arctcraft Pictures will reap most or nearly all of the benefit of this great movement, because it is so firmly impressed in the minds of newspapers through the million dollar advertising campaign, and from actually viewing the pictures and plainly recognizing the superiority in quality—that there are only two kinds of pictures, namely, Paramount or Arctcraft Pictures—and the others.

For instance the Troy (N. Y.) Sunday Budget writes in part—

"I might call your attention to the fact that on Sunday, December 9th, we plan to put out a special theatrical and motion picture section of some 12 or 16 pages, which we will circularize from Troy, Albany, Cohoes, Watervliet, and Mechanicsville—the general idea of this section being to create sentiment for the need of amusement of our people in the midst of war times. The section will contain strong editorial argument, specially written articles by well-known men generally and locally, on the subject of amusement. The fact that there are very few legitimate theatres in this territory will make the section chiefly devoted to motion picture theatres."

We have literally hundreds of letters of this kind and in an early issue of the "Morning Telegraph" where the space available for display is larger, we will print excerpts from thirty of them, selected to cover nearly every State in the Union.

Here is a permanent value—the exhibitor buys in addition to the privilege of showing the foremost stars and productions available today.

Here is immediate revenue, which the Famous Players-Lasky Corporation is turning to the thousands of theatres on whose screens the Paramount and Arctcraft productions are seen.

Pictures that are worthy of newspaper backing are the pictures your patrons want to see—and you want to show.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



Let two Exhibitors tell about Who is "Number One"?

STANLEY THEATRE
586-588-590 SEVENTH AVE.
BETWEEN 41ST AND 42ND STS
NEW YORK CITY

November 8, 1917.

Wm. L. Sherry, Pres.,
Wm. L. Sherry Feature Film Co.,
729 Seventh Ave
New York City.

Dear Mr. Sherry:

We ran the second episode of Who
is "Number One?" yesterday and I want you
to know how well pleased I am with the Serial.
We had great crowds all day and from the en-
thusiasm they showed I know they are coming
back.

Paramount is making a mighty good
start in the serial line and my only regret
is that it was impossible for me to get three
days instead of one.

Yours very truly,

STANLEY THEATRE

Leve D. Langsfeld
Manager

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N.L.

If none of these three symbols
appears after the check (number of
words) this is a day message. Other-
wise its character is indicated by the
symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N.L.

If none of these three symbols
appears after the check (number of
words) this is a day message. Other-
wise its character is indicated by the
symbol appearing after the check.

RECEIVED AT

66 KS M 60 BLUE 3 EXA

DES MOINES IOWA 118P OCT 29 1917

K C FEATURE FILM CO

VERY MUCH GRATIFIED WITH FIRST SHOWING OF PARAMOUNT SERIAL WHO IS
NUMBER ONE AT THIS THEATRE STARTING YESTERDAY PLAYED TO CAPACITY
ALL DAY OBLIGED TO TURN AWAY MANY DURING EVENING OUR METHOD OF
BRINGING OUT GREAT ADVERTISING POSSIBILITIES OF TITLE OF SERIAL
COUPLED WITH PARAMOUNT QUALITY AND PUBLICITY SHOULD ASSURE US
VERY SATISFACTORY RETURNS FOR ENTIRE PERIOD

MAJESTIC THEATRE CO

WM O HARE MGR

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

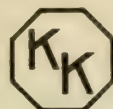


VICTOR MOORE KLEVER KOMEDIES



"Nutty Knitters"

By
Thomas J. Gray
Directed by
Chester M. De Vonde



"Capitally worked out"

"Thomas J. Gray has another of those Victor Moore comedies at the Strand this week. Each has a farce idea that is capitally worked out. Funnier than any of the highly rated comedies. And it's told quickly, thanks to Chester M. De Vonde's direction."—S. Jay Kaufman in "Round the Town," New York Globe.

Proving again that Klever Komedies are the comedies that feature a real star and are

The comedies that tell a story

Released November 19th

Open Booking All Paramount Exchanges

Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada



Paramount Pictures



Exhibitors, knowing of the remarkable success of this production in other cities, are swamping Goldwyn with bookings.

This is the picture that makes heavy public patronage *an absolute certainty*.

In every theatre it has returned a profit and won tremendous popular approval.

If temporary conditions have slackened your business "The Manx-Man" will solve your problem. It is released exclusively through

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Unless you
contract for
this product-
ion *now* you
may have to
wait for
"open dates"

THE MANX-MAN Co.
PRESENTS:

The sensational book-
ing success of the year
George Loane Tucker's
picturization of
HALL CAINE'S
greatest story

THE MANX-MAN

with
Elisabeth Risdon
Henry Ainley
Fred Groves

"The picture
that makes
you prouder
than ever of
being an
American."

IRA M. LOWRY
PRESENTS:

FOR THE FREEDOM OF THE WORLD

by
CAPT. EDWIN
BOWER
HESSER

Playing to capacity business and turn-away at every performance wherever booked.

A huge, timely patriotic production that makes the blood thrill; a keyed-to-the-minute panorama of human courage.

The biggest screen drama of the World War.

"For the Freedom of the World" can be booked only through Goldwyn. To reap the largest exhibitor profits write or telegraph *at once* for prices and "open dates."

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Marie Dressler Comedies



Another Marie Dressler Comedy of Laughter and Thrills

DECEMBER 9 is the release date for this famous comedienne's second appearance in her new series of uproarious screen entertainments.

Exhibitors throughout America are stimulating their programs and attracting new patronage by booking this Marie Dressler series of two-reel comedies.

Dressler Producing Corporation
presents:

MARIE DRESSLER IN "FIRED"

These popular comedies are released on the open booking plan and can be booked only through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City



**"THEY SIMPLY GO
WILD OVER HIM"**

"I must tell you how my
patrons like LUKE."

They simply go wild
over him especially the
two reel comedies.

I think 'Luke's lively
Life' was the most satis-
factory film of any kind
I ever ran in this house."

E.R. STEELE, PROP'R,

STAR THEATRE, OWENSVILLE, IND.

We receive scores of let-
ters like this on the two
reel **LONESOME LUKE**
and the one reel

ROLIN COMEDIES
in each of which
HAROLD LLOYD

is starred. No exhibitor
is giving his audience
the best in comedy
until he shows Harold
Lloyd ~ ~ ~ ~ ~



Pathé

DORIS KENYON

without doubt one of the most beautiful girls of stage and screen

is the star of "*The HIDDEN HAND*." With her are such sterling players as Sheldon Lewis, who in Pathé serials has set a new standard for screen "heavies," Arline Pretty, and Mahlon Hamilton....



If you are one of the great majority of successful exhibitors you have made much money with Pathé serials. You know they are built for your audiences. You owe it to yourself to look into "*The HIDDEN HAND*." Ask the nearest Pathé exchange to screen for you several episodes. You'll want it!

Released November 25th



A scientific criminal of extraordinary attainments and utter malevolence, a beautiful American girl who through accident of birth is involved in the political strife of a great empire and thus has powerful and unscrupulous enemies, here are the elements of a fascinating and thrilling serial.

Pathé

The HIDDEN HAND



You remember the constant and endless charm of "The Exploits of Elaine" with its new type of scientific criminal. Arthur B. Reeve wrote it. Now with the aid of Charles A. Logue he has put those thrills into "*The* HIDDEN HAND."



The SEVEN PEARLS

WITH
MOLLIE KING
AND
CREIGHTON HALE

Produced by ASTRA

Directed by Donald Mackenzie

Written by Chas. W. Goddard

Pathé



After all is said and done Pathé
Serials day in and day out bring
more people into the picture theaters
than any pictures made

BOOK "The SEVEN PEARLS" -
and you'll see the reason why.



Here come
the proofs

Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1917 NOV 8 AM 1 00
172 FIFTH AVE. N.Y.

RECEIVED AT
2FH TT
204 NL
4 EX
PATERSON NJ NOV 7 1917
71 W 23 ST NY
MR H JANS CR NJ METRO FILM CORPN.
436
DRAFT 258 ONE OF THE GREATEST PRODUCTION EVER RUN IN MY
THEATRE EVERY AMERICAN SHOULD SEE THIS PICTURE
US PHOTO PLAY THEATRE
PATERSON NJ P ADAMS
1213A
NOV 8

MABEL
TALIAFERRO
is the star.



Ye TOWNE GOSSIP
 (REG. U.S. PAT. OFF.)
 BY K.C.B.

MR. AND Mrs. Sidney Drew.
 SOMEWHERE IN New York.
 DEAR FOLKS.
 I'VE NEVER met you.
 AND ON my paths.
 ABOUT NEW York.
 I'VE NEVER seen you.
 BUT SOMEHOW.
 I HAVE a feeling.
 THAT WE'RE friends.
 AND THAT some day.
 WE'LL JUST sit down.
 AND START right in.
 WITHOUT ANY preliminaries.
 OR ANYTHING.
 AND JUST be friends.
 AND WE probably won't.
 BUT ALWAYS.
 THERE'LL BE that feeling.
 AND I'LL know about it.
 AND SO will you.
 BECAUSE IT must be
 THAT WHEN folks
 GIVE SO much pleasure.
 OF A clean.
 AND HEALTHY.
 AND WHOLESOME sort
 AS YOU give.
 THAT IN return.
 THERE MUST come back.
 A CONSCIOUSNESS.
 OF THE friends you make.
 AND FOR months.
 I'VE WANTED to tell you.
 THAT WHENEVER it happens.
 I SEE your pictures.
 IN A picture house.
 I COME away.
 WITH A desire.
 TO SIT right down
 AND WRITE you.
 AND TELL you.

JUST HOW much.
 A LOT of folks.
 AND THEIR wives.
 WOULD LIKE you to know.
 THAT IN that part.
 OF THEIR hearts.
 THAT THEY keep for the folks.
 WHO BRING them joy.
 THERE'S MRS. Drew
 AND MR. Drew.
 AND I'VE wanted to tell you.
 THAT THOSE of us.
 WHO HAVE children
 ARE NEVER ashamed.
 TO LET the kids.
 LOOK INTO that part.
 OF OUR hearts.
 AND SEE you there.
 AND THOSE are the things.
 THAT I'VE wanted to say.
 AND THIS morning.
 WHEN SOME poor man
 WITHOUT A soul
 ASKS YOU.
 HOW MUCH it cost.
 TO GET in here.
 THE WAY you have.
 JUST TELL him.
 THAT ALL it cost.
 WAS A cleanly mind.
 AND ITS use.
 IN THE things you do.

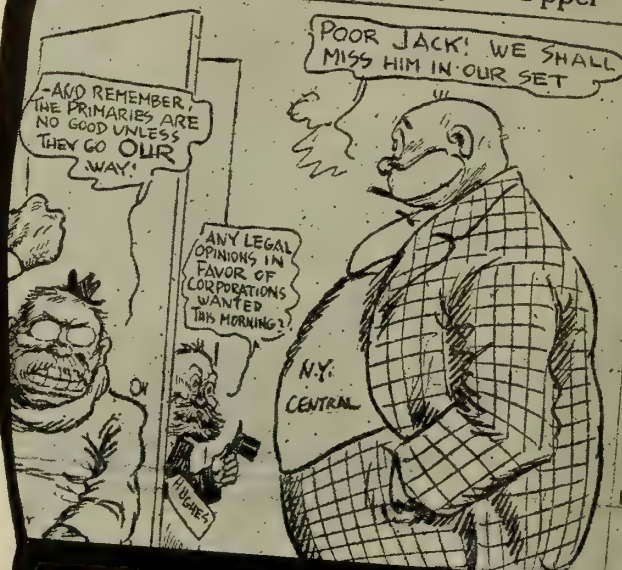


I THANK you.

**MITCHEL
 ORIZE VOTE**

EDUCATION—NO. 3

By F. Oppen



Strong-Arm
Silverman,
Hired to
Plotters So
lings Came
quarters and

An unsolicited
 tribute from
 the famous
K . C . B.
 in the
**New York
 American.**



RELEASED
NOVEMBER
26th



by
METRO

Maxwell Karger
Production Manager

METRO PICTURES CORPORATION Presents
The greatest personality in the history
of American Amusements.

ETHEL BARRYMORE

in **THE ETERNAL MOTHER**

Adopted from Frank McCall's great novel "Red Horse Hill"
by Mary Murillo and directed by Frank Reicher.

METRO PICTURES CORPORATION

1476 BROADWAY

NEW YORK



To Ascher Brothers of Chicago.
Gentlemen:

We thank you for opening your new, beautiful Adelphi Theatre with Emily Stevens in "OUTWITTED".

We thank you for having opened your Lane Court Theatre with Emily Stevens in "THE WAGER".

We thank you for having opened your Metropolitan Theatre with Ethel Barrymore in "THE WHITE RAVEN".

We now suggest that you prepare another new theatre and begin its career with the greatest production in which appears the greatest character of the year. *This character is JUNE.*

Yours very truly,

METRO Pictures Corporation,
by the President.

P.S. Your habit of opening your new theatres with METRO Pictures is gratifying. It indicates confidence in METRO Pictures - WATCH METRO



TRIANGLE

"FOR VALOUR"

with

Winifred Allen

Supervised by Allan Dwan



The story of a Joan of to-day—a martyr to Humanity's holy cause. Here's a chance to feature a big patriotic "Allies" day at your theatre.

Released November 25



TRIANGLE

"THE REGENERATES"

with

Alma Rubens

and

Walt Whitman

Released November 25



The blue blood of aristocracy turns yellow when not mixed with the red blood of democracy. Here's a play with a message that will linger with your audience.



TRIANGLE

Keystone Comedy

"WON BY A FOWL"

with

Claire Anderson, Peggy Pearce

and

Fritz Schade

Released November 25



It's some predicament to crawl into a baking oven and find a sputtering bomb for a boon companion. Here's a smile all the while.



TRIANGLE

THE GOOD ONES NEVER DIE

Book the Fairbanks and Hart Reissues



Exhibitors that are running the Fairbanks and Hart re-issues report that they are going over in wonderful shape and are proving big money-getters.

This is your opportunity to run big stars in their best productions at reasonable prices.

Don't delay. Wire or write the nearest TRIANGLE exchange for prices.

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*The most beautiful stars on the screen
Also the most popular man
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*Fox Specials have taken the
country by storm*

BECAUSE the stars are best
the stories are best
the productions are best

*Any Exhibitor who contracts
Fox features secures a mint
of gold*

FOX FILM CORPORATION

WILLIAM FOX

SANTA CLAUS
INTENDED
THIS PICTURE



"THE BABES

WITH FRANCIS CARPENTER AND VIRGINIA LEE CORBIN

AS A
CHRISTMAS
PRESENT
FOR THE
WORLD



"THE BABES

PRESENTS



BOOK
NOW

IN THE WOODS

STAGED BY C. M. AND S. A. FRANKLIN

SEE IT
AT ANY
FOX BRANCH
AND GIVE
YOUR PATRONS
A MERRY
HOLIDAY



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JANE ~ ~ ~ LEE
KATHERINE

Trouble

A SPARKLING



Screen's best
juvenile
comediennes
Exhibitors' best
money getters
Public's best
liked young'uns

READY DEC.

9th

THIS is a William
you must see it
FOX FILM CORP

ALL GROWN-UPS BUT THE
Fox BABY GRANDS *as*
makers
COMEDY - DRAMA

You'll laugh, cry
and laugh again

Appeals to humans
of all ages

Box office tonic
that never fails

READY DEC.

9th



Fox Standard Picture
before you can book it
CORPORATION ~ New York

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A CONTRACT FOR FOX FEATURES IS

WILLIAM FOX
presents

JUNE CAPRICE
The Sunshine Maid
in

UNKNOWN 274

Story by George Scarborough

Staged by Harry Millarde



A girl who rises from an orphanage to be the wife of a millionaire. Guided by fate through traps and temptations, her career takes her into Broadway's gay life with "The Golden Kid"

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FEATURES

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52 a year

DEFINITE ENTRANCE TO PROSPERITY



Thrills for the Eager
Throbs for the Sentimental
Love for the Lovers
Coin for the Exhibitors.

*We wish you could read our mail from the
enthusiastic exhibitors who have contracted
for*

FOX SPECIAL FEATURES

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STANDARD PICTURES

*The greatest money
making picture
Bara ever made*

WILLIAM FOX
presents
THEDA BARA
in

The ROSE of
BLOOD

*By Richard Ordynski
Staged by J. Gordon Edwards*

A great 1918
vampire role
with Theda Bara
at the acme of
her vamping.

Released now
on the open
market as an
individual
attraction.

*Present crisis in Russia
excitingly depicted.*

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SELECT PICTURES
CORPORATION
presents

ALICE BRADY

in
"HER SILENT
SACRIFICE"

Directed by Edward José.
Scenario by Eve Unsell, from the play "The Red
Mouse" by Henry J. W. Dam.

The love that dares all, and wins
all—this is the theme of Miss
Brady's first Select Picture.





The Photoplay of the Hour:
"OVER THERE"

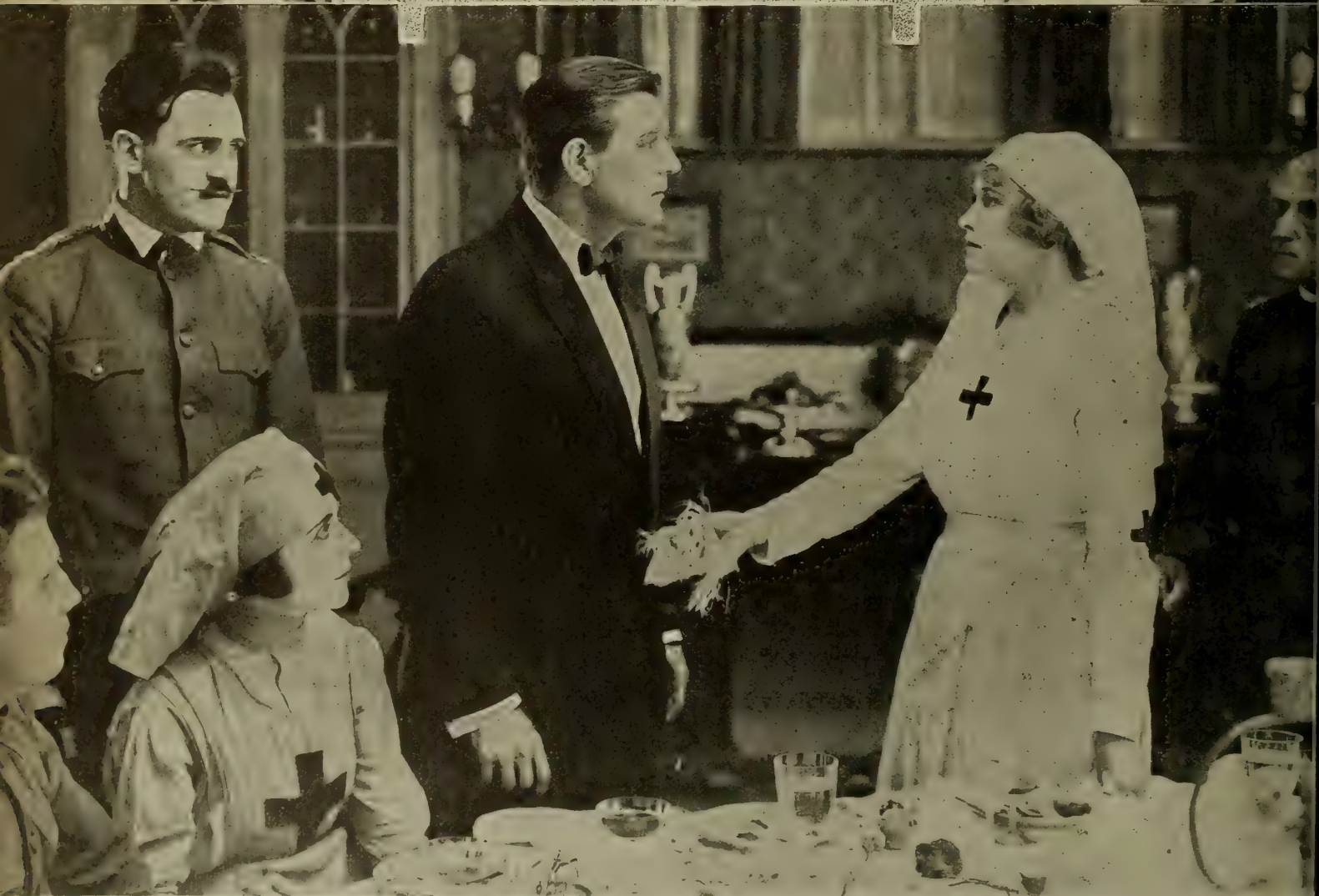
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Produced by Charles Richman Pictures Corporation

with

CHARLES RICHMAN
and
ANNA Q. NILSSON

"It will, without a doubt, provide
the exhibitor with a strong box-
office attraction."

—*Exhibitor's Trade Review.*



SELZNICK  PICTURES

LEWIS J. SELZNICK

presents

RITA JOLIVET

The International Star

In

"LEST WE FORGET"

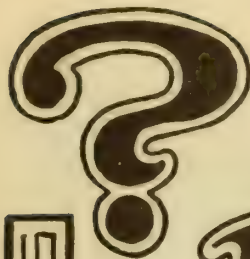
Scenario and Direction by Leonce Perret
Produced by Rita Jolivet Film Corporation.

More than a photoplay — a supreme screen romance, and the greatest spectacle ever filmed!



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SELECT PICTURES CORPORATION



THE GOVERNMENT HAS DECREED THAT
EXCHANGEMEN
MUST
KNIT

THEIR BROWS IN PERPLEXITY AT THE SCARCITY OF GOOD COMEDIES
WITH THE INCREASED OVERHEAD ---DECREASE OF MIRTH-
MAKING CONSISTENTLY FUNNY FEATURES---RESTRICTED
DISTRIBUTION OF OTHER BRANDS EXCHANGEMEN HAVE BECOME

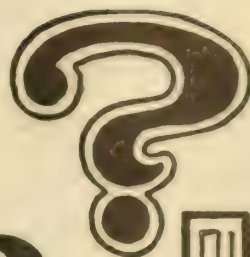
SWEATERS

WHEN ASKED BY EXHIBITORS "WHAT GOOD COMEDY CAN
YOU GIVE ME TO-DAY?" WHAT A TREMENDOUS RELIEF
IT WOULD BE WERE YOU ABLE TO SAY TO YOUR LIST OF EXHIBITORS
"THIS WEEK WE CAN GIVE YOU A TWO-REEL COMEDY
OF THE HILARIOUS KIND THAT CREATES LAUGHS WITH THE

MUFFLERS

WIDE OPEN
REAL DYED-IN-THE-WOOL SHOUT PROVOKING COMEDIES CONCEIVED ALONG
ORIGINAL LINES WITH NEW PLOTS, SITUATIONS, CLIMAXES AND FEATURING
THE MOST UNUSUAL ACROBATIC COMEDIAN THE SCREEN HAS EVER KNOWN
YOU CAN NOW APPEAL TO THE GREAT AND GROWING COMEDY LOVING

ARMY OF AMERICA



COMEDIES ARE COMEDIES ONLY WHEN THEY

PYRAMID

THE LAUGHS. PILE THEM ONE UPON ANOTHER

WE HAVE FOUR COMEDIES COMPLETE. THE FIRST TO REACH THE MARKET WILL CREATE MORE COMMENT THAN THE KAISER'S LATEST MISTAKE

BECAUSE OF THE GROWING DEMAND FOR COMEDIES AND THE FACT THAT WE ARE TERRIBLY BUSY ORIGINATING OTHER MIRTHSOME PRODUCTIONS AND BECAUSE WE *ARE* SO BUSY WE MUST ASK YOU TO COMMUNICATE WITH US AS SUGGESTED BELOW. WE WILL NOT HAVE TIME TO ANSWER THE HUNDREDS OF LETTERS WHICH MUST NECESSARILY FOLLOW AN ANNOUNCEMENT SO IMPORTANT-- WE WILL AVOID WASTING THE ENERGY WE REQUIRE TO CONTINUE THE GOOD WORK SHOWN IN THE FOUR COMPLETED COMEDIES NOW ON HAND BY RECEIVING ALL MAIL AT THE ADDRESS GIVEN AT THE BOTTOM OF THIS PAGE.

POLICY

ONE TWO REEL COMEDY
EVERY TWO WEEKS.

TERRITORIAL FRANCHISE
PLANS TO GOVERN
THE SALES.

ABSOLUTELY NOVEL PLOTS,
IDEAS AND CLIMAXES.

TO BACK THE PRODUCTIONS
WITH THE GREATEST AND
MOST HUMOROUS CAMPAIGN
OF EXPLOITATION EVER CONCEIVED.

WATCH FOR THE SEMI-MONTHLY TICKLE

PERPLEXED EXCHANGEMEN ADDRESS
BOX 10001 MOVING PICTURE WORLD

IF YOUR LETTER IS NOT ANSWERED WITHIN ONE WEEK----
YOU WILL KNOW YOUR TERRITORY HAS BEEN DISPOSED OF.

PLEASE MAIL ME THE "TICKLER" WITH
DETAILS OF BOOKING ARRANGEMENTS
NAME _____
THEATRE _____
CITY _____
STATE _____

An Advertisement
by
W. W. Hodkinson

THE OLDEST CONCERN IN THE BUSINESS

The hundreds of friends who have written and telegraphed congratulations on the organization of the "new" W. W. Hodkinson Corporation suggest this thought to me.

This company is not new. It is ten years old: It is the oldest concern with a continuous history of ONE CONSISTENT POLICY and one fairly consistent head that the trade has seen or seems likely to see.

Only in corporate form are we new. Our ideals and our policies are as old as my experience in the business.

I have talked with exhibitors for ten years, and I number by thousands those who believe in me and in my understanding and sympathy with their problems.

For the others, I set down here the exhibitor experience which followed the four big steps listed last week. The records will bear out every statement I make.

In 1907, in Ogden, Utah, my exhibitor rivals followed me with programs running a full week—and made more money.

In San Francisco in 1911, the tri-weekly change, with non-conflict, uniform age, scheduled films, bettered the service of the big houses and saved the lives of the little ones.

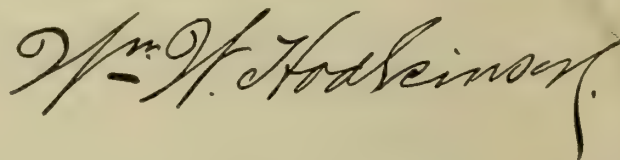
The "Progressive" exchange system of 1913 built the Pacific Coast into the greatest motion picture territory in the world for exhibitors as well as producers.

During my presidency of Paramount, the feature picture was definitely established as the solid basis of the business, and my policy of exhibitor protection and a dependable program put literally thousands of exhibitors into Dun and Bradstreet with ratings into the millions.

Not one of my plans has been a rehash of the old—nor are my plans of today like, in detail, anything that I have ever offered before. But each has been grounded on the same eternal principles of fairness, co-operation and inter-dependence. Each grew with the business, each was adapted to and looked beyond the crisis of the moment.

Today, again, my plan faces and looks beyond the present crisis. It does more than that. In the past progress has been made in opposition to the elements which ruled the business and to the elements which surrounded me.

Today, in full control of my organization, free to select the greatest pictures and distribute them in a way worth while, I have also eliminated all the elements which could possibly obstruct me. Today you are dealing alone with



Bookings for the first two Paralta Plays are now being made: "A MAN'S MAN," with Mr. J. Warren Kerrigan, and "MADAM WHO?" with Miss Bessie Barriscale. Write the home office about your town.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

— IN —

"A Man's Man"

Screen version by
THOMAS G. GERAGHTY

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL



Clune's Auditorium in Los Angeles seats 3,000.

"A Man's Man" was shown there and packed them in four times a day for a full week.

Clune's Auditorium has played the biggest, from "The Birth of a Nation" to "Intolerance."

But it remained for "A Man's Man" to break the Saturday night house record of attendance in Clune's Auditorium in Los Angeles.

How many seats in *your* theatre?

It isn't enough!

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE

Telephone Murray Hill 2123

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PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors

ROBERT T. KANE, Vice-Pres
HERMAN KATZ, Treas

NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY

W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale

— IN —

“Madam Who?”

Screen Version

MONTE M. KATTERJOHN

Written by

HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Third Paralta Play

Henry B. Walthall

— IN —

“His Robe of Honor”

Screen Version

JULIAN L. LAMOTHE

Written by

ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

ROBERT BRUNTON, Manager of Productions.

DISTRIBUTED BY

W. W. HODKINSON CORPORATION

Mutual Film Corporation, *Presents*

Edna Goodrich *in* "American Maid"

In five acts. Directed by Albert Capellani.
Released the week of Nov. 26th.

Check up for yourself the box-office value of this picture. The star—Edna Goodrich, known the world over as a beauty and one of America's foremost actresses. The director—Albert Capellani, a man whose work is known to photoplay fans everywhere. The story—an intense heart-interest drama brimming over with patriotism. Add up these factors and you'll realize that "American Maid" is a picture you can't afford to overlook. The big houses are booking it for long runs.

Other Edna Goodrich features available at Mutual Exchanges include "Reputation," "Queen X" and "A Daughter of Maryland."

MUTUAL FILM CORPORATION

John R. Freuler, President
Exchanges Everywhere



Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, INC., *Presents*

MARY MILES MINTER

in
**"THE MATE OF
THE SALLY ANN"**

A comedy-drama in five acts. By Henry
Albert Phillips. Directed by Henry King.
Released the week of November 26th.

Mary Miles Minter, the idol
of hundreds of thousands of
picture-goers, never had a
more fitting vehicle. Dock
the "Sally Ann" in your the-
atre and "pipe" all hands on
deck. This and other Minter
features can be booked at
any Mutual Exchange.

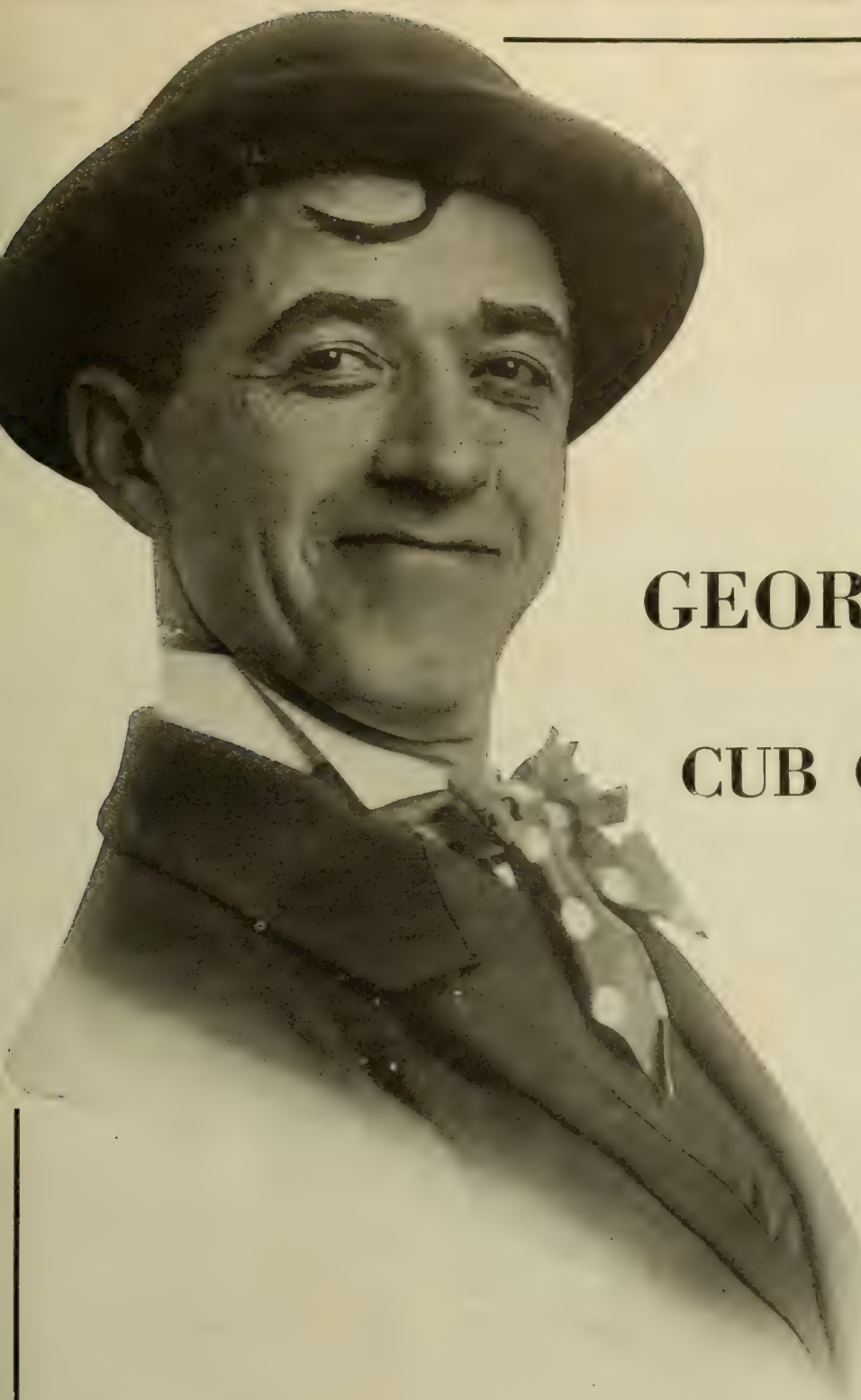
Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, *President*

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*

OTHER MINTER SUCCESSES Available at Mutual Exchanges

"Peggy Leads The Way"
"Her Country's Call"
"Charity Castle"
"Melissa of the Hills"
"Periwinkle"
"Annie-For-Spite"
"Environment"
"The Gentle Intruder"
"The Innocence of Lizette"
"A Dream or Two Ago"
"Faith"
"Dulcie's Adventure"
"Youth's Endearing Charm"





GEORGE OVEY
IN
CUB COMEDIES

**JERRY'S
BOARDING
HOUSE**

—Released
December 13th

JERRY'S DOUBLE CROSS—Released December 20th

JERRY'S BEST FRIEND—Released December 27th

Book through any exchange of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative
D. W. RUSSELL
729 Seventh Avenue, New York City

Studios and Offices
Los Angeles, Cal.

Is there a
beaten path to
YOUR
box-office?

Wm. S. Hart
as the
"TWO-GUN MAN"
in
"Bill BARRETT"
6 Reels
THOS. H. INCE PRODUCTION



EXHIBITORS:
WILLIAM S. HART
AS THE
"TWO-GUN MAN"
"THE BARGAIN"

MEANS
CAPACITY BUSINESS
BOX OFFICE PROFITS
SATISFIED PATRONS

THIS IS HIS GREATEST PRODUCTION
ASK YOUR BEST INDEPENDENT
EXCHANGE NOW FOR BOOKINGS.

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FOREIGN RIGHTS SOLD WITHIN ONE WEEK

"If I were hanged on the highest hill, I know whose love would come up to me still —"

"Oh Mother Mine"

Kipling..

Thus voiced
one of the most
telling touches of
the new six-reel

EDWARD WARREN
Production

"WEAVERS OF LIFE"



This sumptuously-produced heart story deals with the genuine love which finds that riches have no part in its true manifestation.

This production will do real business for every exhibitor.—It mingles tears and smiles to the end, when one is prepared for the delightful closing episode; for Peggy you know, doesn't marry George.

Offered to State Right Buyers through
Renowned Pictures Corporation
1600 BROADWAY, NEW YORK

Edward Warren Productions
25 West 45TH Street.... New York



"TALK TURKEY"

BILLY WEST



Direction of Arvid E. Gillstrom

"Something to be Thankful for"

KING BEE FILMS CORPORATION

LOUIS BURSTEIN
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LONGACRE BLDG., NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. NYC.





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OF RECOGNIZED MERIT IN SCREEN WORK

ARE YOU CAPABLY REPRESENTED
?

A WEEK LOST CAN NEVER BE
REGAINED.

STARS - PRINCIPALS

WE ARE NOW EQUIPPED TO CONDUCT
YOUR BUSINESS -- ACT AS THE
CONNECTING LINK BETWEEN YOU AND
DESIRABLE-PROFITABLE ENGAGEMENTS

WE INVITE AN INTERVIEW

Our Publicity Department
under corps of competent
experts supervised by Mr.
Harry L. Reichenbach.

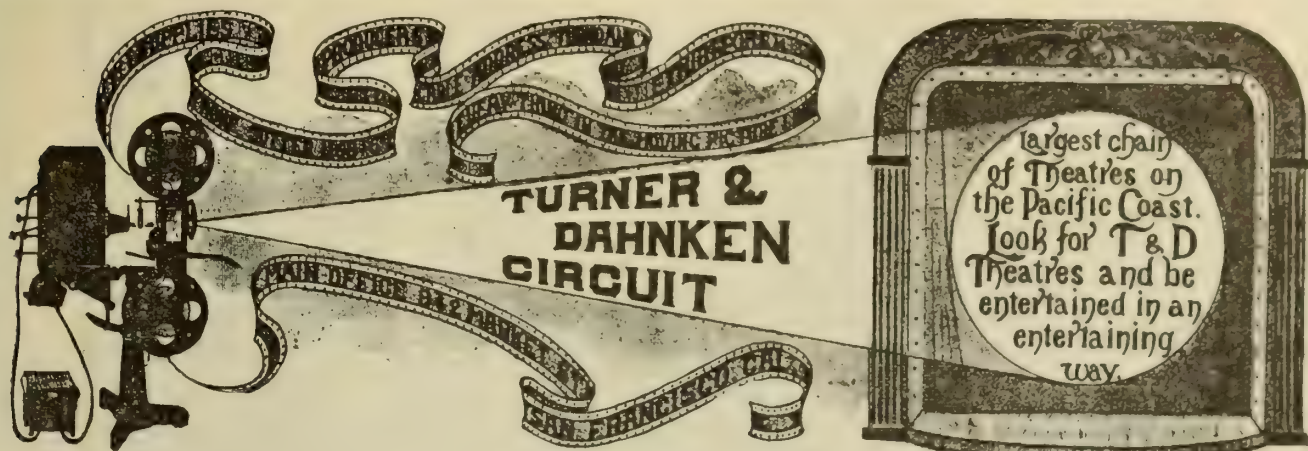
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ENTERPRISES

1604 BROADWAY NEW YORK CITY



GENERAL FILM COMPANY.



San Francisco, Cal.
Nov. 6, 1917.

PRODUCERS
OF
MOTION PICTURE
FILM

General Film Company,
277 Golden Gate Ave.,
San Francisco, Cal.

Attention of Mr. Schmidt.

Dear Sir:-

We are very pleased to confirm our verbal arrangements for the booking of the George Ade comedies and your O. Henry stories for our entire Circuit. We have been watching these releases for some time and find that they are excellent subjects.

Yours truly,

TURNER & DAHNKEN CIRCUIT.

Per

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T & D Tivoli Opera House
San Francisco Cal

New T & D Theatre
Oakland. Cal.

T & D Richmond Theatre
Richmond. Cal

T & D Theatre
San Jose. Cal.

T & D Theatre
Sacramento. Cal

T & D Theatre
Berkeley Cal

T & D Theatre
Watsonville. Cal

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The Two Imperishable Wits
of Native American Literature

“O. HENRY” and GEORGE ADE

Picturized Splendidly in Films that are
BOOKED ON THEIR MERIT

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY,



Sure-Fire!

"Sure-Fire!" The term works overtime nowadays. But when consistently applied its meaning is simple. Take "STINGAREE." The world's most ingenious plot-builder, E. W. HORNUNG, creator of "Raffles," wrote the 15 thrilling tales. They have nothing in common with the padded piffle of today. And the producer's long experience in making serials that get the money guaranteed the pictures' quality and pulling-power.

REMEMBER "STINGAREE" IS A FEATURE ATTRACTION FOR 15 WEEKS AT 2-REEL RENTAL.

One-Reel Kalem Features Now Showing

"DARE-DEVIL" GEORGE LARKIN and OLLIE KIRKBY in	HELEN GIBSON, the daughter of daring in
"The Mystery of Room 422"	"A Race to the Drawbridge"
"A Deal in Bonds" "The Sign of the Scarf"	"The Munitions Plot" "The Detective's Danger"
"The Man With the Limp"	"The Railroad Smugglers" "The Deserted Engine"

Have You Cashed in With the Latest One-Reel "HAM" COMEDIES?

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Four-color one, three and six-sheet Lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY

235 W. 23rd Street

New York City



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Published Weekly by the

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(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr. President
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(The Index to this issue is on page 1390.)

Saturday, December 1, 1917

Facts and Comments

WHAT is the motive behind the present strenuous efforts to pull manufacturer and exhibitor as far apart as possible over the question of the war tax? Is not the tax placed on the industry as a whole and does it not affect all alike? If the manufacturer of raw stock pays the tax or if the manufacturer or renter of films pays the tax or if the exhibitor pays the tax, who will pay the payer of the tax whoever he may be? Is there really any riddle when we go to the genesis of the question? We think not. Nevertheless there seems to be a nigger in the woodpile somewhere. We wonder who might be interested in dealing the film industry, manufacturer and especially exhibitor, a blow below the belt. What's your guess?

IN the midst of all the dissatisfaction regarding the war tax, there is one genuine source of satisfaction that the whole industry can have individually and collectively and which should go far toward making the burden lighter. The millions that will be raised by the Government directly through the moving picture exhibitor and manufacturer and exchangeman will be a very considerable part of the enormous fund that the United States will require for a successful prosecution of the war. Surely the safety of our country, our homes, our industries, our freedom and even life itself is worth much more than has yet been asked of us.

* * *

SEVERAL of our subscribers have called attention to the inequality that the fifteen cent tax on reel places on the small exhibitor as compared with his larger and more prosperous brother. On a daily change of reels a weekly tax of seven to ten dollars is certainly a serious drain on the small theater, but no form of taxation is wholly equable and we doubt if it can ever be made so. We believe that this part of the tax as well as that on admissions was intended to be passed along to the public. Just how this can best be done may require special consideration in different cases. The fifteen cent section can go to twenty with no increase on the war tax, giving three cents on each seat in that section to meet the tax on reels, or a section might be increased in price on Saturdays or whichever is the best day. If the public understand clearly that it is war tax, it will pay.

* * *

AGAIN, the inequality of the war tax on the smaller theater should be met to some extent by a sliding scale in rental rates to the smaller house. This is a time for co-operation in the industry and we believe the wise manufacturers and exchangemen will give more consideration than heretofore to the questions of seating capacity, the average prosperity of the people in the vicinity and the many other guides to rental rates. Every theater, heretofore successful, that is forced to close through war tax or high film rental is a distinct loss to the industry and to the nation. Vacant buildings pay no rents, do not patronize the film exchange and the supply dealer and pay no wages, war taxes or profits to anyone.

* * *

CAN the picture theater at fifteen and twenty cents compete successfully with vaudeville at a dime? That is the question that seems to be confronting downtown theaters in Portland, Ore. If film rentals have reached the point where theaters booking high class vaudeville and musical acts can profitably charge less than picture theaters, we think the time has come for fairly serious consideration of the whole question of prices.

* * *

WE are indebted to our Toronto correspondent, W. M. Gladish, for the following suggestion to theater managers: "I would send double season passes to every priest and pastor in the community served by my theater with a personal invitation to each to make good use of the privilege extended. I would show the minister of the gospel that I had nothing to hide and that the theater, in its most modern form, is not the enemy of the church, ancient or modern. I would preach the fact that there is room in this world for both the church and the theater. If the priest decried my methods on Sunday I would prepare for a big attendance the following week."

Pictures Superior to Printed Words By Louis Reeves Harrison

THE natural bonds between those who know and those who want to know are means of transferring thought, and there has long been need of some form of conveyance free from the Babel confusion of tongues—we are *all* the heirs of world-discovery. Our improvement comes through invention and discovery, but their beneficial results can be more evenly and widely enjoyed through some medium both attractive in itself and easily understood, distributed in such variety that different persons will be able to select what suits their tastes and pursuits besides learning to know themselves.

Many are the events of human existence which can be portrayed to our whole advantage, broadening our outlook by a pictured sum of human experience, and then there is the inspiration we need from what is yet unrecorded in human experience. It is in response to Bacon's famous grasp of our requirements that the story affords such satisfaction when it is the work of true genius. He maintained that the soul of man was superior to his surroundings, that it desired greatness and variety of ideals beyond what is found only in nature, and the art of the story, the drama, the picture alone can satisfy these yearnings.

So far as actual knowledge is concerned, the naturalist can more exactly duplicate what Nature provides, even to her defects, in moving pictures than in any known language. Language never has surpassed the moving picture camera in depicting what is real. It is a poor makeshift in portraying the whole system of things, of which we form a part. Our intricate and imperfect language fails utterly in attempting to convey what conforms to truth and reality in nature.

There is no attempt here to depreciate the true value of printed books, such as every man of intelligence recognizes, especially those of high literary composition and treatises which preserve in convenient form the records of past achievement. They have been our best and sweetest companions in hours of solitude, have enriched our minds and done very much that moving pictures should do in the future. No comparison of examples need be attempted—only that of the respective mediums of printed words and moving pictures themselves.

While literature and moving pictures may mask under the guise of entertainment, they have a common end in view, the increase of human intelligence. Authors, more than any other class, are inclined to sneer at this view so far as the new art is concerned, because their own involves a vast amount of intellectuality, but the frightful amount of ignorance which has plunged all the world in destructive warfare is that of common people. With intellectuality as an exclusive possession, the minds of whole nations have been poisoned until they blindly destroy one another. *Knowledge is not common enough.*

Those who put the work of their fruitful minds in books do so with a vast amount of hard intellectual labor, but they delight in pleasing their own class with clever complexities of style. This insistence on style has given birth to an idea that the medium is greater than what it is intended to convey, and it is forgotten that intellectual enjoyment of that style is confined to a comparatively few, whereas common people flock to the moving picture theaters by countless millions. It is also occasionally forgotten that there is a difference between intellectuality and actual knowledge.

Authors, editors, all men whose professional work engages the higher qualities of the mind, undoubtedly have a great capacity for knowledge, but what they actually know is quite another matter. No better illustration could be offered than their painful lack of information on the production of moving pictures. The pictured story is not *entirely* a free agent, as timely sub-titles show, but it is like a compound chemical, composed of several different ingredients in definite proportion—there is an exact proportion which an excess of any one ingredient does not improve. When these elements are not successfully combined the materials themselves are of comparatively small value.

The story may be good in itself, but it should be completely transformed for screen presentation, a prime essential which novelists and dramatists have failed to grasp as a rule, and so on along the line. Efforts to make authors understand this have been almost as heroic as their attempts to make mankind understand what they write. Very few minds have really provided the world with this knowledge, the general mass contributing nothing and grasping little that is not presented in easily assimilated form. There is an abundance of truth, however, to be distributed—only the means of conveying it have been lacking.

Common people the world over are ready, even eager, to accept all the truth and beauty that can be offered irrespective of the medium, but they have chosen that which is most direct, which avoids the interposition of complicated language and which requires the least amount of intellectual effort to grasp. They have discovered moving pictures; they have made the medium popular, and the pictures, in spite of poor examples, have aroused a new social consciousness.

No theory on the subject is involved. In spite of superior examples in the older arts of expression, the people themselves have chosen moving pictures as the superior medium. They feel themselves capable of drawing correct inferences from the experiences portrayed and they prefer to have those experiences set forth on the screen rather than described in complicated language, especially that of printed words. No author is to be blamed for adhering to a medium which has cost him years of painful effort to master, but it is a matter of simple demonstration that he will reach a much larger audience through moving pictures than through books.

Nor need it be implied that moving pictures will supplant the printed word, but, reaching the audience which most needs information, the conviction cannot be resisted that they are bound to exert the greater power in increasing knowledge and in eliminating error from the conceptions of humankind. Besides being more readily grasped, their effect is more durable. One may remember a face for years, when the name of the individual to which it belongs can be forgotten over night.

Literature will attain new dignities and new honors as the years roll on, but as long as common people seek happiness in positive forms and find it in proportion to their acquaintance with their environment, and as long as those people flock to the picture shows because they are fascinated by the new medium and the knowledge it gives them without effort on their part, there are bound to be marvelous developments in the medium itself and wondrous improvement in what it is destined to distribute. We are present at the birth of a new art. It should be given encouragement and intelligent care, not sneers.

Take Time By Forelock By Sam Spedon

CENSORSHIP again threatens to be an issue in several State legislatures this year. Three weeks ago we mentioned that Maryland is already waging a campaign for the abolition of the State censorship. Now is the time to prepare for the same issue in your State. The trouble is we do not realize what the issue really means until it comes directly home to us and knocks at our own doors as it did in New York State last year, when the Wheeler bill was before the legislature. The National Exhibitors' League is expected to look after matters of this kind, also the National Association of the Motion Picture Industry and the American Exhibitors' Association. They did it when it was within easy approach from the national headquarters, which means Illinois, New York, Indiana and nearby States. They would like to have gone further and carried their efforts to other States, but were unable to do so for lack of funds. We hope this will not be the case this year. We are not assured of such assistance. Therefore it behooves every individual State organization to be prepared to take care of the situation itself, regardless of outside aid.

Griffith and N. A. M. P. I. on Job.

We are informed that the Motion Picture Art League connected with the N. A. M. P. I., of which D. W. Griffith is president, is preparing to make a strenuous fight in opposition to "legalized" censorship and give every aid possible in presenting its arguments and reasons for insisting upon its abolishment. We understand that the National Association of the M. P. I. will reject as member anyone who disregards the laws of public morals and will expel any member of the Association who does so.

Will Help if Needed.

There are several good speakers affiliated with the industry who can be called upon if needed who will gladly lend their voice and presence in the cause of State organizations who call upon them. The MOVING PICTURE WORLD will gladly furnish literature on censorship and assist in any way it possibly can.

Delays Are Dangerous.

Do not wait until the eleventh hour to educate the public as to the meaning of "legalized" censorship. We need the public to assist us in making this fight against discriminating and unjust censorship; we must gain their interest and moral support. Do it now.

Our Bit.

To meet the emergency and call the public's attention to the industry's stand on censorship the MOVING PICTURE WORLD has prepared a series of nine slides for display on the screen, white letters on a black background. Below we give the text matter of each slide.

1. The people of this country do not want salaried politicians as censors of their amusements. Why hamper moving pictures with censorship?
2. Censorship of moving pictures places a brand on the industry that is unjust, discriminating and against the spirit of our free institutions.
3. Keep the pictures clean and keep them out of politics. We do not believe the American people want censorship. We will not show objectionable films in this theater.

4. We protest against censorship of moving pictures. The press is free; pictures should enjoy the same freedom. Americans are the best judges of their own amusements.

5. The same regulations now controlling the press are sufficient for moving pictures. Censorship is un-American and results in higher taxes.

6. Censorship places the moving picture industry and the people's amusement at the mercy of cranks and politicians. Use your influence against it!

7. The sound common sense of the American public is the only necessary censorship of moving pictures. Present laws give ample protection.

8. Present laws are sufficient to deal with objectionable pictures. Censorship is an unnecessary burden upon taxpayers. Vote against it!

9. The management of this theater desires the co-operation of its patrons in providing clean entertainment. We want no "legalized" censorship of moving pictures.

We will furnish these nine slides to anyone who desires them for one dollar, the actual cost of production and mailing. Run one or two in every program.

Thought Suggestions

BY SAM SPEDON.

"Easy With the Whip."

AN exhibitor who didn't speak from his teeth out said to some of his fellow exhibitors holding a red-hot discussion on the fifteen-cents-a-reel problem: "Go slow. Don't be rash. If we can settle this matter amicably let us do it. If we can't or won't pay this increase on films, let that settle it. I would advise waiting until we go to Washington in December and see if we get an adjustment or a definite interpretation as to whether we or the producers and distributors should pay it. Don't be drastic."

This impressed us as wise council. It would be lamentable at this time, just as the exhibitors and National Association are working on their combination expositions, to have anything occur to disrupt them. We were reminded of what took place a little over a year ago when the exhibitors and the Motion Picture Board of Trade were to hold a combined exposition at the Madison Square Garden. It does seem as if the American Exhibitors' Association manager was more than half right when he said paradoxically: "We want to co-operate with other branches of the industry. Exhibitors should be a part but separate."

In Circles.

We remember a cartoon by Nast, showing a number of politicians standing in a ring, with the words "He Did It" on the back of each man, and every one of them was pointing to the fellow next to him and the question, Who Did It? was never answered. Some people of this industry remind us of this cartoon—they are always running round in circles—doing things and never get anywhere; they talk in circles and say nothing. What we need is business equipoise and decided action, calm deliberation and exact conclusion. This need has been apparent during the war tax question. Every rumor or pretext of a rumor got everybody disturbed and running round like chickens with their heads off. The industry is short on philosophers, men who talk less and do more.

What the Public Wants By Edward Weitzel

THE public doesn't and cannot know what it wants," is the opinion of one critic of the screen. "It can only recognize, when confronted therewith, what it has been wanting, and this by some subtle instinct which it is altogether unable either to understand or to explain." But which the experienced producer knows to be drama—the only thing that can always be relied upon to hold the attention of a body of spectators. Other forms of fiction or screen entertainment may hold one portion of the spectators, but drama will fix the attention of them all. The gentleman who drops in to see a costume picture because he is acquainted with the period in which it is placed and admires the accuracy with which the setting and costuming are reproduced; the lady who "just loves the star, no matter what she plays"; the young girl to whom the moving picture is still a wonder, all themes a novelty and all forms of picture story telling a delight—these persons, combined, may constitute one-third of an average body of spectators. The rest of the men and women present can only be reached and held by real drama—a combination of direct action and gripping suspense. If these elements are employed in the right proportion it will not matter in the slightest degree the period of the play or how often the theme has been used. Drama is the common ground upon which any number of spectators will meet and have their attention chained by the story, fictitious or otherwise, unfolded before them.

Skillfully devised farces and amusingly constructed comedies will always have their admirers, but on the stage and on the screen it is the story of serious import that is the mainstay of both, providing the story reflects life at its most dramatic moments—an art that is extremely difficult to acquire and equally difficult to impart. Its cardinal principles can be summed up in these words: Don't ask a spectator to look at the incidents of the story through another's eyes; not even in moving pictures, where the descriptive portions are visualized and made to enact the scene over again. They are still something that has taken place, and the psychological effect is precisely the same as having them told by word of mouth. Whenever possible make the spectator witness the actual scene.

At the age of ten the writer saw a page from the drama of life enacted before his eyes that left an impression that has never been effaced. Standing on the main thoroughfare of a Middle Western city, he saw a murder committed that had every element of stage or screen drama. A few hours previous a young girl from a neighboring town, who had been engaged to a man about her own age and had broken off the match, was married to a much older suitor and one of far greater wealth. The unsuccessful rival learned of the wedding an hour or so after it took place and the bride and groom had started to drive to the metropolis of the state. Mounting a horse, the infuriated man started in pursuit.

The wedding party drove up to the curb within a few feet of where the writer was standing. The groom got out, helped his bride to alight and was hitching the horse, when the rejected suitor dashed up on horseback, threw himself from the animal, drew a revolver and fired a shot at his successful rival. The old man swayed backward an instant, then fell forward on his face, dead, a bullet through his heart. The woman,

who had started to enter a nearby store, turned at the sound of the shot and screamed in terror as her husband dropped and the murderer leveled his pistol at her. Just as he pulled the trigger he was seized by an officer. The shot went wide of its mark, and the assassin was choked and beaten into submission.

By this time the scene of the murder was the center of a struggling and highly wrought up mob; but above every other sound could be heard the screams of the stricken woman, as she was hurried into a carriage and driven away.

It is hardly necessary to dwell upon the effect of the tragedy on the terrified boy who had been an involuntary witness of its culmination; or to expatiate upon how much less vivid would have been the impression if he had only heard some eyewitness describe the affair, or read the account in the morning papers.

The art of the dramatist consists largely in making the spectator an eyewitness to the phases of existence which, for the want of a better term, we call the drama of life. Just as the eyes of every human being within sight or sound of those two pistol shots were drawn irresistibly toward the scene of the murder and thoughts of everything else were excluded from their minds, so can the attention of a body of spectators be seized and held, if the playwright understands how to make them eyewitnesses to the scenes of his drama—not quite as simple a matter as it appears to many aspiring and also to many diligent workers at the profession of playmaking. But it is something that the public always has wanted and always will want.

Champions

By SAM SPEDON.

THE would-be champions and defenders of the exhibitors are almost as numerous as the "drummer boys" of the Civil War. We have read and heard so much about the martyrs to the cause of the exhibitors that we believe the exhibitors themselves are beginning to take it as a joke. Every time anything out of the ordinary happens in the natural course of events some one sets up a howl and says that the producers and distributors are trying to put something over on the helpless exhibitors, who are at the mercy of every other branch of the industry.

Grandstand Play.

At the same time these "scarecrows" are making all this fuss about the exhibitors they are posing in the limelight of the producers and distributors claiming that they are the handliners and the whole show. They pit one branch against the other and when things right themselves, as they will under wise and sincere counsel, these self-same martyrs credit themselves with saving the day.

Both Ends Against the Middle.

If they get away with it and receive the applause of the exhibitors, they look for an encore. Incidentally they make a grandstand play for the approval of the "film magnates" in hope that they may be permitted to bask in the sunshine of their smiles and be favored with a seat at their board to escape the exhibitors' husks and partake of the delicacies and luxuries of the "chosen few." What

a laugh the magnates must have when they think it all over.

What Keeps Them Out.

It is not surprising that exhibitors' leagues do not include most of the big exhibitors; men who do not wish to be misguided by and associated with a lot of agitators; who are more concerned about benefiting themselves than they are anybody else or the industry.

Let Us Enlighten, Not Frighten.

We do not believe that a trade paper or anyone is called upon to champion the cause of any branch of the industry as against any other branch. We do believe that it is the duty of every one concerned in the industry to set forth the truth without exaggeration or agitation and as far as possible to right any wrongs that may exist, also to dissipate all distorted ideas that may have been roused or exist in the minds of others.

Always Two Sides.

We have said this before. If we were to advocate the exhibitors in opposition to the producers and distributors and vice versa we would agitate both and become destructive instead of constructive. We would keep the industry in about the same condition as Russia is today. We have had enough chaos and division. It is about time we got down to a safe and sane way of doing things.

Dig 'Em Up, Boys!

Uncle Sam Wants All the Optical Glass You Can Spare—Get Busy!

THE Navy Department, at Washington, D. C., is issuing an appeal to all men in the moving picture business having obsolete opera glasses, field glasses, binoculars, spy glasses and telescopes, to turn some instruments over to the Government. It is impossible for the Government to secure an adequate supply of these instruments to successfully prosecute naval operations during the war, so a call is being made throughout the country for these articles.

The Navy Department has asked the Washington bureau of the Moving Picture World to pass along the word to the movie man. So many pictures we see, say the seamen, show fine looking young fellows using binoculars as a part of the photoplay that we think perhaps there are more than enough to go around if the same young men will divide up with their Uncle Sam. "Can't they camouflage their plays to the extent of merely using the binoculars minus the lenses and send the much-needed optical glass to Washington?"

There are so many motion picture men—actors, cameramen, exchange managers, traveling salesmen, operators, exhibitors, clerks, manufacturers and who-not—now in the service that it looks as though it is up to those left behind to do their bit by offering to the Government what may become the eyes of the navy. Optical instruments are the eyes of the navy, and a ship's usefulness is only as great as the extent of its vision. These instruments are wanted for use on the newly-commissioned ships.

It is the patriotic duty of every man who can to aid the navy in this extremity. A pair of binoculars donated now may mean the saving of many lives by the spotting of a submarine menace. Won't you aid?

As the Government cannot accept property or services without compensation, one dollar will be paid for each glass accepted. It is requested that a tag bearing the name and address of the donor be attached to each offering, and the glasses sent to Hon. Franklin D. Roosevelt, Assistant Secretary of the Navy, in care of the Naval Observatory, Washington, D. C.

DIRECTORS HOLD INTERESTING MEETING.

At the regular meeting of the Motion Picture Directors' Association, held at the association rooms, 234 West Fifty-fifth street, on Tuesday evening, November 20th, the following directors were initiated: James Kirkwood, Hobart Henley, George Irving and Leonce Perrett.

As Director Allan Dwan is on the Coast, Director J. Gordon Edwardes occupied the chair.

Director Travers Vale read another of his very interesting papers.

Marion Praises Co-operation of Creel

Government Film Commissioner, on Eve of Starting Abroad, Says Official is Giving Him Every Aid Possible.

FRANK J. MARION, president of the Kalem Company, and Government film commissioner to Spain and Italy, is the first of the commissioners appointed for foreign service to depart for the scene of activities. He left Friday, November 16, for Washington, where he had a final conference with Government officials and visited his daughter at the National Cathedral School. From Washington Mr. Marion proceeded to Havana, Cuba, and from there he sails for Spain.

Mr. Marion goes on his mission as representative of the Committee on Public Information, of which George Creel is chairman, the other members being the Secretary of State, the Secretary of War and the Secretary of the Navy. Like the other commissions who have undertaken this patriotic work, Mr. Marion receives no salary.

"Although there may be an impression in the trade that the Government has placed undue restrictions upon the commissioners, I want to say that Mr. Creel has been most liberal," said Mr. Marion on leaving. "He has shown a keen appreciation of the exacting duties before me and has done everything possible to expedite my work abroad. He even went so far as to appoint me fiscal agent for the Government in the matter of expenditures which will be necessary in the work of the commission. He secured for me a special diplomatic passport, and I am indebted to him for his personal supervision of the transportation of my baggage, films and equipment, which have gone forward as diplomatic material.

"Furthermore," continued Mr. Marion, "Mr. Creel was kind enough to assure me, on behalf of the other members of the Committee on Public Information, that all of their representatives and attaches in Spain and Italy will co-operate with me in every possible manner. For the time being I expect to make my headquarters at Barcelona, Spain. While general plans have been made for the distribution and exhibition of our films, this is a matter which I must work out after I have personally investigated conditions. With the liberal financial arrangements which the Government has made and the co-operation from all quarters which has been assured me I shall have every opportunity in my mission to apply the principles which have been so successful in America."

During the past month Mr. Marion has worked at high speed in co-operation with J. E. Brulatour, the American commissioner, and his staff, headed by A. A. Kaufman, selecting educational films for the populace of Spain and Italy and entertainment subjects for the Italian soldiers.

Never in the history of the industry have educational films been so thoroughly combed, and the unprecedented acquisition marks an interesting epoch. Hundreds of films from producers in various sections of the country have been placed at the disposal of the commissioners. Industrial concerns who have had interesting motion pictures made have turned over their negatives. The spirit of enthusiastic co-operation soon reached the companies doing commercial film work and they have been working night and day, furnishing prints at cost.

The films which Mr. Marion is taking into Spain and Italy cover a wide educational field, intimate views of industries and institutions essentially American—schools, colleges, military activities, the pastimes of our people, films portraying the democratic spirit of our executives, and, withal, a remarkable assortment of pictures which proclaim to the world the independence of the individual in America and his wonderful opportunities for advancement. In short, each film fairly breathes America's message that prosperity and the joy of living are found only in true democracy.

Just before his departure Mr. Marion said he felt personally that he was in a way a representative of the moving-picture industry and that he would welcome any assistance that might be extended by any one connected with it. Furthermore, he would be glad to do for his associates any service that might lie in his power, taking into account, of course, the many demands his regular duties would make on his time.

NEW COMEDY MAN WITH CHRISTIE.

Fred Goodwins, the English comedian, whose portrayal of Gordon Jinny (the inebriate who was eternally pursued by a lavender rhinoceros) in Fairbanks' "Down to Earth" will be well remembered, has been signed up by the Christie Company to play leads opposite Billie Rhodes. "Just Kidding" is the title of the first release in which the two appear jointly.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Pettijohn Moves to Indianapolis

American Exhibitors' Association Accepts His Recommendation Also as to Passing Salaries Until July.

THE directors of the American Exhibitors' Association, at a meeting held at the headquarters in the Times Building on November 13, decided to sustain the recommendation of Charles C. Pettijohn, general manager, that the offices of the organization be removed to rooms 412-14-16-18, Indiana Trust Building, Indianapolis. Mr. Pettijohn's reasons for the recommendation were:

First—That numerous requests had been made from state organizations in the South, Middle West, Northwest and West that the headquarters be more centrally located.

Second—That the expenses of maintaining offices in Indianapolis would be less than maintaining them in New York.

Mr. Pettijohn asked the directors to be relieved of the duties of secretary of the organization in order that he might devote all of his time to the duties of general manager and contemplated legislative work, and recommended that the directors select Frank J. Rembusch of Shelbyville, Ind., to fill the vacancy. The recommendation was approved and a wire was sent to Mr. Rembusch, asking if he would accept. His acceptance was received November 14.

The directors also agreed that headquarters for the State of New York should be established at 327 Main street, Buffalo, in charge of I. M. Mosher.

The directors of the American Exhibitors' Association granted the request of the A. E. A. of Michigan that the national convention be held in Detroit July 2, 3, 5 and 6, during Detroit's Movie Week. A great time is promised every motion-picture exhibitor for July 4.

The directors also decided it should be the policy of the American Exhibitors' Association to resist the payment of the so-called "15 cents per reel war tax." A legal opinion was rendered to the effect that in case any manufacturer or exchange cancels a contract for film now in existence because the exhibitor refused to pay the manufacturer's war tax, to wit, 15 cents per reel on film, that the exhibitor has a right of action, both for damages and for breach of contract, against the person, firm or corporation canceling said exhibitor's service. And the directors recommended that each and every exhibitor refuse to pay the tax, let the exchange do the canceling and then each and every exhibitor suffering such cancelation upon said grounds shall immediately file suit against the person, firm or corpora-

tion so canceling, charging breach of contract and damages.

The directors of the American Exhibitors' Association decided to make public the present condition of the association as follows: The association has members in forty-six states, District of Columbia, Alaska, Mexico and Canada. The total membership in November 14, 1917, was 2,786. State organizations have been completed in twenty-one states and two Canadian provinces.

The total funds received by the association since its birth at the Chicago convention on July 20, 1917, amount to \$4,618. There is a balance of cash on hand of \$401.39. The debts and liabilities of the association on November 14, 1917, are none.

Upon recommendation of the general manager, approved by the directors, it was agreed to use all funds on hand and all funds coming into the hands of the organization in the future for constructive work on behalf of the motion-picture exhibitors and that no salaries shall be paid to any officers of the association until after the Detroit convention, the week of July 2, 1918.

The mailing address of the American Exhibitors' Association after November 20 will be 610 Times Building, New York, from which point all communications received will be forwarded to the general offices at Indianapolis.

The directors of the association heartily endorsed the aims and purposes of the Fosdick Commission plan of co-operation in connection with the community and welfare work on behalf of soldiers and enlisted men, and agreed to co-operate in this connection whenever called upon as far as is consistently possible. It was further resolved "that any authorized movement in connection with war welfare work in the various states be, and same is hereby endorsed, and that the members of this association be requested to co-operate whenever called upon as far as is consistently possible.

Detroit Exhibitors Active

Raise \$5,000 for Organization Purposes—Oppose Distributors' Film Tax.

AT LAST it looks as if Michigan exhibitors are to be organized into one gigantic State organization. At a recent meeting held in Detroit, at which were present such live exhibitors as S. A. Moran, Ann Arbor; W. S. McLaren, Jackson; Lipp & Cross, Battle Creek; Claude Cady, Lansing; Paul Schlossman, Muskegon; Lew Barnes, of Kalamazoo, and Charles Garfield, of Flint, it was decided to employ a paid State manager and organizer for the sole purpose of getting Michigan exhibitors more closely affiliated. These men and others pledged a total of \$5,000 to employ Ray Branch, who will travel most of the time, exhorting exhibitors to an appreciation of the great need of organization.

Mr. Branch is well known in Michigan, having been formerly with the Universal and other exchanges, the Enterprise Theater Equipment Company, and recent manager of the United Theater Equipment Corp. Mr. Branch has already started out to do his work. He will hold sectional meetings in Jackson, Battle Creek, Kalamazoo, Grand Rapids, Petoskey, Saginaw, Port Huron, Flint, and Lansing, and on Tuesday morning, November 27, there will be a grand rally at the Hotel Tuller, Detroit, all arrangements having been completed. S. A. Moran, State president, urges

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas Amusement Managers' Association at Dallas, Tex. December 10
Motion Picture Exhibitors' League of America, Washington, D. C. December 11, 12 and 13

every exhibitor in the State to become a member and to participate in the Detroit rally.

Reflect again—\$5,000 pledged to organize Michigan. Who says the Wolverine State is not progressive?—yes, and the State will be affiliated with the American Exhibitors' Association.

Detroit Exhibitors Reject Film Tax.

Detroit exhibitors are now better organized than they have ever been. The local consists of nearly 100 members, and the weekly meetings are becoming intensely interesting and important. Right now it's the film tax—not the admission tax—the latter being adjusted to the satisfaction of both exhibitors and public. As for the film tax, the Detroit exhibitors as a body have pledged themselves not to pay the tax, although unquestionably, if the tax can be proved as fair and equitable and a tax which they should pay, they will pay. But the thing they don't like is the way the tax has been handled. Without any advance notice they are being charged 15 cents per reel per day.

Another thing, they contend the Government intended the tax for the film maker and the producer—why then should they shoulder the tax on to the exhibitor? That they can make the exhibitor pay and he in turn make the public pay sounds rather good, but please remember that this fall most of the theaters did raise their prices five cents or more per seat; now they are charging the war tax, and if they pay the film tax they will have to charge still more. Can the average small theater do it? They say no. Exhibitors feel that if the film stars would just thrown off a few hundred or a few thousand dollars per week the tax would be easily taken care of. And after all it's not such bad logic. In the legitimate field, right now, the producers are planning to cut salaries of actors and actresses owing to a falling off in business. Without mentioning names, exhibitors believe that there are at least 25 film stars who could easily stand a cut of a thousand dollars per week in their salaries.

Texas Association to Meet

Convention to Be Held at Dallas on December 10—Large Attendance Expected.

TEXAS amusement managers—members of the Texas Amusement Managers' Associations—will meet in convention at Dallas, December 10. The sessions will be held at the new Jefferson Hotel, and matters developed as a result of the war tax, together with other things of interest to the profession, will be discussed.

The outlook for a large gathering is good, as many of the exhibitors have learned that if they are to exist and make money they must work together. The unorganized condition of the trade has been a standing invitation to those who would take advantage of the managers. While other business is being taxed on its profits, the amusement business is being taxed regardless of its expenses, and the result now is that many houses are going out of business. The result will be a destruction of a large part of the amusement business without the object being attained of collecting taxes. Had the tax been levied on the net profits there could have been made preparations to take care of the business and at the same time raise tax money for the Government.

The following Texas managers have recently become affiliated with the association: B. C. Bee, Gem, and John R. Hearne, Best, Palestine; N. Lewis, Electric, and Ben Meyer, Queen, Tyler; Dorbandt Brothers, Athens; J. D. Prall, Rembert, Longview; Chris Rissing, Regal, Gatesville; H. H. Keller, Queen, Mart; Wilkie Johnson, Wichita Falls; J. C. Chatmas, Marlin.

Visits to each of these places were made by Secretary R. H. Campbell.

CLEVELAND EXHIBITORS IN NEW HOME.

The Cleveland Exhibitors' League has moved its headquarters from the fourth to the second floor of the Republic building, and in celebration of the event, had a housewarming Tuesday, November 6. The new rooms are about the same size as the old ones. A large number of exhibitors turned out and there was a generally good time for all. Refreshments and smokes were passed out.

The league held a meeting at the same time and took up the matter of the 15-cent tax on films. It was resolved to invite representatives of the exchanges to confer with the exhibitors.

Another matter taken up was the action of several exhibitors paying the war tax themselves. A committee was appointed to see these exhibitors and find out what the trouble is, especially as it interfered with other exhibitors who are charging the tax to the public.

NOTICE TO MICHIGAN EXHIBITORS.

November 6, 1917.

To the Motion Picture Exhibitors of Michigan:

It will interest you to know that a number of prominent motion picture exhibitors from the leading cities in the State held an informal conference in Detroit today. They decided to take active steps at once to build up the membership of the Michigan Exhibitors' Association. To this end, those present decided upon their own responsibility to engage Mr. Ray Branch as State manager and each one present individually agreed to bear his share of the necessary expense of said manager until the next regular meeting of the Association, when the Association will undoubtedly confirm this appointment.

Mr. Branch will at once start a State-wide campaign for members of the Michigan Exhibitors' Association. This will be followed by a rousing State rally at the Hotel Tuller at 10 a. m. on Tuesday, November 27.

It is earnestly desired that every exhibitor in the State when called upon will at once unite with this association and thus assure an organization strong enough to protect the vital interests of Michigan exhibitors. Every motion picture man in the State should get behind the Michigan Exhibitors' Association, and Mr. Branch, and boost for all he is worth.

Alone you as an exhibitor must take what is offered whether it suits you or not, and pay the price whether you are able or not. United we can enforce reasonable demands and be assured of a place on the earth.

When Ray calls upon you meet him at the front gate and sign an application for membership in the association at once, and thus avoid delay so that our manager can have time to reach as many others as possible.

If he is unable to reach you before the meeting don't let that prevent your coming to the rally at the Hotel Tuller on Tuesday, November 27. You will be the loser if you are not there.

Since it will not be possible for our secretary to reach every exhibitor personally, I want to urge all those who read this letter to spread the news about this meeting among the exhibitors in his section of the State. Remember that our needs are mutual and urgent. Also that this organization owes its first duty to the protection of its members. Come in and help push and thus be sure to share in the benefits.

Respectfully,

S. A. MORAN,

President, Michigan Exhibitors' Association.

Ochs Calls Convention

Wants Exhibitors to Meet in Washington to Discuss War Tax Questions With Congress.

RECITING alleged inequalities in the recent act of Congress levying a war tax on the motion picture industry and the necessity of securing the passage of an amendment to the particular section bearing upon the tax on films and admissions, Leo A. Ochs, president of the Motion Picture Exhibitors' League of America, has called a national convention of motion picture exhibitors to be held at Washington, D. C., on December 11, 12 and 13.

President Ochs has also extended an invitation to all producers and distributors to be present.

NEW ORGANIZATION FIGHTS REEL TAX.

The Exhibitors' League of Northern California, formed a short time ago, is centering its efforts in an attempt to compel film exchanges to do away with the charge of 15 cents per reel per day that is being made by all but two concerns in the field. A boycott has been instituted against one of the leading exchanges, and others are threatened with a similar step. One member of the organization waxed so enthusiastic over the possibilities of the boycott that he suggested that all the film exchanges be boycotted at the same time.

WASHINGTON EXHIBITORS FILE PROTEST.

The Washington Theater Managers' Association met in Seattle, Wash., at their headquarters in the Central Building on November 6 to discuss the effect of the war tax on motion picture theaters of the Northwest. It was finally decided that before sending in a formal report or protest to the Government they would give the execution of the bill one month's trial.

New York Exhibitors Discuss Tax

Conference Held in New York City Indicates Indecision on Part of Theater Men.

THE rooms of the Exhibitors' League of New York, 218 West 42nd street, were crowded on Wednesday, Nov. 14th, to take part in and hear the discussion of the extra 15 cents a reel charged by the distributors. Messrs. Freeman & Price of the Triangle were there. Mr. Freeman spoke for the Triangle, and said he did not come before the exhibitors seeking cheap publicity, as was charged against a concern which withdrew from the Motion Picture Board of Trade. During his remarks he said the Triangle had yesterday tendered its resignation from the National Association of the M. P. I. The Triangle had decided to assume the tax themselves, feeling that the exhibitors were already overburdened and the Triangle thought it could afford to carry the tax better than they could. He said he would answer any questions any person present cared to ask him. He was asked if he knew whether the exhibitor or the distributor should pay the tax. In reply he said that the producer should meet it, and the exhibitors were boobs if they paid it. He qualified this answer by saying he did not wish to pass judgment on the other distributors for charging fifteen cents more if they thought they had a right to do so. The Triangle didn't think they had, and were willing to assume the tax.

Another question asked of Mr. Freeman was: "Is fifty days' showing the average life of a film?" He said he thought sixty or seventy days would be a conservative estimate.

Mr. Hudson, representing the Mutual, spoke. He said the Mutual would assume the tax, feeling that the exhibitors had enough to contend with without taking that expense over, too. That was about all he had to say. A representative of the Foursquare Co. announced that it had decided to absorb the tax.

After the distributors left, the League entered into an exhaustive discussion of the question, and the general sense of the meeting was to refuse to pay the fifteen cents, and defy cancellation of service by the distributors. Mr. Ruebens, advising counsel of the league, tried to conciliate and elucidate matters. In the midst of his explanations he was interrupted by one of the members, who asked, if he were acting for the league or the distributors.

Mr. Rueben replied he was speaking for the good of the league, and advised that the league wait until he had another interview with the distributors of the National before determining on any hasty action.

Louis F. Blumenthal said he thought the charge of fifteen cents a reel was excessive, and referred to Mr. Ochs' article published in the trade papers as a full explanation of the subject. He called attention also to Price, Waterhouse's letter showing their estimate of the war tax increase on films. He announced that there would be a convention of the industry held in Washington in December, after Congress had convened, and the tax on films would be brought to the attention of its representatives to see if some enlightenment and adjustment could be obtained.

Mr. Berman did not mince matters when he said it was all very well for the exhibitors to say they would cancel rather than pay the tax, but just as soon as they did, their competitors would sign up with the exchange and beat them to it. The trouble with you fellows is, you won't stick, and the distributors know it.

"Hold on!" one exhibitor was heard to say. "We complained when we were told that some exhibitors would continue to charge ten cents admission and not collect the tax. It does seem that the distributors are justified in kicking because some of their number do not stand with them in collecting the film tax. Don't kid yourselves, they are going to stick for the 15-cents-a-reel." It was suggested by one member that an effort should be made with the National Association to get the distributors to split the tax fifty-fifty. In answer to this, members who were present at a previous conference with the distributors, said that this proposition had been made and rejected. They also said that they asked the distributors to produce their books to prove that fifteen cents a reel was an equitable one, and this request was turned down flat. A motion was made and carried to have the committee who had appeared at the National Association to again seek an interview with the distributor and see if an equitable arrangement could be made and again request that they show their books. On the question some one said the distributors of the National Association had met and resolved by an almost unanimous vote to charge the exhibitors the fifteen-cents-a-reel tax.

The discussion of local film deliveries was taken up with a representative of the Prudential Delivery Service. The hour was so late we were obliged to leave before it was concluded.

North Carolina Makes Fight

Exchanges That Insist on Reel Tax Are Losing Business—Suits Threatened.

THE North Carolina Exhibitors' Association is putting up a determined and successful fight against the footage tax being foisted by the manufacturers, and there is not the shadow of a doubt but that exhibitors all over the State will be relieved from the burden, so concerted and unanimous has been the action of the managers in response to President Wells' order to refuse to pay this tax. Some few exchanges, notably the Universal, at Charlotte, have assumed an antagonistic attitude and are canceling service of those exhibitors who refuse to foot the footage tax, but exhibitors are suffering none from their action, as Mutual, in Atlanta, has so far been able to care for the needs of those who desire to change service. The first theater canceled by Manager E. F. Dardine, of the Universal exchange, was one of the theaters at Wilmington, owned by President Wells.

Other exchanges are assuming a somewhat indifferent attitude in the face of such stern opposition, although some small exhibitors who have been threatened with cancellations have appealed to President Wells for advice. Where these exhibitors have signed contracts for service President Wells is advising them to insist upon being served without paying the tax, and if service is canceled to enter suit against the exchange canceling. One exchange, unable to collect the tax, billed last week's shipment of films C. O. D., with the tax included. However, a wire threatening suit brought a prompt release of the C. O. D. The State Association has been approached with a proposition for compromising on a smaller tax per reel, but this was promptly refused by President Wells with the statement that North Carolina did not intend to pay a single penny of the manufacturers' tax.

ROCHESTER EXHIBITORS CONDEMN FILM TAX.

At the meeting of the Rochester Motion Picture Exhibitors' Association, Inc., held on November 7, 1917, the question of return express charges and tax of 15c. per reel on film by exchanges was gone into thoroughly and condemned.

Resolutions of protest against payment of the tax were passed, exhibitors agreeing to pay same only under protest, all present declaring their willingness to pay the taxes now imposed upon us in support of our Government, but being determined not to pay the taxes imposed upon the manufacturer, importer or producer of films.

A resolution was passed approving the action of Mutual, Triangle and Foursquare companies in shouldering the tax as intended in the law they should do, and many exhibitors declared their intention of transferring their patronage to those companies, and will do so if the other exchanges insist on this unjust charge.

W. C. HUBBARD, Secretary.

Cleveland Revenue Collector Explains

Several Questions on Admission Tax Answered—What Exhibitors Are Doing.

IN ORDER to set at rest several questions which have been argued pro and con by exhibitors of Northern Ohio, the World correspondent at Cincinnati, Ohio, secured an interview with Harry Weiss, internal revenue collector for Northeastern Ohio. His rulings and information hold good for any other districts, as the tax will be collected everywhere upon the same basis.

Mr. Weiss was asked particularly about the five-cent admission for children and said:

"In any theater where the maximum admission is more than five cents children are taxed one cent, regardless of the price. This means that if any manager has been admitting them without paying the tax, he is held responsible for the penny per ticket."

Several theaters on the west side of Cleveland had been practicing this method, and for the first week of the tax three theaters, the Dennison Square, Southern and Fairland theaters, all in the West 25th street district, were not even charging the regular tax. The Dennison Square even advertised "No Advance in Prices—We Pay Your War Tax."

Theaters on the east side of the city started charging the tax to the patrons and have stuck to this action. An effort, however, is being made to bring the houses mentioned below to adopt the same method.

Mr. Weiss was also asked about the actual collecting of the tax, and said:

"At the end of each month the exhibitor is required to fill out a blank, which we will furnish, answering the questions contained thereon as regards the number of tickets of different denominations sold. This blank goes to Washington, where an assessment is made and charged to the exhibitor, who must immediately pay the tax."

In answer to the question as to what manner of inspection will be employed, he said:

"It is absolutely necessary for every exhibitor to keep books or a record sheet of each day's business so that when an inspector from the Government calls he can easily check up the sale of tickets. If this is not done it may get him into trouble."

The inspectors will not be from the revenue collector's office, but they come from the Department of Justice or secret service, and Mr. Weiss will not be consulted as to what action is to be taken, because the Department of Justice's duty is to enforce the law as it is written. It is then left to the courts to decide whether a man is guilty or not.

It also has developed that if a theater is robbed of its receipts, including tax money, as was the case in Cleveland recently, the exhibitor is responsible for the tax money and must pay it. However, he has the privilege of making a claim against the Government for the amount, setting forth the details, etc.

General Film Will Not Charge 15 Cents

Announcement Follows First Meeting of Board of Directors After Passage of the Revenue Bill.

ON MONDAY, November 12, all General Film branch managers were notified from headquarters in New York to abstain from making the recently agitated charge of fifteen cents per reel per day against exhibitors for rented films. This action lines up the General Film Company squarely as one distributing organization which will not expect exhibitors to bear this added charge.

An official of the company described the action in the following words: "The directors of the General Film Company have ordered the discontinuance of the charge of fifteen cents per reel per day. This was done at the first regular meeting after the passage of the Revenue Bill, and as soon as the directors had the opportunity to act on the information gathered for their consideration.

"The action is taken with the full understanding of the additional burden which will have to be borne by the company and its contributing manufacturers, the extent of which is now appreciated by the exhibitors. However, it was determined to relieve the exhibitor in every possible way, even though sacrifices had to be made to do so.

"In doing this the General Film Company is following its policy of co-operating with the exhibitor in every way in its power in order to advance his interest. It is the practice of the General Film Company wherever it can to suggest to its exhibitors means and methods for the promotion and increase of their business. The exhibitors appreciate this, and the action of the General Film Company in meeting the demands of the exhibitors in the matter of the discontinuance of the fifteen-cent charge is a further evidence of its desire to do all within its power to advance the interests of those who look to it for assistance in promoting the motion picture industry."

UNITED EXHIBITORS REPUDIATE MASTBAUM TELEGRAM.

Charles Segall, acting chairman, and Jay Emanuel, acting secretary of the United Exhibitors' Association of Eastern Pennsylvania, Southern New Jersey and Delaware write The Moving Picture World to the effect that at a meeting of the association, held November 14, action was taken in protest against the 15 cents per reel tax. Regarding a telegram published in a trade journal signed by Stanley V. Mastbaum to the effect that he had conferred with most of the exhibitors in that section and that they were willing to pay the tax, it was stated at the meeting that none of the members remembered conferring with Mr. Mastbaum, and the association went on record as believing that Mr. Mastbaum spoke for no one but himself.

Douse the Glim

To Save Coal the Government Orders the Discontinuance of Electric Signs.

A GREAT deal of interest has been manifested in the order of the Fuel Administrator regulating the use of electric advertising signs which went into effect on November 15. The order states that "It appears to the United States Fuel Administrator that it is essential to the national security and defense, the successful prosecution of the war, and the support and maintenance of the army and navy, and to lessen or prevent the waste of coal, which at the present time is and during the continuance of the war will be, in the judgment of the United States Fuel Administrator, needed for the purposes aforesaid, and to secure an adequate supply and distribution, and to prevent, locally and generally, scarcity of coal and to facilitate the movement of coal for the purposes aforesaid, that the use of coal in the manner and for the purposes hereafter set forth, and that the employment for such use of the present facilities already inadequate for the prompt and efficient shipment, transportation and delivery of coal needed for the purposes aforesaid, should be limited and restricted, in order that the essential purposes first hereinbefore referred to may be carried out, and that so far as possible the production, sale, shipment, distribution and apportionment of coal among dealers and consumers, domestic and foreign, may be maintained to the extent sufficient to meet the Governmental, commercial and domestic requirements for coal."

The terms of the order are:

1. Upon and after the fifteenth day of November, 1917, no corporation, association, partnership, or person engaged in whole or in part in the business of furnishing electricity for illuminating or power purposes, and no corporation, association, partnership, or person maintaining a plant for the purpose of supplying for their own use electricity for illuminating or power purposes, shall use any coal for the purpose of generating, producing, or supplying electricity, or supply or use electricity generated or produced, in whole or in part, by the consumption of coal, for the purpose of providing, maintaining, lighting, or operating, before the hour of 7:45 P. M., or after the hour of 11 P. M., electrically illuminated or display advertisements, notices, announcements, signs, designation of the location of an office or place of business or of the nature of any business, electric searchlights, or (external) illumination or ornamentation of any building, except in the interior of buildings, and except as in special cases hereinafter further or otherwise provided or limited, namely:

(a) This order shall not apply to the United States Government, the government of any Commonwealth or State of the United States, or to any city, county, town, or other governmental subdivision in any such Commonwealth or State;

(b) This order shall not apply to the maintenance of street lights by any city or town or within any city or town under a contract with the officials thereof for such maintenance, or to the maintenance of any lights for any purpose by, or in compliance with orders of, any public authorities;

(c) Electric signs affixed to the street fronts of buildings over the street entrances thereof or over the street entrances to stores, shops, or other places of business therein, or extending therefrom over the sidewalks, for the purpose of announcing the name or business of a retail shop or store, or the name and location of a theater or other place of amusement or of a hall or other place of public assembly, together with the name of the play or other entertainment given therein, or of the purpose of any public assembly to be held therein, as the case may be, may be lighted or illuminated or operated by electricity, generated or produced by the use of coal, during the period from one-half hour after sunset until such time, not later than 11:00 o'clock in the evening, at which time in the case of a place of business the same is closed for the conduct of business therein in the same manner and to the extent that such business is conducted therein during the day-time business hours, and in the case of places of amusement and public assembly hereinbefore referred to until one-half hour after the time fixed for the beginning of an entertainment or of the meeting or other public assembly, as the case may be. Provided that the size of any such sign and the amount of electricity needed to operate and illuminate the same shall be reduced at any time under direction of the State Fuel Administrator of the State within which such sign is located;

(d) This order shall not apply to porch lights upon houses or hotels, or at the entrances to buildings occupied or open for ingress or egress during the night-time, or to lights upon private driveways, walks, or in the grounds, of any hotel, manufacturing establishment, or residence, or upon the platform of railroad stations, approaches thereto, or in railroad yards or grounds, or to lights to mark the location of fire escapes or exits, or to lights for any similar purposes when authorized by any State Fuel Administrator of the State within which such lights are located; Provided, however, that the number and power of any such lights, by this paragraph (d) permitted, shall be reduced at any time upon direction of the State Fuel Administrator of the State within which such buildings or grounds are located;

(e) Nothing herein shall be construed to extend the length of time, fixed by agreement or otherwise, between any person and a State Fuel Administrator, for which any such sign or illumination may be displayed or operated.

2. The State Fuel Administrators within the several States are hereby directed and authorized to see that the provisions of this order are observed and carried out within their several States, to report violations thereof to the United States Fuel Administrator, and to recommend to the United States Fuel Administrator action to be taken by him with respect to the sale, shipment, distribution, and apportionment of coal to the corporations, associations, partnerships, or persons so found to be acting in violation of this order.

(Signed) H. A. GARFIELD

United States Fuel Administrator.

Screen Club Holds Sixth Annual Ball.

While a Little Slow in Getting Under Way the Famous Function Later Hits Its Real Stride.

IT was about 1.30 o'clock on the morning of Sunday, November 18, when a quietly dressed person approached Screen Club Treasurer Will C. Smith at the entrance of the grand ballroom of the Hotel Astor and inquired if the dance was public. Being informed that it was, the stranger asked as to the price of a ticket. Told it was five dollars, he asked casually if there was a box for sale and its price. The answer was that there was and the price was seventy-five dollars. Just as casually the stranger extracted a roll from his waistcoat pocket, drew a hundred-dollar bill from the inside and handed it to Treasurer Smith. The stranger got his change. With his party of three others he was escorted to his box and undoubtedly enjoyed the hour and a half remaining of the dance. All of which would seem to indicate that all the money in the country is not monopolized by the film industry, statements of certain legislators to the contrary notwithstanding.

For all-around enjoyment the sixth annual ball of the Screen Club will rank with the best of its predecessors. Probably due to the war, the guests were perhaps a little later in arriving than heretofore and possibly there may have been a few less than usual. At 12 o'clock, however, the dance floor was filled by a throng that would make a fair comparison with other years. Present were many manufacturers, distributors, directors and a host of the players whose faces are known in every land.

The music was one of the features of the entertainment. There was the hotel orchestra, which played in conjunction with the grand organ. Alternating with this combination were the Neapolitan Strolling Players, and during the evening they strolled about the hall and the adjoining reception rooms and the balconies, singing to the accompaniment of their stringed instruments. "Cuba" Crutchfield, of Y6 Ranch, Cheyenne, a friend of Frank Carroll, one of the governors of the club, contributed a fine bit of western atmosphere to the festivities. In the center of the ballroom floor and followed about by a spotlight he performed a series of amazing stunts with a lariat, of which he displayed marvelous control. It was an unexpected accession to the evening's program and a most entertaining one.

Joseph W. Farnham, the new president of the club, was master of ceremonies. Mr. Farnham was congratulated many times in the course of the evening on the success of the occasion and was freely credited with being mainly responsible for "putting it over." Not only had he worked hard himself, but he had inspired his associates with the feeling that in order to make the dance equal its predecessors more effort must be expended in time of war.

Frank Holland had been selected to direct the "Paul Jones," and the wisdom of the selection was manifest. Mr. Holland injected into the dance a wealth of "pep." He had the voice and the manner that spelled enthusiasm. And he had the smile, too, that caught the spectators on the sidelines and in the boxes in the balcony as well as the dancers on the floor. There were calls for an encore, and later in the evening it came and afforded as much fun as on the original occasion. It had been previously decided by the board to eliminate the grand march and to substitute the Paul Jones in its place.

During the evening President Farnham introduced some of the celebrities present. Standing in a box and with the spotlight full on a familiar figure, the president called the attention of the gathering to the manufacturer, director or player, and the audience responded with applause. The Metro boxes contained a stellar aggregation. As guests of Richard A. Rowland and Joseph W. Engel there were among others Madame Nazimova, Ethel Barrymore, Wilton Lackaye, Mr. and Mrs. Sidney Drew, Annette Kellermann, George D. Baker and John W. Noble. In response to demands for a speech Mr. Lackaye spoke briefly, just enough to make good his reputation of being one of the foremost orators of stage and screen players. He raised a hearty laugh when he remarked that he was just now not in the screen business owing to circumstances over which he had no control.

During the evening President Farnham, on behalf of the board of governors, presented to retiring President Billy Quirk and retiring Governor Jule Burnstein a life membership, each receiving a fac simile gold card suitably engraved.

In accordance with custom the clubhouse at 117 West Forty-fifth street was thrown open to the members and their women friends after the dance. This was taken advantage of by about four hundred, and they filled the five

stories from roof to grill. All around it was a regular Screen Club ball, socially and financially.

The boxholders were Beverly Bayne, Francis X. Bushman and C. J. Brabin; Paul Scardon, Select Pictures Corporation, John Adolfi, Evans Film Laboratory, Alice Brady, Vitagraph, Nicholas Power Company, Fox Film Corporation, E. K. Lincoln, Motion Picture News, P. A. Powers, Captain E. H. Calvert, Frank Powell, Mattie Keene, Edgar Lewis, Craftsman Film Laboratory, Harry T. Morey and Tom Moore, Precision Machine Company, Albert Capellani, Metro Pictures Corporation (two), Max Mayer, Moving Picture World, Joseph W. Farnham, Ogden Pictures Corporation, Geo. D. Baker, Theater Magazine, Frohman Amusement Corporation, Famous Players-Lasky, and James Kirkwood.

Hodkinson Discusses Film Advertising

Regards Display Space as Important Forum for Industry's Problems.

THE series of signed advertisements by W. W. Hodkinson which have been appearing in the trade papers for three weeks past is to be continued for some time, according to information from the offices of the W. W. Hodkinson Corporation at 527 Fifth avenue. Mr. Hodkinson's idea in putting out, over his signature, his views of the industry was explained last Friday when he discussed the relationship of motion pictures and advertising.

"I find the advertising pages of the trade papers—those of national standing in particular—distinctly a place where we all say the things we want to say, without restrictions, and virtually over our own signatures," said Mr. Hodkinson. "To a certain extent this is true of all advertising, but to no such degree as in the motion-picture weeklies, where it is as important to read the advertisements, if you would keep up with the business, as it is to read the editorial and news columns.

"This being the condition, I decided that as long as the advertising sections were public platforms I could say my say there as well, or better, than anywhere else. And as every advertisement is inspired by some one, though his name does not appear, I decided to sign my advertisements so that there would be no doubt about my meaning what I said.

"Men in the industry have been good enough to say that they were interested in my views on the business, and also in the things which I plan in a larger way. Naturally they look on my distribution plans in the light of what they mean to exhibitors individually, but what I am looking forward to in the business, the things which may mark the future development of the trade, are, these men say, of genuine interest. And just now, at any rate, I am willing to let it go at that.

"I got away from the whole scrambling game last summer and went fishing. I watched from a distance, and I have come back with a little clearer vision than I had when I left, or than most of my friends have today. The past two weeks I have been laying a ground-work for the men in the business, and particularly the exhibitors, who do not know me, so that they will understand the experience on which I base my assertions. From now on I will have some pertinent things to say on conditions which will not only explain fully the reasons for my return to the motion-picture business, but may throw some light on the works that are back of, or are not back of, a lot of the big clock faces that the trade is keeping its eyes on with the purpose of reading the 'signs of the times.'

"My kind of advertising is not new. It has been used with tremendous success in fields far removed from motion pictures. I think that a gentler note in the advertising pages is a relief that the readers appreciate, because the necessity of advertising productions a bit noisily is very well conceded. And I am very sincere in my admiration of fine display and fine advertising effects, because all that is a guarantee of the showmanship back of the films announced.

"Perhaps I shall have occasion to justify my appreciation of the opportunities offered for fancy inserts sooner than the trade expects. When I do I can promise you that the inserts will contain matter that may destroy a number of copies of the trade papers by being ripped out for reference and study. I like to think that some day we shall all be advertising the things that are worth while, and saying our say over our signatures in all sincerity. Strange in the motion-picture business? you ask. Perhaps so, but the business has gone through some exciting changes."

Pathe Shifts Branch Managers.

J. W. Fuller is now manager of Pathe's Charlotte office, and R. V. Anderson becomes manager of the Atlanta office, succeeding George R. Allison, resigned.

Walsh Joins Goldwyn

Successful Fox Director Signs Long Time Contract With Goldfish—Begins Work Soon.

R. A. WALSH, one of the ablest directors in the motion picture industry, joins the Goldwyn Pictures organization in December, having signed a contract with Samuel Goldfish, president of Goldwyn, this week covering a long period of time. At the expiration of his now expiring contract with the William Fox organization, Mr. Walsh immediately will begin work on a big production which Goldwyn will hold pending his advent into its ranks.



Raoul A. Walsh.

The virility of Walsh, his ability to reach the heights of melodramatic action, his command of pathos and love interest are perhaps best shown in "The Honor System," one of the finest motion pictures of the past two years and a big profit-maker for its producer and for exhibitors. Other phases of Walsh's splendid capacities are revealed in his Theda Bara picture, "The Serpent," in "Regeneration," and in "The Innocent Sinner" and "Betrayed."

Raoul Walsh first attracted attention in the industry in the role of John Wilkes Booth in "The Birth

of a Nation" and he was one of several young men who showed such adaptability for motion picture direction that D. W. Griffith gave them units of that big historical story to do under his guidance and oversight. Steadily since that day he has grown in power and in dramatic insight. Today he is almost without a rival as the maker of "action pictures," which have so many millions of champions among the public in all lands.

Foreseeing a still greater future for him, Samuel Goldfish brought him into the Goldwyn organization, where he will have the stories of great American authors as the basic material out of which to fashion big pictures.

The cast is being engaged and already the sets for Walsh's first Goldwyn Pictures are under way at the Fort Lee studios. Announcement of the story and cast are to be made soon.

Fairbanks Wants Ideas, Not Scenarios

Director John Emerson, Now in New York, Announces Novel Forthcoming Picture.

JOHAN EMERSON and Anita Loos, director and scenario writer, respectively, for Douglas Fairbanks, have just arrived in New York from California. Mr. Emerson and Miss Loos are working on the script and making arrangements for the production of the Fairbanks picture to follow "D'Artagnan of Kansas," now being staged at Grand Canyon, Ariz., under the direction of Allan Dwan. This is in accordance with the new Fairbanks production plan, whereby one director prepares the next play while the other is being staged, so that no time will be lost between pictures.

At the Artcraft headquarters, where Mr. Emerson and Miss Loos paid a visit to Walter E. Greene last week, the director announced a novel idea affecting the new picture. "We will stage this photoplay in six different cities, which means that the entire company will travel from coast to coast enacting the play in six representative locales of the United States. The idea of the story is a particularly novel one, but I am not in a position to go into further details at this time.

"Miss Loos and I are at present making arrangements for the production of this picture in the various cities, and are working out the details of the script so that there will be no delay in starting work when the present film is completed.

"We are also looking about for ideas for new stories.

We are not anxious to get scripts—our scenario department will attend to that—but are seeking novel ideas for photoplays. In Chicago we paid a man \$300 for a few lines written on the back of an envelope. It was about a hundred words, but gave the basic idea for a novel story upon which Miss Loos will begin work shortly. No one outside of our organization can develop a story in the manner we treat it. Our method is entirely different from that of any other organization, and a person is wasting time trying to lay out a series of situations for Douglas Fairbanks, but if he will just devote his time to creating the basic idea for an original plot our staff will attend to the rest. Douglas Fairbanks' stories must be different from any now being shown on the screen, and we will gladly pay well for suggestions along new lines."

Strand Institutes Art Exhibits

Big Photoplay House Will Conduct Series of Exhibitions of Paintings Illustrative of Music.

HAROLD EDEL, managing director of the Strand, has instituted another innovation by adding art as an extra attraction at the afternoon symphony concerts.

Two famous paintings, valued at \$50,000 and illustrative of music, have been hung in the Strand theatre mezzanine, as an adjunct to the Strand symphony concerts. One painting, by Carl Van Loo, a French painter, represents Louis XV. as Music; the other, by John Opie, an English painter, represents a musician's family. Loaned by the Ehrich Galleries, these portraits mark the beginning of a series of weekly art exhibits, illustrative of music, which will tend to further interest in the popular symphonic matinee concerts of the Strand symphony orchestra, of which Mr. Gatti-Casazza heads the patrons' committee.

Carl Van Loo's painting was ordered by the King of Poland, Stanislas Letzinski, for his palace at Nancy, France. The picture remained there until the palace was destroyed in the French Revolution. Then it was exhibited in a French museum, until it was bought by a banker, owner of the Royal Castle of Longray. In the ruinous Panama panic of the last century it came into the hands of its present owners.

John Opie's portrait of a musician's family represents the work of a painter of the eighteenth century. The identity of the musician's family represented has given rise to a great deal of speculation among art connoisseurs, as it has never been established.

LUMSDEN HARE ENGAGED BY MADAME PETROVA.

Madame Petrova caused an announcement to be made this week that a contract had been entered into with Lumsden Hare, the distinguished English player, whereby he will appear in the productions of the Petrova Picture Company. Mr. Hare is now playing one of the leading roles in the second starring vehicle now in course of production at the Petrova studios under the direction of Larry Trimble. The latest addition to the carefully selected cast supporting Madame Petrova has been internationally prominent for many years as a producer and actor. He founded the Pastoral Amphitheater at Ranelagh, England, which was the forerunner of the famous English country clubs, and for two years Mr. Hare produced all of the pastoral plays which obtained a wide vogue in Great Britain. He has also appeared on the other side in the stage productions of Granville Barker, Cyril Maude, Sir Arthur Collins and other noted personages of the contemporaneous English theater.

JEAN COMES BACK.

The reappearance of Jean, the famous Vitagraph dog star, in the second starring vehicle of Madame Petrova, will be hailed with delight by thousands of screen patrons throughout the country who recall the wonderful animal performer and her remarkable work during the days when Florence Turner was the popular idol of the American photoplay public.

A touch of sentimental interest is loaned to the event by the fact that Larry Trimble, who is directing Madame Petrova in her latest picture offering, is the owner of Jean, the pair having been inseparable for many years. In the present story Jean in company with several winsome kiddies has many effective and touching scenes and the combination of the children with the beautiful collie as a playmate should make a most human appeal to the hearts of screen patrons both young and old.

New Exhibitors' Buying Body

Allied Exchanges, Inc., Formed by Number of Prominent Theatre Men—A. J. Cobe Becomes Manager.

THE formation of the Allied Exchanges, Inc., a new buying circuit composed of large exhibitors and state rights operators, with headquarters in New York, was announced to the trade last week. Officers have already been elected with the exception of a president, who is to be selected at a special meeting of the new organization at the Hotel Astor, New York, on November 19, and whose selection will come as a surprise to the industry owing to the national prominence of the man favored for the post. The other officers are: First vice-president, Fred Nixon-Nirdlinger; second vice-president, J. L. Friedman; treasurer, Lynn S. Card; secretary, David L. Lowrie; general manager, A. J. Cobe. A temporary office for the viewing of features has been established in the Godfrey Building, 729 Seventh avenue, New York.

It is announced that the initial franchise holders in the new circuit are David A. Lowrie, Boston, Mass., for the New England States; Lynn S. Card, Newark, N. J., for New Jersey; Harry M. Crandall, Washington, D. C., for Delaware, Maryland, Virginia and the District of Columbia; Fred Nixon-Nirdlinger, Philadelphia, Pa., for Eastern Pennsylvania; J. L. Friedman, Celebrated Players, Chicago, Ill., for Illinois; MacMahon & Jackson, Cincinnati, O., for Southern Ohio and Indiana; L. J. Ditmar, Louisville, Ky., for Kentucky and Tennessee; W. F. Peterson, Detroit, for Michigan, and Royal Enterprises, Montreal, for Canada.

A purchasing board of seven will decide on subjects for the Allied Exchanges. Five of these have already been named—Messrs. Friedman, Nixon-Nirdlinger, Crandall, Lowrie and Jackson—and the remaining two members of the board will be announced after the meeting of November 19. An official of the new organization said this to a representative of the Moving Picture World:

"The identity of our executive head and completed list of our members will cause a sensation when announced. It is not generally known that this circuit has been in process of formation for many months. But when our final announcements are made it will be apparent that men of the standing of our members could not have been brought together in a day or a week.

"The class of pictures we will require will also cause comment. The so-called 'big picture' you read about, will not suit us at all. There will be only nine or ten pictures produced in the course of a year that will be big enough for us. Those of our members who have theaters will play these pictures first in their own theaters. Then they can be had for general booking.

"I do not believe that we will ever have a regular release program. We shall only release when we can purchase something big enough. That may mean a release a month, or one in three months. It all depends. We are scouring the market for important productions."

At Leading Picture Theaters

Programs for the Week of November 18 at New York's Best Motion Picture Houses—"The Hungry Heart."

FOR the week of November 18 Pauline Frederick appeared at the Strand theater as the star of the latest Paramount photoplay, "The Hungry Heart," from the novel by that name written by David Graham Phillips. Much of the action of this play is out-of-doors and exteriors in the Lake George neighborhood were incorporated by Director Robert Vignola. In "The Hungry Heart" Miss Frederick is called upon to portray every shade of feeling. In the supporting cast are Howard Hall, Robert Cain, Helen Lindroth and Eldean Stewart.

The surrounding program consisted of some picturesque scenes in colors of Ghent, the principal city in Flanders, taken before the war; "Damaged No Goods," the second Fox "Sunshine Comedy" to be projected on the Strand screen, and the Topical Review, containing the latest European and American news pictures of interest.

The musical artists were Mary Ventay, Micha Violin and John Phillips.

"Reaching for the Moon" at the Rialto.

Douglas Fairbanks, in his latest Artcraft comedy thriller, "Reaching for the Moon," was the photoplay feature at the Rialto. The story shows how a humble worker in a button factory becomes ruler of a European principality through knowing the principles of "new thought" and then after wildly exciting encounters with a pretender to the throne,

decides that a crown isn't worth the risk involved in hanging onto it. An Italian city, with canals and gondolas, was reproduced in California for some of the scenes. Eileen Percy is the girl for whom the ruler renounces his throne, and Frank Campeau is the pretender who makes his sojourn in the palace so exciting. Anita Loos and John Emerson are responsible for the story and the direction respectively. "Fishing for Fish," Mr. and Mrs. Sidney Drew in their latest domestic comedy, "A Close Resemblance," and the Rialto Animated Magazine, was also on the program.

The soloists were Bela Nyary and Greek Evans. The Helen Moller Dancers contributed a number.

Eighty-first Street Theater Bill.

At the Eighty-first street theater on Monday, Tuesday, Wednesday, "The Submarine Eye" was the attraction. Thursday, Friday, Saturday and Sunday, Dorothy Dalton in "The Price Mark" was the picture feature.

The Art of Everett Shinn

EVERETT SHINN, illustrator of so many magazine stories that he has long ago lost count, has put a great deal of himself into "Sunshine Alley," Goldwyn's new Mae Marsh production. Mr. Shinn, who designed the settings for "Sunshine Alley," is nothing at all like the conventional idea of an artist-genius. He does not wear a flowing tie, velveteen breeches or a bathrobe when he is working, but looks quite like any other healthy, active nephew of Uncle Sam. But when he gets well started on his work it is easy to see he is mightily interested and tremendously enthusiastic.

He is the sort of artist who has a working philosophy. He is fond of big masses and sweeping lines; but he also likes to have something happen every little way. In other words, he likes to play with details. And anyone who is connected with the making, distribution or exhibition of motion pictures will tell you that details are interesting things in screen drama. Mr. Shinn himself has his own explanation of it.

"The camera is such a searching, intimate sort of thing," he says. "There isn't a point you can put on a setting that the camera cannot focus on and magnify a thousand



Everett Shinn.

times, so details are altogether in place in this kind of work. There is no one design to be held in place throughout the picture, but a detail may suddenly occupy the entire screen where it was indistinguishable a second before."

It was because Mr. Shinn had uttered this observation on a number of other occasions that he was commissioned to design the settings of "Sunshine Alley." It was just the kind of thing that called for detail, most of the action taking place in a bird and animal store in a poor quarter of the city with virtually all the characters "Dickensy" types.

The artistic soul of Mr. Shinn was quick to respond to the wealth of opportunity; and so the settings of "Sunshine Alley" are indescribably Shinn; they just couldn't have been done by anybody else.

"JOSSELYN'S WIFE" BY EDISON.

The motion picture rights in "Josselyn's Wife," the latest serial by the well-known writer, Kathleen Norris, have been acquired by the Edison Studios. The story is now appearing in the Pictorial Review. The production will feature a Broadway star, to be announced in the near future, and will be released as a Perfection Picture through the George Kleine System.

Death of Mrs. John R. Freuler

Wife of Mutual's President, His Closest Business Associate, Passes Away Suddenly.

MRS. AUGUSTA JESS FREULER, wife of John R. Freuler, president of the Mutual Film Corporation died at the family residence in Milwaukee November 7, as was announced in the Moving Picture World last week. Mrs. Freuler had been in ill health for some months, although her condition was not considered immediately grave. On the evening before her death she met Mr. Freuler at the railway station in the evening as usual on his daily journey from his Chicago office. She was suddenly stricken in the night and died in a few moments. Mr. Freuler and their two daughters, the Misses Loraine and Gertrude Freuler, were all at home at the time.

Mrs. Freuler was her husband's closest advisor and associate in all of his multitude of affairs and interests. She gave him able support and co-operation through the strenuous period in his career as one of the leaders in the founding and building of the film industry. In addition to this and the administration of the affairs of the family Mrs. Freuler devoted a vast deal of time and energy to philanthropic matters and private charities of a particularly constructive kind.

Mrs. Freuler leaves, besides her husband and two daughters, her parents, Mr. and Mrs. Edward Golz of St. Francis, a suburb of Milwaukee; three brothers, Otto, Herman and Herbert Golz, all of Milwaukee, and a sister, Mrs. Emma Walter.

The funeral was held Saturday, November 10, from the residence at 615 Linnwood avenue, Milwaukee. The services were attended by an exceptionally large gathering of friends from Milwaukee and out-of-town.

The services at the residence and at the grave in Forest Home Cemetery were conducted by Frank J. Hays, reader First Church of Christ, Scientist. Frederick W. Carberry sang. The pallbearers were John F. Harmon, Dr. Edward Schleif, John W. Tufts, William F. Luick, William E. Jones and Samuel M. Field.

Messages of condolence were received from friends from New York to Los Angeles. Mrs. Freuler, through her close association with her husband in all of his interests and their many travels together, shared his wide acquaintance. Flowers of rare beauty and profusion were sent by many friends and organizations in all parts of the country.

Abramson Leaves Ivan

I. E. Chadwick Now Executive Head of Ivan Film Productions, Inc.—Director Grandon Added to Staff.

THE Ivan Film Productions' announcement of this week of the discontinuance of the services of Ivan Abramson, previously the director-general of the company, verifies the rumor going on in the trade for some time.

The Ivan Film Productions in their enlarged scope of operations for the coming year will have as its supreme head I. E. Chadwick, who as general manager of the company in the past two years brought the company to the position in the trade that it now enjoys.

The interest of Mr. Abramson in the company has been purchased by Mr. Chadwick and his associates, and, while it may be possible that Mr. Abramson may make a picture or two for the company, if he does so, it will be simply in the same manner as any other directors who might be engaged by the company.

The latest addition to the directorial staff of the Ivan Film Productions is F. J. Grandon, whose high reputation in the profession is a guarantee for the productions that he will make for the Ivan people.

Edmund Lawrence, who directed "Married in Name Only" and is now at the studio working on "Life Against Honor," will continue in directorial capacity, and negotiations with another director are now pending.

In a word, Mr. Chadwick is putting on the high pressure of efficiency and is determined to accomplish the goal he has set before him, viz., to meet the demand of the market with a sufficient number of high-class productions, thereby placing the Ivan Films Productions, Inc., to the very front ranks of the industry.

FIVE STARS ON EDISON SERVICE FLAG.

The service flag of the Edison Studios carries nine stars. E. H. Griffith, former director, is engaged in social hygiene work for the National Defense Council; C. S. Williams, Jr., former scenario editor, is a captain in the Officers' Training Camp at Plattsburgh, etc., etc.

Jane Cowl

JANE COWL, star of the Goldwyn picture, "The Spreading Dawn," was born in Boston, and probably inherited much of her remarkable ability from her mother, who was a talented singer, but lacked the physical strength to develop her work. While yet in her teens Miss Cowl began contributing verses and prose to magazines and newspapers.

Miss Cowl's first stage engagement was in a small part in "Sweet Kitty Bellairs," which was being rehearsed at the time. After a season she was given another small part in "The Rose of the Rancho." Then came a season with

David Warfield in "A Grand Army Man," which Miss Cowl refers to as the greatest opportunity in her life, the opportunity to play with a great artist.

So well did she profit by her experience in that piece that David Belasco concluded she was ready for a leading role, and cast her for the leading part in "Is Matrimony a Failure?" This was her first real important part. After the close of the season Miss Cowl went to the Union Hill (N. J.) stock company, where she put in a year and received invaluable training. Upon her return she had one short engagement in "The Upstart," which failed, and then she assumed



Jane Cowl.

the leading feminine role in "The Gamblers."

By these steps she reached the production which was to make her famous. Bayard Veiller had written "Within the Law," and Miss Cowl was selected to create the role of Mary Turner. It was a tremendous success. After two seasons she went to the coast to create a role in "The Song Bird," but never played in the play. Instead she returned to New York and became the heroine in "Common Clay," playing the part of Ellen Neal, in which she had a success equal to that of Mary Turner.

It was at this time that she turned playwright. With Jane Murfin she wrote "Lilac Time" and starred in the production. It was an immediate success. It was while this production was at its height that Miss Cowl decided to join Goldwyn Pictures and become a star of the screen in "The Spreading Dawn."

AL. J. LENA WITH CLARA KIMBALL YOUNG.

Through an error it was stated last week that Jack Voshell, formerly assistant to Director Joseph Kaufman, had been engaged by Harry I. Garson to assist Emile Chautard in directing Clara Kimball Young. This is right in so far as Mr. Voshell does come into the Garson camp, but not as assistant to Monsieur Chautard. Al J. Lena, who has been assistant director to Monsieur Chautard for the past three and a half years still remains in that capacity, and J. Clemens, who has made quite a record for himself, romantic as well as otherwise, having at one time been a seagoing captain, also remains with the great French director as his technical expert. Miss Young is now filming her third release under her own management, "The Marionettes."

WILSON OUT OF OHIO CENSOR BOARD.

William R. Wilson, one of the first members of the Ohio Board of Censors of motion pictures, has been superseded by Maurice S. Hague, a Columbus, O., artist. The information also states that the board is now composed of two Republicans and one Democrat.

INQUIRY FOR VINCENT BRYAN.

The Moving Picture World has received an inquiry as to the address of Vincent Bryan, not long since motion picture actor on the West Coast.

King Baggot Joins Whartons

Will Do Leads in the Secret Service Serial—Is Great Favorite with the Fans.

KING BAGGOT'S coming back. Once again he'll move to the orders of a director, while the camera clicks on and while the celluloid excitement trails its way into the magazines. For the first time in more than a year the screen favorite is to appear in a motion picture. More than that, in many motion pictures, for this week King Baggot signed a contract with the Wharton Releasing Corporation



King Baggot.

to play the male lead in a new Wharton secret service serial by William J. Flynn, Chief of the United States Secret Service, which is to tell the inside of all the diabolical plots which the Imperial German Government planned against the United States.

King Baggot, who was one of the first real heroes of the screen, said good-bye to the motion-picture business a year ago. At that time he did not intend ever to act in a screen drama again. And then—

"What else could I do?" he asked laughingly as he signed the contract which is to make him the hero of

twenty episodes of the super-serial. "I've been a personal friend of Chief Flynn's for years. My greatest admiration has always been for the secret service. Some way the name always has held a magic something for me. In the days when I was writing my own stories and then playing them I always was happiest when I could get the idea for a good secret service picture. Then, too, the fact that this new serial is about the biggest thing I've ever struck had its influence also. The result was that I gave up all thought of a speaking stage contract, which I was about to sign, and took the part which the Whartons offered me in this new serial.

"Seriously, I believe that the new serial is to be a wonderful thing. I have seen the first episodes of it and they impressed me so much that I walked along the street reading them like a messenger boy with a dime novel. I never dreamed that any group of men—much less a nation—could ever plan the things that the Imperial German Government, through its spy system, tried to carry out in America."

King Baggot is to play the part of Frederick Grant, president of the Criminology Club, in the new Wharton serial. He already has held several conferences with Chief Flynn, who is furnishing the facts for the serial, and is familiarizing himself in every way with the part that he is to play, for it will be King Baggot who will typify the secret service, as regards its methods of gaining evidence, which cannot be revealed, at least not as long as there is a German spy left in America.

Incidentally, King Baggot has had a busy life ever since he started in the theatrical business, which, by the way, was in his twentieth year. With his entrance into motion pictures he speedily became one of the most popular stars in the United States, and has appeared in more than 500 photoplays. One of his principal achievements was the playing of eleven different characters in "Shadows," in which he formed the sole actor.

Unconsciously, also, during all this time he was training for the part which he is to play in the new Wharton production, for King Baggot always has been a specialist in detective parts, and because of his versatility he was sought to fill the part of Grant in the secret service serial. In this connection he was one of the first to perfect the dual role in pictures, the most successful of which was in "The Corsican Brothers."

More than that, King Baggot never played any part except a leading one. And even his announced retirement last year could not keep his admirers from him. Precluded from a view of him on the screen they insisted of a view of him in the flesh, with a result that he has just completed a tour of the principal cities of the United States.

Big Deal for Cuba

Cuban Medal Film Company Opens Exchange in Havana to Handle American Product.

THANKS to the persistent efforts of a few enterprising film men the introduction and distribution of American films is steadily progressing in a territory where until not so very long ago European films monopolized the market. This territory is the West Indies. The Medal Film Company, a New York corporation, has done a great deal to make American photoplays popular in Porto Rico



Frederick H. Knocke.

and Santo Domingo, where it operates exchanges distributing the productions of Pathe, Thanouser and Metro, and occasionally handling special productions, such as Thomas H. Ince's famous film, "Civilization"; Pathe's super-picture, "Today," and others. Special care has always been exercised to select such pictures only as are suitable for the Latin-American tastes, with which the officers of the company are thoroughly familiar, and much of the success which accompanied their endeavors to popularize American films must be ascribed to their judicious selection of the pictures.

A new company, the Cuban Medal Film Company, Inc., has recently been organized for the purpose of exploiting American films in Cuba. Contracts have already been entered into with the Triangle Film Corporation, with the Essanay Film Manufacturing Company and with the Metro Pictures Corporation whereby the Medal Company acquired the exclusive rights to exploit the pictures of these manufacturers in the West Indies. In addition, the company will exploit Pathe pictures. Contracts with other producers are under discussion. The Cuban Medal Film Company will exploit the pictures in the Republic of Cuba, and the Medal Film Company will exploit them in Porto Rico and the Dominican republic.

Frederick H. Knocke, who until about a year ago was export and sales manager of Pathe, and Manual Zeno are two of the organizers and directors of the Medal companies. Dr. M. Zeno Gandia, under whose able management the successes in Porto Rico were attained, will have charge of the company's business in Cuba, with headquarters in Havana.

In view of the high standard of quality of the pictures of the various producers above named it can safely be predicted that the newly formed Cuban Medal Film Company will be as successful in making high-class American photoplays popular in Cuba as was the Medal Film Company in Porto Rico.

The New York offices of the Medal companies are at 1476 Broadway.

FANNIE WARD BEGINS HER WORK FOR PATHE.

Fannie Ward, the Pathe star, has already started work in the Astra studios on "Innocent," the George Broadhurst play produced by A. H. Woods, which enjoyed such great success in New York and on the road some seasons back. "Innocent" ran at the Eltinge Theatre for six months with Pauline Frederick as the star. George Fitzmaurice is directing the picture, which will be one of the Pathe Plays. Those who saw "Innocent" on the stage will remember its strength. Miss Ward with her talent and beauty is well fitted for the part which the play affords her.

A. V. Anderson Goes to Atlanta.

On and after November 1, A. V. Anderson will take over the management of the Pathe Atlanta Exchange, transferring his activities from Charlottesville, N. C.

Universal to Distribute Government Film

Surprising Treasure Trove of Educational Pictures of Broad Appeal Now Released by Department of Agriculture.

THE first release under the contract between the Department of Agriculture of the United States and the Universal Film Manufacturing Company, by the terms of which the Universal has the exclusive right to film and exhibit pictures showing the highly important activities of the department, will be made on November 29th in the Universal Screen Magazine under the title of "The Work of the Forest Rangers."

Speaking of this latest addition to the numerous phases of the film industry conducted by Universal, Carl Laemmle, its president, said: "There are two things that especially please us in undertaking this new work—one is the broad educational value that cannot fail to attach to the presentation to the people of the country of pictures of the great work the Department of Agriculture is doing for them; the second is our natural gratification at the recognition by the National Government of Universal."

"This clause of the contract shows exactly what we are to do and its purposes," said Mr. Laemmle, taking from his desk a copy of the signed agreement, and reading: "It is the desire of the parties to the agreement to exhibit publicly throughout the United States and elsewhere positive films made by the Universal Film Manufacturing Company from negative film produced and furnished by the United States Department of Agriculture, the subjects of the said pictures to consist of the various lines of work and activities conducted by the Department of Agriculture, the main object of the exhibition of such pictures being to inform and educate the public along the lines indicated."

"Now," continued Mr. Laemmle, "the Government has from forty to fifty thousand feet of negative films, which by this agreement are placed at our exclusive disposal for motion picture purposes. The films we will first release show the work the National Forest Service is doing. In the pictures will be seen the forest rangers hunting down predatory animals, stringing telephone wires in a national forest, making trails and building bridges, on post at lookout stations, marking trees that are to be cut down and sold for timber, planting trees that are to replace them; placing fish fry in streams, and all the other activities of the daily life and work of the ranger. Then there are views of cattle and sheep grazing in the forest, of the homesteads built there, of miners at work, of reservoirs to supply irrigation to neighboring farmers, of hydro-electric developments. There are more than one hundred and fifty million acres of land in the national forests and the pictures showing these forests and the life within them will be a revelation to the people of this and other countries who see them."

"Under the terms of our agreement with the Government, Universal will distribute its films through all its exchanges in this country and Europe, in the Philippines, in South America, in India, China, Japan—all over the world. We have the right to obtain such pictures as we desire showing the work of the Department of Agriculture, and to use all new negative films the department itself makes. Thus a wonderful treasure trove is opened to patrons of the Universal Screen Magazine, which enables it not only to maintain its supremacy but to outdistance the field."

Triangle Adds More Service Stars

Workers in Every Branch of Drama and Comedy Service Answer Call to Nation's Arms.

SEVERAL new names have been added to the roll of honor at the Triangle Culver City studio in the past week. Among the young men who have departed to swell the ranks of Uncle Sam's Liberty Army are Harry Gunstron, property man, now at Camp Lewis, American Lake; Joe Roach, scenario department, to Camp Lewis; Chick Collins, employment bureau, to Camp Kearney, San Diego; William Lipe, member of the Triangle playing forces, to Camp Lewis; Alfred Werker, company clerk for Director G. P. Hamilton, also to Camp Lewis; and Oliver Perrault, assistant cameraman with Director Jack Dillon, en route for Toronto, Canada, to join the Royal Canadian Aviation Corps.

The latest Triangle-Keystone employee to be called to the colors is Duke Reynolds, who was assistant to Triangle-Keystone Director Harry William. Duke left for the training camp at American Lake, Washington, this week. Mr. Reynolds' wife, known to filmdom as Cecile Arnold, has also left for Tacoma, Washington, to be near her husband until he is called to France.

Roy Del Ruth, of the Triangle-Keystone scenario staff,

also left for American Lake this week, but it is reported that a telegram from the national capital came shortly after his arrival at the training camp, permitting him to return to his comedy work in Southern California.

Wallace Reid to Come East

Paramount Star Will Be in New York Shortly to Film a Production at Eastern Studio.

FOR the first time in six years, Wallace Reid, the Paramount player, soon will come to New York to film a production at the studios in the east. During his journey he will appear in theatres at Salt Lake City, Denver, Kansas City, Chicago, Cleveland, Pittsburgh and Philadelphia. All arrangements have been made for his reception in each of these centers, and he will devote a day to each city, visiting the local theaters as the guest of the exhibitors and representatives of the Paramount exchanges.

Wallace Reid has recently completed "Nan of Music Mountain" which will be a December release, and is finishing still another western production, upon completion of which he will start across the continent. Arrangements are being perfected for his reception in Manhattan and after this he will begin work upon "The Source," which has its locale largely in forests so eastern in character that they could not be simulated in California.

Kenneth McGaffey, in charge of publicity for the Famous Players-Lasky Corporation's west coast studio, will accompany Mr. Reid, and will spend several days in New York, after which he will return to Los Angeles. The star, however, probably will not complete his work in the east until the latter part of January.

Louis Brock—Popular Film Man

TO be recognized and clasped by the hand by friends from every corner of the earth is a privilege such as is enjoyed by Louis Brock, sales manager for the Inter-Ocean Film Corporation, whose offices occupy the tenth floor of the Candler Building, 220 West 42d street, New York City.

It has been a little over a year ago since Louis Brock returned to this country from a trip nigh around the world in interest of the Inter-Ocean Film Corporation, who specialize in films for foreign fields, to familiarize himself as to the requirements of the film buyers in the various countries.

Since his return to the United States he has met many business associates and friends that he came in contact with during his extended tour. Although having a very good memory for faces and names he has found it necessary on several occasions, much to his embarrassment, to inquire from the speaker, who by chance would meet him in this country.

"Where did I meet you last, Buenos Aires or Bordeaux?" To be thoroughly familiar with film conditions in the various countries throughout the world, and to be able to converse with a prospective buyer in his native tongue, the Inter-Ocean Film Corporation possesses such a person as Louis Brock.

VETERAN SEEKS PLACE WITH FILM COMPANY.

Retired from service in France by reason of the loss of his left arm, a former aviator, keen and willing, twenty-one years old, seeks a permanent position. While he has had no film experience he is sure, if given an opportunity, it will be but a short time before he knows considerable about the business. One of the factors he will bring to an employer is the ability to speak French and Spanish. The Moving Picture World will be glad to furnish his address to any one interested.



Louis Brock.

F. C. Quimby Pathe Sales Manager

New Office Created and Branch Manager Promoted to Fill It—Other Changes.

PATHE announces this week the creation of a new position, that of sales manager, and the appointment of one of the best known salesmen in the country, F. C. Quimby, to the post. Mr. Quimby knows the Pathe organi-

ager, with a keen appreciation of the value of advertising and executive ability of a high order.

"Mr. Quimby is thoroughly acquainted with all the problems of sales promotion and has shown himself a leader in the establishment of progressive policies in the exchanges with which he has been connected. He will bring many practical ideas which will help all managers and salesmen to get increased business.

"Mr. Quimby as a sales manager will work in close co-



F. C. Quimby.



A. S. Abeles.



William E. Raynor.

zation from the ground up, there being few if any of the present sales force who have been with the company longer than he. He was special representative in charge of the Pacific Coast offices when he left Pathe recently to take a very responsible position with the First National Exhibitors' Circuit, and now returns to take active charge of the entire Pathe selling organization. Mr. Quimby is a big, powerful, energetic man, above all things a practical film salesman who knows the exhibitor and the newspaper business as well as the exchanges. He has been four years in the newspaper business and for four years he managed his own theater. He has been six years as exchange man and division manager. He knows advertising and the practical exploitation of the picture. He is the kind of man who can take his coat off and go out and actually put a picture over for an exhibitor. He has done it time and time again, and his idea is to train the entire Pathe sales force till every man in it can do the same thing.

J. A. Berst, vice-president and general manager of Pathe, known throughout the trade for his conservative methods and clear vision, issued the following statement to the organization: "Mr. Quimby has been appointed sales manager, and will assume active control of the sales department in the very near future. The appointment is a reward for conscientious service in the Pathe organization, during which he has shown himself to be a capable man-

operation with me. Branch managers will be responsible to him for the successful management of their offices."

Other Pathe Appointments.

A. S. Abeles for the past three years manager of Pathe's big New York branch, has been appointed special representative by J. A. Berst, vice-president and general manager, and has already left to open a new office in Oklahoma City. His successor as manager at New York is William E. Raynor, who leaves a similar position with Mutual. Mr. Abeles and Mr. Raynor are two of the best known men in the exchange field.

Mr. Abeles has been with Pathe about three years, for two of which he has managed the biggest office efficiently and well. Mr. Raynor is well known to the New York trade. His experience in the theatrical field dates back many years, since he has been press agent, publicity manager and theatrical manager for some of the largest theatrical companies touring America.

Mr. Raynor's entrance into the film industry came through George Kleine when he introduced "Quo Vadis" as the first big feature to play at regular theater prices at the Astor theater in New York City. Mr. Raynor promoted the publicity for this attraction, and it was one of the biggest successes ever known to Broadway, playing an engagement of twenty-eight weeks.

TUCKER TO DIRECT MABEL NORMAND.

Goldwyn Pictures Corporation announces that George Loane Tucker, one of the foremost directorial factors in motion picture work today, has been engaged to direct Mabel Normand's second Goldwyn picture. Work on the new production will be begun at once. Its title and the make-up of the cast have not yet been made public.

Mr. Tucker attacks his new task with a record of Goldwyn achievement behind him. He has just completed the direction of Mae Marsh's third Goldwyn production, "The Cinderella Man," from the highly successful play by Edward Childs Carpenter, and those who have seen it are of one accord in the opinion that it reflects the refinements of his skill as has perhaps no other picture.

Mr. Tucker brought to Goldwyn in "The Cinderella Man" a keen sense of motion picture values and a remarkable facility for transmitting refreshingly new and distinctively different ideas to film. Under his skilled hand, Mae Marsh's capabilities have been developed to their utmost and the situations that made the play delightful have been multiplied for the picture version.

"The Cinderella Man" is a Christmas story timed for the Christmas season.

VON TILZER FAVORS HIS FRIENDS.

Harry Von Tilzer explains that his resignation from the American Society of Authors, Composers and Publishers is purely a personal matter prompted by the insistence of his many friends and boosters, who complained that they were unable to sing his songs because of his affiliation with the society. Von Tilzer's songs are mostly of the popular sort and any restriction such as the rules of the Authors' Society imposes prevents him from getting the best results from their sale. The best results are gained by the widest use of the song when it first comes out, and the more it is sung the more money the composer makes.

TRIANGLE'S "HAPPINESS" INJUNCTION DISSOLVED.

The temporary injunction against the Triangle Film Corporation secured by J. Hartley Manners to prevent that company from distributing the picture "Happiness" has been dissolved by Judge Ward in the U. S. Circuit Court of Appeals. The court decided that Mr. Manners had never really acquired a property right in the word "Happiness" used as a title, and that the injunction should never have been granted.

Health Survey of California Theaters

Bureau of Tuberculosis Finds Conditions in Operating Booths Detrimental to Health.

THE Bureau of Tuberculosis of the California State Board of Health has made an extensive survey of conditions in moving picture theaters in San Francisco and Los Angeles, and is preparing to make recommendations which may result in the adoption of a uniform ordinance for the construction and furnishing of moving-picture operating booths. The survey was made by Mrs. Elizabeth J. Davies, and a report has been prepared by E. L. M. Tate-Thompson, director of the bureau. In part this is as follows:

Condition of Operating Booths.

"The owners of most theaters look after the comfort of the audience, but too frequently the 'man behind the machine' is forgotten. The average audience, comfortable in knowing they have reasonable fire protection, forget that above them, oftentimes in the smallest space possible, inhaling the air fanned up from the audience, is the operator working in intense heat; his life in greater danger should there be a fire or explosion. Often he must reach the booth by means of a ladder. In too few instances has any provision for the relief of operators been made. Since in the cheaper theaters, having a continuous performance, the operator must remain on duty many hours, running water and a toilet are a necessity, although they are not provided, except in occasional theaters.

"Seventy-one booths were visited in Los Angeles. Only three had thermometers, and they registered 68, 70 and 80 degrees. In fourteen of the booths the operator had been forced into the lightest clothing he could wear, due to the excessive heat. To aid in properly ventilating the booth twenty-five theaters had high-powered fans, but forty booths were dependent upon vents without fans. The entrance to many of the booths seemed dangerous. Forty-four entered by stairs, often steep; twenty-two had ladder entrances, and only five had steps from the balcony. The sizes of the booths varied, the smallest being 6½ by 8 by 7½ feet. There were ten of these. Nine had booths 28 by 12 by 8 feet.

"Less than half the operators had relief during service hours, while the atmosphere in twenty of the booths was heavy and in a few dusty. In the seventy-one booths visited only two had hooded lamps, sixty-eight were unhooded and one partly hooded. Of the one hundred operators interviewed only two were normal weight; sixty-nine under weight and twenty-nine overweight. The ages of the operators were interesting. In only four of the theaters were they under twenty. There were seventy between the ages of twenty and twenty-nine; twenty-three between thirty and thirty-nine and three over thirty-nine.

Operators Good Tuberculosis Subjects.

"The long hours, coupled with conditions in the booths; the lack of ventilation, lack of proper toilet accommodations, the suffering from eye-strain and the inhalation of the dust in the carbon-laden atmosphere, makes the men good subjects not only for tuberculosis, but other diseases. Since there are 18,000 moving-picture theaters in the United States one can readily see how necessary it is to protect the lives of the operators by having them work under conditions that are sanitary and in properly ventilated booths. Operators stated that, since the supply of imported carbons is practically used up and an American product is taking its place, it throws off considerable more ash and, they believe, more carbon monoxide. Chronic poisoning is bound to result. One of the recommendations to be made will be that the apparatus should in all cases be fitted with a hood and all poisonous gases produced by the lamp removed by forced suction. In nine years Los Angeles has issued 1,260 licenses. Only 160 men were found with these licenses.

"The following dangers, as summed up by the investigator, are undoubtedly the same in many theaters throughout the country—breathing foul air from the audience, breathing foul air loaded with carbon monoxide and breathing air loaded with carbon dust. Hoods would eliminate much of this. More attention should be paid to ventilation; particularly should the outside vents be free from covering of advertising material, etc. When the reports are finished a conference will be arranged with the employers and operators so a model ordinance may be drafted that can be used not only in California, but all over the United States; for in neglect of workers such as these, shut up for hours from the fresh air and sunlight, working in intense

heat, lies the field for the invisible enemy—the white plague. Some steps should be taken toward the improvement of the working conditions of these men for the protection of their health.

"The same schedule used for Los Angeles was used for San Francisco. The investigator visited sixty-six theaters and interviewed seventy-six operators while at work. Here, also, were many of the booths without proper ventilation and the same lack of sanitary convenience and drinking water. Severe eye-strain was also noticed. This can be remedied with shades and colored glasses. Goggles also are recommended.

"It would seem, from studying the reports of conditions in the theaters of these two cities, and they are probably the same elsewhere—perhaps not so good—that certain recommendations to be made by the bureau can be easily followed without any great expense to the owner and with great benefit to the operator. Among the men interviewed during the past six months little evidence of active tuberculosis was found. There had been one suicide on account of it. But it stands to reason that these men cannot remain very long working in the intense heat, breathing the dust-laden atmosphere and impure air from the audience without lowering their resistance so that they may become tuberculous. The bureau hopes to avoid a drastic law by the serious and earnest co-operation with the owners and operators."

T. A. CHURCH.

Metro Engages Sally Crute

She Will Play Leading Feminine Role in "The Avenging Trail," Supporting Harold Lockwood.

AS the leading support to Harold Lockwood in his new Metro wonder play, "The Avenging Trail," now being produced under the direction of Francis Ford, with Fred J. Balshofer supervising, Metro announces the engagement of Sally Crute, well-known actress of the stage and screen.



Sally Crute.

Miss Crute has been appearing before the camera for the last six years and previously had extensive stage experience. In motion pictures she was successively with the Essanay, Solax, Edison, Lubin and Metro. She was featured by Edison in a number of productions, including "The Magic Skin," "The Colonel of the Red Hussars" and "In Spite of All." For the Lubin Company she appeared as leading woman for Orrin Johnson in "The Light of Dusk." Miss Crute's latest engagements have been

with Metro, for whom she played prominently in "Blue Jeans," starring Viola Dana, and "A Wife by Proxy," starring Mabel Taliaferro. Another recent appearance was in Syd Olcott's production of "The Belgian."

On the speaking stage Miss Crute's experience numbered engagements with the Elitch Garden Stock Company in Denver; a season as Aggie Lynch in "Within the Law," and appearances in "The Only Son," "The Deep Purple" and "The Rosary."

In "The Avenging Trail" Miss Crute is playing Rose Havens, the leading feminine role.

CLEVELAND COMMON PLEAS COURT GRANTS INJUNCTION.

The Court of Common Pleas of Cleveland granted an injunction at the instance of a number of exhibitors restraining the several film companies within its jurisdiction from canceling contracts for service for refusal to pay the 15 cent film tax.

Chicago News Letter

By JAS. S. McQUADE



New Palatial Theaters for Chicago

Five Houses, With a Combined Seating Capacity of Nearly 10,000 People and an Outlay of Over a Million, Open Their Doors Within the Last Three Weeks.

REMARKABLE activity in the building of high-class, modern, costly picture theaters in Chicago has been evidenced within the last three weeks by the opening of no less than five fine structures, which have a combined seating capacity of 9,900 people. The combined cost of these theaters, together with the cost of the structures in which some of them are included, cannot be accurately given, but it is safe to say that it lies somewhere around one million and a quarter dollars. All these structures have been built during war time, when the industry feels the pressure of war and other taxes, and this in itself shows strong confidence in the future of the business and faith in its elasticity to bear and recover from the strains to which it may be put.

The Central Park theater, at Twelfth street and Central Park avenue, as stated in my letter in the issue of November 17, was opened October 27. It seats 2,600 people and surpasses any theater of whatever kind in the Loop, for appearance and appointments.

On November 7, the Madison Square theater, 4730-40 W. Madison street, was opened. It seats 2,000 people. It is owned by the West End Amusement Company, which also controls the Virginia and Crawford theaters, this city, and the Crawford Trust. The West End Amusement Company is formed by William E. Heaney, vice-president of Illinois Branch, M. P. E. L. of America, and also manager of the Virginia and Crawford theaters; James B. Heaney, his father; J. D. Murphy and H. A., Paul A. and John Armstrong. The theater is equipped with the latest ventilating system, three projection machines and a \$6,000 Wangerin & Weickhardt pipe organ. Admissions are 10 and 15 cents, with the war tax in addition. The programs are selected from Goldwyn, World, Fox, Hoffman Foursquare, Mutual and other makes.

The Crystal theater, North and Washtenaw avenues, was opened Thursday, November 8. The structure is located on the grounds of the former small Crystal theater, and is operated by Peter J. Schaefer (of Jones, Linick & Schaefer), and Fred and Frank Schaefer, of the Schaefer Theaters Company. It seats 1,800 people, all on the ground floor. A great pipe organ and an eight-piece orchestra furnish the accompanying music. The display of flowers in the lobby of the theater, on the opening night, presented by Metro, Goldwyn and other companies, the employees of the Schaefer Brothers' Star theater, Milwaukee avenue; Henry L. Newhouse, the architect, and many others, was beautiful. Many prominent moving picture men and business friends of Peter J. Schaefer were present. The opening attraction was "The Man From Painted Post," with Douglas Fairbanks. Admission at the Crystal is 10 and 15 cents, including the war tax.

The Adelphi theater, 7074 N. Clark street, was opened Saturday evening, November 10, by the Ascher Bros., making the fifteenth theater now on their circuit. The design and the architecture are beautiful in their chaste simplicity. J. E. O. Pridmore was the architect. The seating capacity is 1,400. A six-piece orchestra and a Kimball pipe organ furnish the music. The programs will be selected from Metro, Paramount, Artcraft, Select, Goldwyn and Fox brands. Chaplin pictures will also be included. Admissions are 5 and 10 cents, matinees, and 10 and 15 cents, evenings, with the war admission tax added. The opening attraction was "Outwitted" (Metro), with Emily Stevens.

The Broadway-Strand theater, 6141-53 W. Twelfth street, was also opened November 10. It is owned by the Marshfield Amusement Company, those interested being Louis L. Marks, Julius Goodman, Meyer S. Marks and Louis H. Harrison. It seats 2,100 people, all on the ground floor. A pipe organ and a fifteen-piece orchestra accompanies the pictures. The architect, A. L. Levy, who has received many

congratulations on the beauty of the structure, has included a playroom for children and a gymnasium for the employees in the building. The service will be furnished by Paramount, Artcraft, Fox Standards, World, Metro and others. Admissions are 10 cents, matinees, and 15 cents, evenings, the war tax being added to those figures. The Marshfield Amusement Company also operates the Orpheus, Illington and Marshfield theaters, the two first mentioned seating over 1,000 each. Announcement is made by the company that the Marshall Square theater, Twenty-second street and Marshall boulevard, which seats 2,200 people, will be opened in about three weeks.

P. A. Powers Speaks at Recessed Meeting of Chicago Local, M. P. E. L. of A., in Favor of Passing on the Reel Tax.

At the recessed meeting of Chicago Local M. P. E. L. of A., held November 9 in the Masonic Temple, and which had been convened the preceding Friday, November 2, P. A. Powers, treasurer of Universal, was present. He delivered an address at length, which had to do chiefly with the tax on reels of film turned out by producers. He showed how the ways and means committee of the lower house of Congress got the idea of placing the tax on positive film by foot, the members believing that such film was sold by the foot, and also the effect which this tax had on producing companies financially.

Mr. Powers stated that he believed the producers were justified in passing on this tax to exhibitors at the rate of 15 cents per reel. In his remarks he also held that every tax, excepting that on incomes, was a shifting tax, and that it could be, and usually is, passed on to the public.

When asked if the law stated that the reel tax could be passed on, Mr. Powers acknowledged that there was no such expressed provision in the law.

Mr. Powers was given a very respectful hearing, but the members of Chicago Local still held to the stand already taken against the tax being passed on to them.

After Mr. Powers left the hall, the attorney of Chicago Local was instructed to bring suit against any exchange that held up a show from any member of the local for non-payment of the tax.

Arrangements have been completed by Chicago Local for the get-together dinner to be given in honor of William A. Brady and those who will accompany him from New York, on Monday evening, November 19. The dinner will be given in the Crystal Room of the Hotel Sherman, where plates will be laid for 100 guests on that occasion.

Chicago Film Brevities.

W. R. Scates, manager of the Chicago office of the General Film Company, received the following night letter from the General offices in New York on Tuesday morning, November 13:

"Directors in first meeting held since imposition of 15-cent charge unanimously decide to cancel charge of 15 cents per reel, per day, against all exhibitors. Hereafter no charge will be made by General Film for service other than regular amount. Manufacturers and General Film will make patriotic effort to absorb the entire amount levied by Government in view of the present heavy expense under which exhibitors are operating. Notify customers in your territory immediately. Discontinue 15-cent charge at once." This night letter was sent to every office of the General Film Company throughout the United States on the same day.

Mr. Scates states that for the benefit of Chicago exhibitors a private showing for them of the General Film Company's releases, for the week, will be given every Wednesday night, at 7 o'clock, in the spacious private projection room of the Selig Polyscope Company in the Garland Building, on the twelfth floor. All exhibitors will be welcomed.

* * *

Leo A. Ochs, president of the M. P. E. L. of America, accompanied by Mrs. Ochs, arrived in the city Tuesday, November 13, and left the same evening for Los Angeles.

While here Mr. Ochs attended a special meeting of the executive committee of the Chicago Local, M. P. E. L. of A.

* * *

S. L. Rothapel spent a few hours in the city Friday, November 9, on his way from New York to Los Angeles. It is believed in film circles here that Mr. Rothapel's Los Angeles trip is chiefly concerned with the interests of the First National Exhibitors' Circuit.

* * *

Charles Stuart, owner of the Palais Royal picture theater, 1710 W. Madison street, has been appointed field secretary of Chicago Local by a committee appointed for that purpose, composed of William E. Heaney, Alfred Hamburger and M. S. Ludick. It will be Mr. Stuart's duty to attend the Chicago Local's offices every day and take charge of any business matters which may come up, such as grievances, etc., so that these matters may receive immediate attention.

* * *

President Hopp, of Chicago Local, expresses considerable satisfaction over the fact that the falling off in attendance at moving picture theaters in Chicago, owing to the war tax charged, has not been nearly so heavy as had been expected. Attendance during week-days shows a falling off in certain neighborhoods, but the Sunday business is keeping up to its former level. It is expected that picture theatergoers in Chicago will have accustomed themselves to the war tax in a week or so. In this connection it may be stated that the falling off at dramatic houses in Chicago shows a serious loss to the managers.

* * *

Herbert Lubin and A. H. Sawyer have been in Chicago for some time looking after state right sales for their Italian feature film, "The Warrior." The Edmund M. Allen Film Corporation has purchased the rights to this picture for the States of Illinois, Michigan, Iowa and Nebraska.

J. E. Kemp, general manager of the Westcott Film Corporation, of Minneapolis, came on to Chicago to see "The Warrior," and purchased sole rights for the States of Wisconsin, Minnesota and North and South Dakota.

Mr. Sawyer will be remembered in connection with "The Melting Pot," in which Walker Whiteside appeared in the leading role about two years ago, and which was exploited in this territory at that time. Mr. Lubin is known in film circles as the man who negotiated the Petrova contract with the Superpictures Corporation, and he states that the next announcement from the General Enterprises, Inc., regarding a well-known star, will cause considerable comment in the trade. Messrs. Sawyer and Lubin left for Cincinnati Tuesday, November 13.

* * *

"A Daughter of Joan," the first new picture in which Margarita Fischer has appeared since she rejoined the American's star forces, has been completed. It is given out that Miss Fischer's new comedy drama for the American Film Company will afford excellent opportunity for her well-known ability in pictures as a comedienne.

"A Veil of Memory" will be Mary Miles Minter's new vehicle under the direction of Henry King. Miss Minter is now taking a brief rest after finishing "The Mate of the Sally Ann," before beginning work on the new feature.

* * *

Mrs. R. D. Frazier, owner of the Grant theater, S. 49th Court, Cicero, Ill., visited the Chicago office one day last week. She is an old subscriber to the Moving Picture World, and expressed herself as being very much pleased with the full information it has given concerning the war admission tax to moving picture theaters. The Grant seats 300 people, and 10 cents admission is charged three nights a week and 5 cents for the remainder. Sunday matinees are also given at 5 cents. Mrs. Frazier reported fair business, but said that the tax had made business a little dull. Her competitor charges 5 and 10 cents, and pays the war tax himself, which rather handicaps Mrs. Frazier, who makes her patrons pay the tax, as is the intention of the law.

* * *

The Motion Picture Theater Owners' Association, this city, held an open meeting Friday, November 16, at their regular meeting place in Fraternity Hall, 19 W. Adams street.

* * *

Jacob Smith, Detroit correspondent for the Moving Picture World, was in the city Wednesday, November 14, and made a pleasant call at this office. He reported excellent business in Detroit for exhibitors, and that the war tax has had little, if any, influence on the attendance at picture theaters.

* * *

It is given out by the industrial department of the international committee of the Young Men's Christian Association that the weekly attendance at moving picture exhibitions

provided for the war council of the Y. M. C. A. in the military training camps is over 250,000.

* * *

"A Night in New Arabia" (Vitagraph), adapted from O. Henry's story of that name and released by General Film Company, made a big hit at several "Loop" theaters last week. Kitty Kelly in a review said of this picture: "Even in the midst of the week's picture wealth nothing excels this four-reel bit; for it has that intangible something—quality, character, manner—which makes it a constant pleasure to the mind as well as the eye. In all the four reels there isn't a foot that strikes a false note. The picture is cute and clever, and wisely artistic, an ideal bit of entertainment for anybody of the O. Henry age of appreciation. These offerings ought to be better known; for people who miss enjoying them are suffering a real loss."

* * *

Blanche Sweet and Edna Purviance, the latter Charlie Chaplin's leading woman, made a stop of several days in the city last week on their way from Los Angeles to New York City. Miss Sweet gave out that she is still unattached to any producing company.

* * *

An invitation showing of "Cleopatra" (Fox), in which Theda Bara plays the titular role, was given at Orchestra Hall, Wednesday, November 14, before a large gathering of people in the trade and newspaper critics. Representatives from the University of Chicago and the Northwestern University, 300 students of the Art Institute, and members of the Playgoers' Club were also present.

* * *

"Who Shall Take My Life?" Selig's big feature, in which Thomas Santschi, Fritz Brunette, Bessie Eyton, Eugenie Besserer, Kate Taylor, Ed. Coxen, Harry Lonsdale, Al. W. Filson and other talented players of the Selig forces appear, will begin a two weeks' run at the Bandbox theater, this city, Sunday, November 18. Blazer & Cohen, a newly-organized firm, which deals in state rights pictures, has purchased sole rights to the picture for Illinois.

Brooklyn League Takes Important Action

Decides to Fight the Fifteen-Cent Tax and Requests National Organization to Withdraw From the N. A. M. P. I.

THE Associated Motion Picture Exhibitors of Brooklyn held a largely attended meeting on Sunday, November 18. The session convened at midnight on Saturday and lasted until 5 o'clock. The members, who had been called together for the purpose of determining what to do in the matter of the levy of 15 cents a reel by the distributors, unanimously decided to fight the payment of the money. They also formally requested the National League to withdraw from the N. A. M. P. I.

The meeting appointed a committee of fifteen to supervise the drawing up of a power of attorney to be signed by the members giving authority to slap on to any designated exchange 200 days' cancellation of bookings if in the opinion of the committee any exchange should take action in regard to the collection of the 15 cents a reel inconsistent with the legal rights of the exhibitors. The meeting declared if any exchange held up the show of a theater by reason of the refusal of the manager to pay the charge of 15 cents a reel that action would by the committee be deemed sufficient warrant for the proposed action of the fifteen.

On motion of John Mannheimer the meeting also voted that the Motion Picture Exhibitors' League of America, of which the Brooklyn organization is an integral part, be requested to withdraw from the National Association of the Motion Picture Industry. The Brooklyn League based its action on the ground that the league had not been consulted by the National Association when it determined to collect the 15 cents a reel on films in order to cover the footage tax imposed by the war revenue bill.

In the course of the debate it was asserted the exhibitors already were paying two taxes, on admissions and on seating capacity, and the opinion was expressed that it was not the intent of Congress that the manufacturers and distributors should be exempt from making their proportionate contribution to the expenses of conducting the war; that it was not the intent of Congress that the exhibitors should be responsible for three taxes and the rest of the industry be responsible for none.

While the entire session was devoted to the discussion of the two motions outlined, it was brought out in the remarks of the members that business in the borough had been bad during the past week—so bad that the amount of the tax represented by the 15 cents a reel became a vital factor in the cost of running a show.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Fox to Increase Coast Production

Several New Companies to Be Put On—Sol M. Wurtzel Arrives to Take Charge of Plant.

WE paid a visit the other day to the west coast studios of the Fox Film Corporation, and had the pleasure of meeting Sol M. Wurtzel, who recently arrived from New York to take charge of the plant. Mr. Wurtzel's title is general superintendent of the Pacific coast studios and general manager of Sunshine Comedies, Incorporated. Mr. Wurtzel informed us that the Fox Company within a short time will put on several new companies at the local studios and greatly increase production on the coast.

William Farnum, who has been taking a short vacation, which included a hunting trip in the woods of Maine, will arrive in Los Angeles about December 15 to begin production on a new series of western features from the stories by Zane Grey. Frank Lloyd will be Farnum's director.

William Bock, chief of the technical department, has arrived from New York to take charge of the technical work. New stages and buildings are under construction, and a magnificent glass-inclosed studios for the Franklin company has been recently completed.

A unique building adjoining this stage is the Fox Kiddie School, where the children taking part in the Fox Kid pictures are getting daily instructions under a graduate teacher. Directors C. M. and S. A. Franklin have now completed "The Mikado," for which pretentious production a complete Japanese village was built and unusually elaborate sets erected. Francis Carpenter, Virginia Corbin, Violet Radcliffe and Carmen Derue are the principals in the cast.

Tom Mix will begin his first picture as a star of Fox western feature productions this week. Edward J. Le Saint will be his director. Tom Mix holds a place of his own in motion pictures. He has undoubted talent and

herself in the stress of conditions at the German capital when the United States entered the war.

Henry Lehrman, the maker of Sunshine Comedies, has



View of the Mikado Set at Fox Studios, Los Angeles, Cal.

returned from a hunting trip. His companion in his trip was Billie Ritchie. Mr. Lehrman came back with a considerable amount of written matter.

Universal Players Have Close Call.

When a closed limousine crashed into a big touring car which was drawn up near the edge of a dock at Los Angeles harbor and both machines plunged overboard into twenty feet of water Ben Wilson and Kingsley Benedict, leading players in the new Universal serial, "The Mystery Ship," narrowly escaped death in an unpremeditated "stunt" during the filming of a scene for the seventh episode of the production.

The doors of the closed car in which they were passengers were jammed in the collision, and it was necessary to break one of the windows in order to extricate them while the machine was lying on its side at the bottom of the harbor.

The collision had been carefully planned by Harry Harvey, the director of the picture, and it was intended that the touring car should be jolted off the pier. It was not expected that the limousine also would go overboard, but the speed of the machine—fully forty miles an hour, spectators say—made it impossible to stop the car after the impact. Over the edge leaped the two cars, taking with them, besides the principals, two other actors, Joe McDonough and Sam Polo. The latter two are expert swimmers and it was partly due to their efforts that Wilson and Benedict were rescued.

Lawson Organizes Camouflage Artists.

Lee Lawson, technical expert, has received from the Adjutant General authorization to form a company of two hundred and fifty men of the studio plants for the camouflage department to be incorporated in the Twenty-fourth Engineers.

Lawson has been engaged at his trade locally for the past twelve years. He recently asked for authority to organize a company of camouflage artists. His appointment was made by Secretary of War Baker.

All the ingenuity of "trick stuff" manifested in motion pictures will be transplanted to the camouflage activities in France. Scene painters, artists, sculptors, property men



Franklin Stage and Kiddies' School, Fox Studio, Los Angeles, Cal.

great individuality. As a portrayal of western types he stands unique. Mix is now with a director who is noted for excellent work. Miss Wanda Petit will be Mix's leading woman. She has a list of successes with William Fox to her credit.

Gladys Brockwell has returned from a short rest in the mountains, and is busily engaged in the new play in which she is the star. The picture deals with a woman who finds

and numerous other classes of employees in studios will comprise the company.

Lawson already has sixty-four men enrolled. These will leave in a few days for American Lake, Washington, where they will receive instruction in the most advanced methods of camouflage work.

Mae Murray Saved by a Hair.

If it had not been for speedy action on the part of Robert Leonard, combined with presence of mind, Miss Mae Murray would have been seriously injured recently.

Miss Murray, with Director Robert Leonard, motored out to Glendora, Cal., from which point they were to leave for a journey over the San Gabriel range to a site selected for some of the scenes in "The Eternal Columbine."

As they were nearing the top of Big Dalton Mountain, Miss Murray slipped and would have fallen into a canyon if Leonard had not seized her by the hair as she fell.



Robert Leonard and Mae Murray
Discussing a Script at the
Bluebird Studios.

member of the scenario staff at Culver City, and shows life in both France and Italy.

The set shows Venice on a carnival night and some wonderful lighting effects were secured by Director Edwards. In the foreground is the canal with gondolas, and the background is made up of two Venetian palaces fronting on the main canal.

Most of the "shots" were taken at night, showing the bridge over the canal thronged with Italian revelers and tourists mingling in the fun. All of the data for the erection of this elaborate set was gathered by Miss Elsa Lopez, head of the Triangle research department.

McGowan Dumps Car from Trestle.

Director G. P. McGowan, of the Signal Film Corporation, is now working on the thirteenth episode of "The Lost Express." This chapter has been given the installment title of "The Escape." One of the thrills for this episode is a terrific railroad smash in which a car is sent over a high trestle. The scene was staged at the Arroyo Seco with fully five thousand people watching the stunt. The car was "kicked" by a powerful locomotive and sped out on the trestle from which a rail had been removed. Striking the open space in the rails the car was hurled into space and was dashed to the rocks below, a distance of eighty feet. Three cameras photographed this scene from different points of vantage.

Bill Hart Breaks a Finger.

William S. Hart was forced to "rest up," as he termed it, recently when he injured his hand while making a perilous escape from a building that plays a prominent part in the Artcraft picture "The Bloodhound."

The scenarioist thought it would be an effective bit of melodrama if Hart were called upon to make a "getaway" from the third floor of the building by means of a lariat fastened to a bedstead. The Westerner was to make a leap, of the flying sort, turn around a moment to taunt his pursuers, and then execute a hasty descent.

Everything went according to schedule until Hart grasp-

ed the lariat and was sliding to the ground. Then his right hand struck a protruding windowsill, with the result that the flesh was torn from the knuckles and one finger broken.

Eltinge to Build Studio in Los Angeles.

This picture was taken while Julian Eltinge and his press representative, Joe McCloskey, were looking over a site for the new studio which Eltinge is contemplating building in Los Angeles.



Julian Eltinge and Joe McCloskey.

Mr. Eltinge is now in New York on business considering offers which have been made him as a result of the success of his three first pictures for Paramount. Mr. McCloskey informs us there can be no doubt that Eltinge will locate in Los Angeles, for the actor is building one of the most beautiful Italian villas on the Silver Lake Hill.

Mr. Eltinge will remain in pictures for at least two years, after which he will make his debut as a concert singer. Eltinge has a rich baritone voice and has been studying music and vocal culture for a considerable time.

While it has not been definitely settled, it looks like the famous female impersonator will soon appear again on the screen in a large serial production from a story by one of America's best writers. It has been hinted that the Lasky-Paramount will also produce this serial, but the matter has not as yet been decided.

Virginia Chester with Mena.

Virginia Chester is the name of the new leading woman of the Mena Film Company, and has been cast for the leading role in the modern episode of their current feature production, "By Super-Strategy." The story deals with a Biblical subject and is being directed by Howard Gaye.



Virginia Chester.

Miss Chester has had considerable experience in pictures and was connected with the Pathe Company for two years playing leads. She was also with Universal, where she appeared in Frontier releases. She has now joined the Mena Film Company after an absence of three years from the screen, during which time she played in vaudeville and studied interpretative dancing.

What's Doing at Culver City.

At the Culver City studios of the Triangle Film Corporation Director Jack Conway will soon start production on "Real Folks," the first prize story in the Photoplay Magazine contest.

Director Jack Dillon has almost completed "Betty Takes a Hand," which won the second prize in the same contest. Olive Thomas and Charles Gunn play the leading parts in

this picture. Miss Thomas' next picture will be "Limousine Life."

Texas Guinan, who has just returned from her New York vacation, has been cast to play the title role in a brilliant and unusual western story, "The Gun Woman."

Roy Stewart, under the direction of Cliff Smith, has commenced "The Law's Outlaw," a story by Ethel and James Dorrance, adapted for the screen by Alvin W. Neitz.

Lois Weber Finishes Picture.

After eight weeks of strenuous effort spent in staging "The Man Who Dared God," which she has just completed, Lois Weber and her company of players have knocked off for a couple of weeks. William Stowell and Mildred Harris are featured in this picture, which is an entirely different sort of photoplay from those which Miss Weber recently filmed, a purely dramatic story in which much of the action occurs in a western mining town. To secure the mining scenes a company of thirty spent two weeks at Oatman, the heart of the Arizona gold district, and Miss Weber was given carte blanche to use for film purposes the largest mine in the field.

Upon their return to the studio and after the picture was finished came the reaction—the whole company was "all in," hence the lay-off.

Los Angeles Film Brevities.

True Boardman, who was featured in the Kalem serial, "Stingaree," has been signed by the American Film Company to play important parts in support of the company's stars. His first appearance will be in the Margarita Fischer production, "Molly, Go Get 'Em."

* * *

Margaret Allen, a screen character actress of several years' experience, has been signed by the American Film Company, and will appear in support of Margarita Fischer, in "Molly Go Get 'Em." Miss Allen was formerly with the Selig Company.

* * *

Dr. T. Masso, one of the foremost statesmen of Japan, and the head of the Japanese parliamentary mission now touring the country, was a recent visitor at Universal City. Dr. Masso, who is a graduate of Yale University, formerly was the advisor to the King of Siam, holding that position from 1897 to 1914.

* * *

At the Metro studios Director Tod Browning is filming the final scenes of "The Legion of Death," the feature starring Edith Storey. Over two thousand people were used in some of the street scenes depicting the opening of the Russian revolution. Director John Collins is filming the opening scenes of "The Tiger Cat," with Viola Dana. The story was prepared for the screen by H. P. Keeler, and the cast includes Clifford Bruce, Hayward Mack and Mabel Van Buren.

* * *

L. Virgil Hart, assistant to J. P. McGowan, of the Signal Film Corporation, returned to the studio this week after having been confined to his room with a broken foot bone, incurred in the line of his work.

* * *

Miss Dot Todd, who was well known in the younger set of Los Angeles as Dorothy Marshall, has been added to the playing forces at the Triangle Culver City studio, and is cast in Director Lynn Reynolds' picture, "The Gown of Destiny." Olga Grey, Tom King and Francis McDonald, who were engaged by the Triangle Culver City studios, each for a special picture, also have been added to the Triangle playing forces.

* * *

Rupert Julian is at Seven Oaks, Cal., with a large company of players filming the exterior scenes for "The Highest Card," a five-reel photodrama. Monroe Salibury and Ruth Clifford are the featured players and Julian also is enacting a prominent part. E. J. Clawson wrote the story and also prepared the screen version.

* * *

At the Balboa studios Director Howard M. Mitchell is at work on the third picture in the series of six featuring Anita King on the Horkheimer-Mutual program. The production is a five-reel western play from the script of L. V. Jefferson. R. Henry Grey is leading man, the support including Ruth Lackaye, Gordon Sackville, Bert Ensminger, Bruce Smith, Charles Dudley and Jane Pepprell.

* * *

Although it is not likely that the Triangle-Keystone forces will remain in their present quarters much longer, the studio carpenters and electricians have been kept busy putting additional banks in the light studios at the former

Fine Arts plant to assure against loss of time in the event of rain. The preparation was made none too soon, for the first of California's heavy rains have been much in evidence, interrupting the regular order of things until "sets" could be moved into the light studios.

* * *

Carmel Myers is the featured player in an exciting mystery story on which Director Stuart Paton commenced production this week at the Bluebird studios. The photoplay is entitled "The Green Seal," and was adapted for the screen by A. G. Kenyon from the book written by Charles Edmund Walk. Supporting Miss Myers are Harry Carter, Ashton Dearholt, Frank Tokanaga, Frank Deshon, Alfred Allen and Betty Schade.

* * *

Alice Lake, who played opposite Roscoe Arbuckle in Keystone comedies and who has lately been a featured player with Universal, playing opposite Herbert Rawlinson in "Come Through," is now with Roscoe Arbuckle's new company in Long Beach, and will appear in leading parts.

Molly Pearson To Make Screen Debut

MOLLY PEARSON, the delightful Scotch heroine of "Bunt Pulls the Strings," is to make her screen debut with Sir Johnston Forbes-Robertson, in "The Passing of the Third Floor Back." The Jerome K. Jerome symbolical drama, in which Sir Johnston will be seen in his



Molly Pearson.

beloved role of The Stranger, is now in progress of filming at the Brenon Studios, Hudson Heights, N. J. Miss Pearson has just started her first film work, playing the role of the slavey, Stasia, which she created in the original New York production of "The Passing of the Third Floor Back," when it was presented at Maxine Elliott's theater, on October 4, 1909.

Miss Pearson was born and educated in Scotland. She obtained her first theatrical position with the Ben Greet Players, and subsequently toured England, South Africa, Australia, New Zealand and India. Miss Pearson came to this country with Olga

Nethersole's company. She did not attract unusual attention until she appeared with Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back." Her touchingly drawn portrayal of the little slavey of a drab London boarding house established her as a young actress of unusual ability.

Miss Pearson scored again when she appeared in the role of the canny Scotch lassie, Bunt, in "Bunt Pulls the Strings." In a single night she became the talk of Broadway.

Miss Pearson has since appeared in a wide variety of New York productions, ranging from drama to musical comedy, but it is probable that the theatergoers of the country best remember her as the Stasia of "The Passing of the Third Floor Back" and the Bunt of "Bunt Pulls the Strings." Her reappearance in the famous role of the slavey, on the screen, with Sir Johnston, will consequently have unusual interest.

SIGNAL CORPS SEEKS FILM MEN.

The Signal Corps Photographic Laboratory, Washington Barracks, requires the services of one or two expert projection operators. Either drafted men or those who expect soon to be called will be acceptable. Also two good men can be used in the laboratory as well as two office men who are expert on the typewriter and familiar with the clerical details of moving picture work. Applicants may address the laboratory in Washington.

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Third Installment of Numbers Which Are Free from Royalty Charges.

WE publish below a third list of musical numbers upon which no royalties will be demanded, and which has been compiled by Miss Catherine C. Melcher for the

Edward L. Ballenger Music Pub. Co.,
Los Angeles, Cal.

Killarney Colleen.
You Can Always Come Back to Me.
Tell It to the Jury.
It's Not Your Style, It's Not Your Smile.
I Can't Help Dreaming of You.
Some Where There's a Heart for You.
Samoa.
Somewhere in France.
My Fiji Maid.
Joplin Fox Trot.
We're the Sons of Uncle Sam.
Will the Girl I Left Behind Be True to Me?
That Honolulu Cabaret.

Carl Fischer, 46-54 Cooper Square, New
York, and 337 South Wabash
Ave., Chicago, Ill.

Embarrassment F. Abt
Last Wish F. Abt
Waldandacht F. Abt
Brasseur De Preston A. Adam
Cantique De Noel A. Adam
If I Were King Overture A. Adam
King of Yvetot A. Adam
Postillon De Lonjumeau A. Adam
Reine D'un Jour (La) (A Queen for a
Day) A. Adam
Holy City Stephen Adams
Star of Bethlehem Stephen Adams
Warrior Bold Stephen Adams
Marion Polka Th. S. Allen
Little Darling W. F. Ambrosio
Memories of Home W. F. Ambrosio
Kossuth Lajos S. Antal
Intermezzo A. Arensky
Almeh Ch. Armand
Coon's Love Story Ch. Armand
Country Fair Ch. Armand
Cuba Libre Ch. Armand
Eco Di Napoli Ch. Armand
First Step Ch. Armand
Floridiana Overture Ch. Armand
Hop Long Sing (Chinese Cake Walk),
Ch. Armand
Husking Bee Ch. Armand
In Cupid's Net Ch. Armand
Jingoes—March and Two-step Ch. Armand
Jocosity—Overture Ch. Armand
Jovitta—Mexican Serenade Ch. Armand
Little Mischief Ch. Armand
Longing Ch. Armand
Magic Spell Ch. Armand
Monona Ch. Armand
Naughty Eyes Ch. Armand
On Board a Man o' War Ch. Armand
Poupee Automatique Ch. Armand
Soldier's Life Overture Ch. Armand
Spider and the Fly Ch. Armand
Sweet Summer Rose Ch. Armand
Trumpeter of San Juan Ch. Armand
Will o' the Wisp Ch. Armand
Come Back to Erin John A. Armstrong
Heart Throbs C. Arnold
Adelaide L. v. Beethoven
Alla Polacco De La Serenade,
L. v. Beethoven
Marche All Turke W. A. Mozart
Moment Musical F. Schubert
Coriolan Overture L. v. Beethoven
Danse Antique L. v. Beethoven
Egmont Overture L. v. Beethoven
Ehre Gottes Aus Der Natur,
L. v. Beethoven
Hail Blessed Marie (Prayer for "Stra-
della") F. v. Flotow

There is a Green Hill Far Away,
Ch. Gounod
Fidelio Overture L. v. Beethoven
Leonore Overture L. v. Beethoven
Menuet No. 2 in G L. v. Beethoven
Nocturnal Piece R. Schumann
Moonlight Sonata L. v. Beethoven
Adagio L. v. Beethoven
Pathetic (On the Death of a Hero),
L. v. Beethoven
Funeral March L. v. Beethoven
Romance Op. 40 L. v. Beethoven
Romance Op. 50 L. v. Beethoven
Ruines D'Athenes L. v. Beethoven
March Turque, Menuet, from "Military
Symphony" J. Haydn
Sonata Pathetique L. v. Beethoven
Adagio F. Schubert
Symphony No. 1, C Major L. v. Beethoven
Symphony No. 2, D Major L. v. Beethoven
Symphony No. 3, E Flat Major,
L. v. Beethoven
Symphony No. 5, C Minor (complete),
L. v. Beethoven
Symphony No. 5, C Minor "Andante",
L. v. Beethoven
Symphony No. 6, F Major "Pastorale",
L. v. Beethoven
Symphony No. 7, Op. 92 L. v. Beethoven
Allegretto—(Second Movement),
L. v. Beethoven
Arlesienne (L')—Suite de Concert. G. Bizet
No. 1 containing:
1. Prelude.
2. Minuetto.
3. Adagietto.
4. LeCarillon.
No. 2 containing:
1. Pastorale.
2. Intermezzo.
No. 3 containing:
1. Menuet.
2. Farandole.
Intermezzo—Agnus Dei (Lamb of God),
G. Bizet
Dreams R. Wagner
I Love Thee E. Grieg
Carmen—Opera G. Bizet
March.
Selection (all arrangements).
Suite No. 1 containing:
1. Prelude.
2. Aragonaise.
3. Intermezzo.
4. Les Dragons D'Alcala.
5. Les Toreadors.
Suite No. 2 containing:
1. Habamara.
2. Aria of Michaela.
3. La Garde Moutante.
4. Danse Boheme.
Toreador's Song.
Toreador's Song—March.
Pearl Fishers (Les Pecheurs de Perles)—
Opera G. Bizet
Selection G. Bizet
Serenade Espagnole G. Bizet
Suite D'Orchestra Op. 22 G. Bizet
Petit Mari, Petite Femme G. Bizet
Callirhoe—Ballet Symphonique,
C. Chaminade
Pas des Amphores C. Chaminade
La Zingana—Danse Hongroise C. Bohm
Pas des Echarpes (Scarf Dance),
C. Chaminade
Variation C. Chaminade
Lisonjera (La) (The Charming),
C. Chaminade

Chicago Local Branch No. 2, M. P. E. L. of A.
We are also in receipt of a communication from Edw.
L. Ballinger & Co., of Los Angeles, Cal., dated November 8, in
which they advise us that all of their publications are open
for public use without fee.

From their letterhead we learn that Ballinger & Co. are
publishers of the following numbers:

Barcarolle E. Rivela
Pierette—Air de Ballet C. Chaminade
Serenade C. Chaminade
Summer (L'Ete)—Song C. Chaminade
I'll Sing Thee Songs of Araby,
Frederic Clay
It was a Dream Ed. Lassen
Murmuring Breezes A. Jensen
Funeral March, from "Sonata, Op. 35",
F. Chopin
Minute Waltz F. Chopin
Nocturno F. Chopin
Polonaise Militaire F. Chopin
Evening Song R. Schumann
Spring Song F. Mendelssohn
Sarabande C. Bohm
Preadludium F. Chopin
Christmas Song L. Reichard
Largo A. Corelli
The Seven Last Words ("Seasons"),
J. Haydn
Two Mazurkas F. Chopin
No. 1 in A Minor.
No. 2 in B Flat Major.
Valse F. Chopin
Valse Lente F. Chopin
Coppella—Ballet L. Delibes
Czardas L. Delibes
Mazurka L. Delibes
Entr' Acte et Valse L. Delibes
The Sleeping Beauty Th. M. Tobani
Festival Dance and Valse of the Hours,
L. Delibes
Marche de la Cloche L. Delibes
Slavonic Folk Song L. Delibes
Naila—Ballet L. Delibes
Pas des Fleurs L. Delibes
Roy S'Amuse (Le)—Opera L. Delibes
Passepied L. Delibes
Source (La)—Ballet L. Delibes
Ballet Divertissement, First Series:
No. 1. Pas des Voiles.
No. 2. Andante.
Ballet Divertissement, Second Series:
No. 3. Variations.
No. 4. Danse Circassienne.
Sylvia—Ballet L. Delibes
Complete Ballet in Three Parts:
No. 1. Valse Lente.
No. 2. Pizzicata Polka.
No. 3. March and Procession of Bac-
chus.
Athalia Overture F. Mendelssohn
War March of the Priests F. Mendelssohn
Elijah F. Mendelssohn
Aria, "Lord God of Abraham",
F. Mendelssohn
March Pontificale Ch. Gounod
Priest's March from "Magic Flute",
W. A. Mozart
Fantasia F. Mendelssohn
Festival March F. Mendelssohn
Fingal's Cave Overture F. Mendelssohn
Heimkehr Aus Der Fremde Overture,
F. Mendelssohn
Hymn of Praise F. Mendelssohn
Adagio F. Mendelssohn
Ave Maria L. Cherubini
Funeral March from "Saul", G. Haendel
Mendelssohn Melodies—Grand Selection,
F. Mendelssohn
Midsummernight's Dream F. Mendelssohn
Intermezzo F. Mendelssohn
Nocturne F. Mendelssohn
Overture F. Mendelssohn
Scherzo F. Mendelssohn
Wedding March F. Mendelssohn
On Wings of Song F. Mendelssohn

Dew is Sparkling.....A. Rubenstein
 Ev'ry Morn' I Send Thee Violets,
 E. Meyer-Helmund
 Magic Song.....E. Meyer-Helmund
 Ruy Blas Overture.....F. Mendelssohn
 Songs and Songs Without Words,
 F. Mendelssohn
 Confidence.....F. Mendelssohn
 Consolation.....F. Mendelssohn
 Contemplation.....F. Mendelssohn
 Sadness of Soul.....F. Mendelssohn
 I Would That My Love.....F. Mendelssohn
 Spring Song.....F. Mendelssohn
 St. Paulus—Oratorio.....F. Mendelssohn
 Choral "To God on High",
 F. Mendelssohn
 Harken Unto Me My People,
 F. Mendelssohn
 Sanctus, from "Mass in G" W. A. Mozart
 Solemn March, from Oratorio "Joshua,"
 G. Haendel
 Symphony (No. 4, A Major), "Italian,"
 Complete.....F. Mendelssohn
 Barber of Seville—Opera.....G. Rossini
 Cavatine.....G. Rossini
 Overture.....G. Rossini
 Selection.....G. Rossini
 Charity.....G. Rossini
 With Verdure Clad, from "Creation,"
 J. Haydn
 Gazza Ladra (La)—Opera.....G. Rossini
 Overture.....G. Rossini
 Italians in Algeria—Opera.....G. Rossini
 Overture.....G. Rossini

Moses in Egypt—Opera.....G. Rossini
 O Esca Viatorum—Prayer....G. Rossini
 All Souls' Day—Sacred Song..G. Rossini
 Semiramide—Opera.....G. Rossini
 Overture.....G. Rossini
 Stabat Mater—Opera.....G. Rossini
 William Tell—Opera—Overture, Fantasia,
 Ballet and Chorus.....G. Rossini

Harry Von Tilzer Music Pub. Co., 222 W. 46th Street, New York.

When the Lights Go Out on Broadway.
 Bring Back, Bring Back, Bring Back the
 Kaiser to Me.
 And Then She'd Knit, Knit, Knit.
 He's Doing His Bit for the Girls.
 It's a Long Long Way to the U. S. A.
 and the Girl I Left Behind.
 Stolen Sweets, waltz.
 The Old Town Pump, fox trot.
 Some Little Squirrel Is Going to Get Some
 Little Nut.
 Listen to the Knocking at the Knitting
 Club.
 Close Your Eyes Now, Sleepy Moon.
 If Sammy Simpson Shoots the Chutes,
 Why Shouldn't He Shoot the Shots.
 Constantinople.
 Help! Help! I'm Sinking in a Beautiful
 Ocean of Love.
 Strike Up the Band, Here Comes a Sailor.
 Buy a Liberty Bond for the Baby.

There's a Million Reasons Why I Shouldn't
 Kiss You.
 I Don't Know Where I'm Going, but I'm
 on My Way.
 Says I to Myself, Says I.
 Just as Your Mother Was.
 Give Me the Right to Love You.
 Wonderful Girl, Good Night.
 Love Will Find the Way.
 Just the Kind of a Girl You'd Love to
 Make Your Wife.
 Somewhere in Dixie.
 Sometime.
 I'm a Twelve O'clock Fellow in a Nine
 O'clock Town.
 There's a Little Bit of Scotch in Mary.
 Yukaloo (Hawaiian Song).
 Don't Slam That Door.
 There's Someone More Lonesome Than
 You (with poem on back of copy).
 On the South Sea Isle.
 You'll Always Be the Same Sweet Girl.
 On the Hoko Moko Isle.
 With His Hands in His Pockets and His
 Pockets in His Pants.
 Sometimes You Get a Good One and
 Sometimes You Don't.
 Though I Had a Bit o' the Devil in Me
 (She Had the Ways of an Angel).
 Dear Old Fashioned Irish Songs.
 HIGH PRICE NUMBERS.
 In Dreamy Spain.
 My Beautiful Chateau of Love.
 Last Night Was the End of the World

Will C. Smith is Promoted

Popular Projection Engineering Expert Elected General
 Manager of the Nicholas Power Company.

WILL C. SMITH is now general manager of the Nicholas Power Company. He succeeds the late John Francis Skerrett, whose death was announced last week. Mr. Smith for a long time has been assistant general manager of the Power company, and during the illness of Mr. Skerrett had so successfully filled the position of that efficient man of many friends that his selection as general manager was the expected thing.

Mr. Smith brings to his position a ripe experience, not only on the mechanical but also on the business side. With the host of exhibitors and supply men with whom he daily comes in contact he is able to talk knowingly on trade topics other than the immediate subject of projection. He is by reason of his many years on the road and his close connection with motion picture shows in a position intelligently to advise with his customers as to the problems which face them.



Will C. Smith.

It was twenty years ago Mr. Smith began working with motion pictures. He was one of the originators of illustrated songs in connection with pictures and was for some time in the road show business. He conducted a supply house, selling projection machines, and also in connection with this business a film exchange. He took care of the projection end of the Fred Niblo lectures and the pictures of Ernest Shackleton, the Antarctic explorer. Also he was with Lyman Howe.

Five years ago Mr. Smith joined the Nicholas Power company. In that time he has made many close friends among motion picture men. He has supervised a great many of the big installations in New York, the projection arrangements for many of the larger pictures that were to be exploited in prominent theaters. In May, 1915, Mr. Smith established a record for long-distance projection when he

installed two cameragraphs in Madison Square Garden and obtained a perfect picture 34 feet wide at a throw of 300 feet.

One of Mr. Smith's achievements since he has been with the Power company was the compilation of a booklet, "Hints to Operators," in which for the benefit of the men who contribute so much to the success of any show he set forth much helpful advice, giving them the benefit of his experience as a projection engineer and general all-around expert. Several editions of this publication were exhausted.

The new general manager of the Power company is an indefatigable worker. His energies are not restricted to his business life, but are given to the social organizations with which he is connected. If you want an accurate estimate of Mr. Smith's worth on this side of his activities ask any member of the Screen Club, of which organization the projection expert has been treasurer for a year and is just now starting on his second term. They will tell you at the Screener's' home that his work for them during the past year has been of the invaluable description. The club register shows that he was "on the job" 340 of the 365 days of his first twelvemonth. Mr. Smith also is treasurer of the National Society of Projection Engineers and is a member of the Machinery Club of New York and the Green Room Club.

LOUISVILLE EXHIBITORS FIGHT MUSIC TAX.

The members of the Photoplay Association of Louisville, Ky., have decided that they will not pay the music tax or royalty payments of the Society of American Authors, Composers and Publishers, and all music controlled by that organization has been thrown out of the Louisville theaters for the present. A meeting is to be held shortly at which resolutions will be adopted relative to paying a royalty tax assessed on the seating capacity of the various theaters. Local exhibitors feel that so many different taxes and costs are being unloaded through the exhibitors on to the shoulders of their patrons that business will suffer materially if something isn't done to relieve the situation. Although prices have been raised for admission, it is said that further raises will have to be made if additional increases in cost of operating theaters are posted.

WE ACKNOWLEDGE THE COURTESY.

In the article, "You Can't Go Wrong," by Sam Spedon, on the collection of the admission tax we overlooked giving credit to the Automatic Ticket and Cash Register Company for furnishing the tickets which illustrated that article. It was published in the issue of November 17.

Miss Clark Not to Leave Paramount.

The announcement in newspapers recently that Marguerite Clark, dainty star of Paramount pictures, would shortly leave the screen to appear in a musical comedy, was emphatically denied this week by Miss Clark, who stated she would continue in Paramount Pictures indefinitely.

Among the Picture Theaters

Strand Theater, Lowell, Mass.

Lowell's Newest Temple for Pictures a Paragon of Beauty and Comfort—Louis B. Mayer Realizes His Ideals to Give City an Excellent Picture Theater.

THE magnificent new Strand Theater in Lowell, Mass., one of New England's most beautiful moving-picture houses, opened its doors October 1 amid a blaze of glory and excitement. The new theater, which is located on Central Street, in the very heart of the busy downtown section of the city, had been hailed for months as Lowell's newest and most up-to-date playhouse.



F. James Carroll.

The would-be "first-nighters" gathered around the box office as early as five o'clock in the evening and formed a gradually increasing line, which grew to tremendous proportions by the time the theater threw open its doors. It was a regular "world series" throng, and every one seemed to be happy and excited.

Three police officers had been stationed in front of the theater and in the lobby to keep order and protect property, but it was soon found that these were not able to handle the immense crowd, so a call was sent in for reserves, which responded promptly. The crowd was not disorderly, but was just naturally good naturedly eager.

After once getting inside the house each person had ample opportunity to inspect the beautiful theater, which has a seating capacity of nearly 2,000, all on one floor. A description of the Strand is to relate all the most modern, convenient and comfortable appliances in theater construction. None is lacking. The stage is especially beautiful. There is a Sicilian scene with a garden and lighted pathway leading to a magnificent drop curtain at the back.

Immediately after leaving the box office the attractive features that mark the efforts of the designer and decorator make their appeal. The beautiful mating of colors and the proper mating of the decorating adornments are accomplished with due appreciation for the finer qualities of the artistic beauty. Large French mirrors have been set along the walls on both sides of the foyer that extends from the street, a distance of more than one hundred feet, and are ornamented with surroundings of tapestry and figure painting, while the ceiling and upper side walls are tinted with mixtures of yellow and gold that serve as a background for handsome designs in figure work.

An extension of the main foyer, which runs the entire width of the theater building proper in the rear, is similarly adorned with paintings and brilliant lighting effects. Along here is the women's rest room, the check room, gentlemen's retiring room and a public telephone booth. All are luxuriously furnished and are attractively designed.

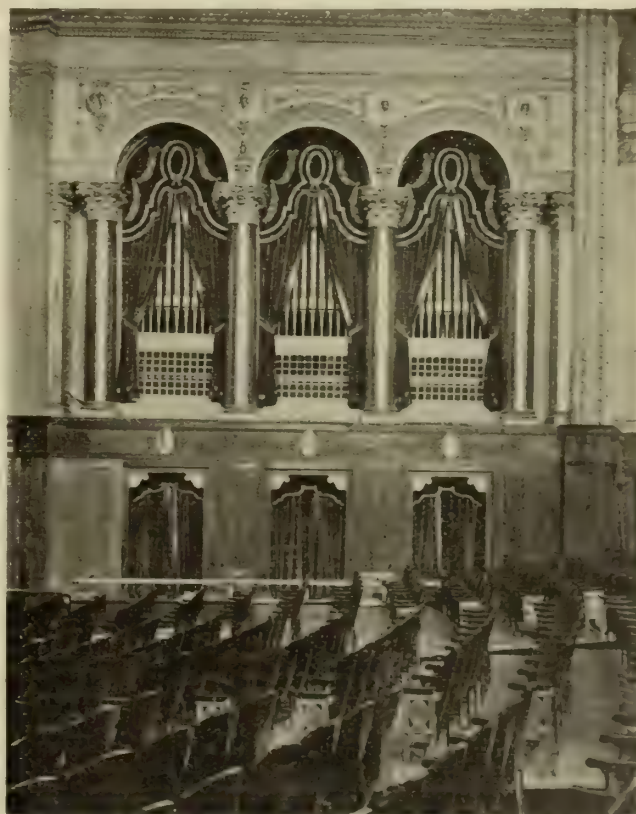
The proscenium arch is tinted with pale buff, and three long, narrow gold leaf-covered panels, on which is arranged a series of medallions and an attractive tinting of the prevailing gold and yellow. On each side of the proscenium arch, in the upper section, are smaller arches supported by massive goldleaf-covered Corinthian columns, capped with floral effects that stand out prominently in the decorative scheme about the front of the auditorium. Surmounting these is a series of paintings in the prevailing colors that

serve as a background for the placing of figures depicting different works of art. This is topped by a heavy moulding of goldleaf and strips of varied colored lights. Behind the columns is the organ loft, in which are massive pipes and paraphernalia that are hidden behind a lattice work and several large velvet draperies of royal blue and gold fringe.

Directly beneath the lofts is placed a series of boxes that are enriched with draperies of royal blue velvet and gold trimmings. These boxes are so located that the occupants have a clear and unobstructed view of the screen.

One of the most effective features of the decorations is the central dome that covers the greater part of the ceiling proper. It is a wonderful series of Romanesque designs that has goldleaf as a background and a rich blending of colorings that bring out the artistic designs in a most striking manner. It is centered with a huge chandelier, on which are clustered numerous inverted lights of various hues, while a circle of small chandeliers, twelve in number, add to the wonderful brilliancy created when the lights are turned on full. These chandeliers have a series of colored bulbs that throw off, either individually or collectively, a striking combination of lighting effects that serve in enriching the scenic effects of the surroundings.

The walls are divided in three sections. The upper portion is a series of long, narrow panels in neutral tints which are so placed that they can be swung about to allow for better



Section of Interior of Strand Theater, Lowell, Mass., Showing Arrangement of Pipe Organ. The Opposite Side of Auditorium Presents a Like View.

ventilation. In the middle portion are large panels of silk tapestry in Romanesque designs of gold and neutral coloring and between these are placed long panels of stained glass that reveal handsome designs when the background of lights is turned on them. The effect of these is enhanced by surroundings of panels of distinct Romanesque design in blue, buff and pink. Bronze electrical figures, shaded by picturesque domes, add to the general beauty. The lower section of the walls is finished in gum wood and paneled.

The same wood is used in the finishing of the back of the first long section of seats and the front of the second section.

A long promenade is placed in the rear of the lower part of the house proper, and along this is located the tier of loges, something new to Lowell and copied from the Rialto in New York. These loges are guarded by railings of white and nickel and are draped with tapestry of royal blue and unholstered to match the general scheme of decorating. The rear section of seats runs up to a comfortable height, behind which is the picture booth, equipped with two machines. There is also a "run-off" room, where Manager Carroll and Orchestra Conductor Martel review each picture before it is shown. Everything considered, the Strand is one of the handsomest and most modern types of theaters in New England and adds materially to the worth of Lowell's amusement circles.

At eight o'clock, the time scheduled for the opening of the evening's program, the theater was filled to capacity. James J. Carroll, manager of the Strand, was compelled to turn away more than a thousand people. The orchestra of twenty pieces was led by Arthur J. Martell. The overture consisted of several popular numbers and then wound up with a medley of patriotic airs, concluding with "The Star Spangled Banner." The audience rose en masse. It was a fitting and patriotic dedication.

Manager Carroll then appeared on the stage and made a speech of welcome to the audience. He expressed his appreciation of the interest shown by the people of Lowell in the opening of the new house. He then introduced Louis B. Mayer, owner of the house, and general manager of the Select Pictures Corporation of Boston. Mr. Mayer paid a fine tribute to Lowell when he said that his company had placed a high-class theater in that city because a live, up-to-date city deserved it. He said the plans to give Lowell such a playhouse was taken two and a half years ago when the Strand Company had taken over the Park Theater in Boston, which it now operates. Mayor James E. O'Donnell, when called upon, asked the audience to rise and sing the "Star Spangled Banner," which it did with a will. The mayor echoed Mr. Mayer's sentiments that the people of Lowell deserved such a fine theater.

The program for the opening performance was of the same high class that will be maintained daily at the Strand. Manager Carroll received many magnificent bouquets from the Lowell Lodge of Elks, Universal Film Corporation and Fay's Theater in Providence. He also received hundreds of telegrams of congratulations. A novelty was introduced in the garb of the young men ushers. They wore olive drab suits with gold trimmings and carried swagger sticks. Several hundred exchangemen, exhibitors and prominent officials of the state and city were the guests of Mr. Mayer and Manager Carroll at the opening night's performances.

Rockridge Theater, Oakland, Cal.

Seaver's House Has Enjoyed a Prosperous Career Since Its Opening Five Years Ago—Music Furnished by an American Fotoplayer.

THE Rockridge theater, located on College avenue, near Shafter, Oakland, Cal., is one of the most interesting of the many residential theaters in this attractive suburb of San Francisco. It is located in the heart of a fine residence district, midway between the business centers of Oakland and Berkeley, and depends entirely for its patronage on those living in its immediate vicinity.

This theater, which has a seating capacity of 400, was



Rockridge Theater, Oakland, Cal.

built by W. E. Seaver about five years ago on property owned by him and he has conducted the place ever since with a marked degree of success. The facade is of brick, with a lobby of marble and tile, making it a pleasing addition in the neighborhood.

Good music is one of the features of this place and this is furnished by an American Fotoplayer. This instrument is of a special type and was made by the American Photo Player Company for exhibition purposes at an Eastern exposition, where it won first prize. It was purchased by Mr. Seaver upon being brought back to the Coast and has been in constant use since then.

Large feature productions are shown exclusively at the Rockridge theater, a specialty being made of Triangle, George Kleine System and Fox productions. A daily change of program is made, except when features of unusual interest are secured, when they are shown for two days. It has been found impractical, however, to extend a run for a longer period than this. The usual price of admission is 10 cents, but when expensive productions are shown this is raised to 15 cents. Matinees are held only on Saturday, Sunday and holidays.

The projection equipment includes two Simplex machines and the management is frequently complimented on the excellence of the pictures. The cashier has become personally acquainted with almost everyone in the neighborhood and assists in making the theater a community gathering place.

New Polk Theater, San Francisco, Cal.

Another Fine Example of the Residence Photoplay House for Which This City is Noted.

THE New Polk Theater, Polk street, between Sacramento and Clay, San Francisco, Cal., is a splendid example of the district theater, for which this city is renowned. It is located in a fine apartment house and residence section and enjoys the patronage of a discriminating class.

This theater, which was erected about six years ago, has



New Polk Theater, San Francisco, Cal.

had a rather eventful career, and has been in the hands of a number of exhibitors. Its original owner spent amounts upon its construction and decoration which were considered extremely large at the time, especially for a neighborhood house, one of the items being for three mural paintings in oil which decorate the lobby. The largest of these is above the entrance and depicts the antics of Old King Cole, the set costing \$1,500.

The place was conducted for several years by I. Oppenheimer and F. Levy, but of late has been operated by Thomas F. McCullough, at one time president of the local organization of exhibitors and a very popular theater man. Early in October he sold the house and it is now once again being operated by Oppenheimer & Levy. J. L. Partington, now manager of the Imperial theater, was at one time manager of the New Polk and here tried out a ten-cent policy for the first time, all other district houses having up to this time charged but five cents.

The seating capacity of the New York Theater is 400, but more seats could be put in, fire laws permitting, as the aisles are very wide and the seats placed far apart. The latter are large and comfortable and are of the class usually found in the largest houses. Music is furnished by a Fotoplayer of a late model, and the operating room is equipped with two Simplex machines.

Triangle and World film service is being used and open market features are booked from time to time. The program is changed three times a week and matinees are given only on Saturday, Sunday and holidays.

Dawn Theater, Detroit, Mich.

Detroit's East Side Has a Pretty Comfortable and an Up-to-Date Photoplay House in the Dawn—Was Erected at Cost of \$125,000—Admission Price 10, 15 and 25 Cents.

ONE of the prettiest photoplay theaters on Detroit's east side is at 1910 Gratiot Avenue, which opened for business the 27th of last January. It was erected at a cost of \$125,000, and is the property of John Niebes, inasmuch as he has leased it for a long term of years and is



View of the Interior of the Dawn Theater, Detroit, Mich.

the manager. Mr. Niebes formerly operated the Library Theater, further east on the same street.

The Dawn consists of a main floor and balcony, and has a diffused lighting system, one of the largest and most modern booths in the city, and a lobby and foyer about 25 by 100 feet. A row of boxes extends across the front of the balcony on the main floor. There is a women's retiring room, a smoking room, a check room, and a baby carriage garage. It has the Sirocco heating and ventilating system, which warms the house in cold weather and cools it in the hot weather. Music is furnished by a



View of the Artistic and Spacious Foyer of the Dawn Theater, Detroit, Mich.

Bartola organ. The policy of the Dawn is three shows daily, prices 10 at the matinee and 10 and 15 at night, with 25 for the boxes.

Mr. Niebes operated the Library Theater two years before opening the Dawn. The Library was his first experience in the show business, he formerly having been in the dry goods business. The equipment alone in the Dawn cost \$15,000, and the program is changed daily. The booth equipment consists of two Motiograph projectors and a Hertner transverter. The booth is about 12 by 18 feet in size. There are 700 seats on the main floor, and the chairs are "opera," but not upholstered.

The Steele Furniture Company of Grand Rapids furnished the chairs.

Cline Theater, Santa Rosa, Cal.

One of the Largest and Most Substantial Houses Devoted to Motion Pictures in the North Bay Counties—Under Management of Reavis and King.

THE Cline theater at Santa Rosa, Cal., conducted under the management of Reavis and King, is one of the largest houses devoted to moving pictures in the North Bay counties, having a seating capacity of 1,600. This house has been occupied for less than a year, but has been a success from the very start owing to its completeness as a theater and the efficient management under which it has been operated.

The house itself is of unusual substantial construction, the builders having in mind the damage wrought in that city by the earthquake of 1906. The new structure is both fire and earthquake proof and is considered a model house. The exterior is finished in cement plaster, relieved by artistic brickwork, with a base of marble, which extends into the tiled entrance and foyer. A handsome marquee extends over the sidewalk the full width of the entrance, this bearing electric signs that can be seen for a long distance. Five windows decorated with art glass extend almost across the entire front of the building and complete the decorative scheme of the facade.

The heating and ventilating system is an unusually complete one for a theater of this size, the fresh air outlets being located beneath the seats in alternate rows. Previous to the entry of the Cline Theater into this field many people



Cline Theater, Santa Rosa, Cal.

did not attend moving-picture shows during the summer months on account of the heat, but the cooling and ventilating system in this house has made it as comfortable during this season as at any other time of the year.

The interior is tinted and decorated in a simple, though tasteful manner, the intention being to afford surroundings that would please patrons, yet not detract their attention from the screen. Music is furnished by a large pipe organ and since the opening day this has been presided over by organists of note.

The active management of the house is vested in T. C. Reavis, who makes frequent visits to San Francisco to look over late releases and note the latest ideas in the art of presenting moving pictures. Mr. Reavis is no stranger in the metropolis, having conducted the Berkeley Theater at Berkeley, Cal., for a year previous to entering the field at Santa Rosa.

The prices prevailing at the Cline Theater are 5 and 10 cents, although frequently attractions are offered at an increased price. The house is equipped with a full stage, and at intervals regular stage attractions are presented.

A house of this size may be considered large for a town such as Santa Rosa, which has a population of about 8,000, but the surrounding country is rich and the residents prosperous. This city is the home of Luther Burbank, the plant wizard, and many visitors come from outside points to inspect his wonderful gardens and to look over the rich valley.

LANG'S THEATER, KINGMAN, ARIZONA, OPENS.

Kingman, an enterprising town in the State of Arizona, was recently the scene of an interesting event, when Henry E. Lang opened a new house, known as Lang's theater, which is to be devoted exclusively to the presentation of high grade photoplays. A feature of the opening was the handsome announcement cards, which speak well for the enterprise of the management of this house.

New Empire Theater, Montgomery, Ala.

One of the South's Most Modern Photoplay Houses—Ventilator and Heating System One of Its Many Features—H. C. Farley, Manager.

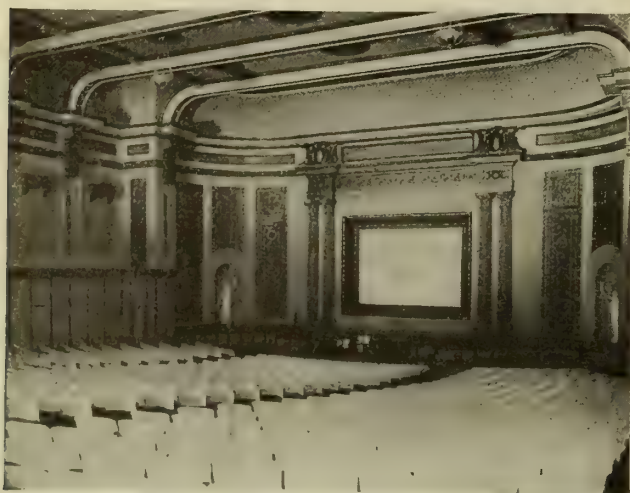
THE NEW Empire Theater, Montgomery's newest motion picture house, was formally opened a few weeks ago, and is one of the most modern and best equipped mechanically in the State of Alabama. The building has a frontage of 72 feet and a depth of 115 feet, and is located on Montgomery street, within one block of the heart of the city, surrounded by Montgomery's business thoroughfare. The design is of Renaissance style, with elaborate architectural and artistic treatment, faced with stone and pressed brick, and topped with elaborate stone cornice. A copper marquee extends over the full width of sidewalk, and runs for entire frontage of building. The lobby is fourteen feet in width and forty feet long, with red tile floors, wainscoted six feet high with Alabama cream marble, with ornamental plaster cornices and wall and ceiling decorations. The ticket office is located in center of lobby. The women's rest rooms are located on the right



Empire Theater, Montgomery, Ala.

side, and the gentlemen's retiring room on left side of lobby. There are two main entrances leading from lobby to foyer, which is located in the rear of auditorium. The aisles leading into the auditorium from foyer are conveniently located for ingress and egress. The auditorium has a bowled floor, with an incline of seven feet and six inches, and has a seating capacity of nine hundred.

The surroundings of the screen are provided with gorgeous architectural treatment with niches located on each side of the screen, which are provided with full life size cast statuary. A platform is directly in front of the screen for lecturing and illustrating purposes, with orchestra located in front of the platform, enclosed with brass railing. In addition to a complete orchestra, a large and handsome pipe organ has been installed, with pipes concealed in richly



Interior of Empire Theater, Montgomery, Ala., Looking Toward Stage.

decorated chambers, located on the left and right side of the screen, with keyboard placed in orchestra pit. The walls and ceilings of the auditorium are treated in renaissance design, consisting of plaster casts and plaster ornamentation, all of which has been decorated by experienced artists.

The theater is equipped with a complete ventilating, heating and cooling system, and no money has been spared in

giving its patrons all of the comforts that can be produced through the mechanical art known to science to-day, in heating, cooling and ventilation. The mechanical equipment consists of an air shaft, large intake fan, air washer, twelve ton refrigeration plant, cooling chamber, heating chamber, boiler and general air chamber, all of which are located in the basement, and a seven foot exhaust fan located in the pent house in the roof of the structure. Twenty thousand cubic feet of air per minute is constantly taken from the air shaft and forced by means of a seven foot fan through the air washer and cooler in summer and thence into the general air chamber, from which the cool air is distributed by means of three hundred eight-inch diameter mushrooms (placed under seats) into the auditorium, from which the air is constantly withdrawn in volumes above mentioned by means of the exhaust fan in the pent house. Through this method of cooling and ventilating a drop of ten degrees from the temperature in the shade on the outside can be secured in the auditorium. The same operation of the mechanical plant takes place in winter, with the exception that the air is forced through a heating chamber instead of a cooling chamber, maintaining a temperature on the inside of seventy degrees with same ventilation as above set forth. All of the machinery is operated by electric motors, alternating current, 220 volts—two phase 60 cycles, with a total of 42 horse power. Another feature of this model picture theater is the vacuum cleaning system also operated by electric power with a number of outlets placed in the auditorium.

The system of lighting is that of indirect lighting and has been carefully studied from every angle to obtain the most pleasant and desirable effect for a moving picture theater.

The lighting system has a four color scheme, which enables the operator to use any color of lighting most suitable for the subject on the screen. The lights in the auditorium close to the front are of very small wattage, but they increase in wattage towards the rear. The fire exits are placed on left side of auditorium, connected with an alley leading to the sidewalk in front. The projection room is located on the balcony, near the offices of the manager of the theater and the walls and ceilings are provided with fireproof lining.

The theater is under the management of H. C. Farley, who for many years was in charge of the Empire theater on Commerce street. Only the highest class motion picture productions are exhibited, and each subject is accompanied with appropriate music from either the organ or the orchestra, or a combination of both.

NEW THEATER FOR BINGHAMTON.

J. F. Small, of Johnson City, N. Y., is preparing to open a new theater in Binghamton, at the intersection of Main street and Floral avenue, to be known as The Floral, and devoted to the presentation of high class photoplays.

STRAND THEATER, ALLENTOWN, PA., OPENED.

On October 8, Allentown, Pennsylvania's newest photoplay house, the Strand theater, was opened. Built by Ritter and Smith, from plans drawn by Ruhe and Lange, local architects, it is one of the most luxurious and best equipped theaters in Eastern Pennsylvania. The building is of steel, concrete and brick, and is fireproof. The interior is finished in gray and blue design in oil. The program consists of high grade motion pictures, interspersed with music.

REGENT AT SENECA FALLS A \$30,000 HOUSE.

A. B. Hilkert, of Geneva, N. Y., is now the owner of the Regent theater, one of the most modern motion picture houses at Seneca Falls, N. Y. This photoplay house costs close to \$30,000, and has a seating capacity of 700. Pictures are projected by two Simplex 1918 models, and the program is changed daily. L. E. Barger, who is the manager of the Regent, says that the Moving Picture World is an invaluable asset in operating the theater on a successful basis.

SMALL TOWN THEATER DOING GOOD BUSINESS.

Port Morien, N. S., Canada, is a town with a few hundred inhabitants, but it is proud of the fact that it is able to support a 300-seat picture theater. This house is named Alexandra Hall and is under the competent management of T. E. MacInnis. The general color scheme of the interior is red and gold, and an unobstructed view of the screen is obtainable from any seat. The program is made up of productions made by Fox, Goldwyn, Pathe and other big concerns.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Co-Operation Between Producers and Sunday Schools

Religious Teachers to Organize with the Picture Industry for Mutual Good.

By Rev. W. H. Jackson.

A PLAN of co-operation for the general and organized uses of the moving pictures in religious work is now under way. The producers of pictures connected with the National Association of the Motion Picture Industry have recently entered into a plan of co-operation with a special committee representing the Board of Sunday Schools of the Methodist Episcopal Church which has the oversight of about 4,000,000 scholars. Dr. Christian F. Reisner of the Grace Methodist Episcopal Church of New York, who is known everywhere as a pioneer in the religious uses of moving pictures, is a leader in the movement, and it is to the credit of the N. A. M. P. I. that they have formed a sort of partnership in this good work. For the purpose of giving thorough direction to the work J. V. Lacy, a young college graduate of Chicago, has been engaged as a director of these exhibitions and to study the moral, educational, as well as the recreational effects of the pictures. Saturday afternoons and evenings are now being given over to the plan in the church of Dr. Reisner, in addition to the suitable class of educationals, feature pictures, scenics, comedies and short dramas are used with satisfaction. The afternoon programs are being made up for miscellaneous groups of children absolutely non-sectarian, and without discrimination; these audiences ranging in attendance from five hundred to one thousand children. In the evening the programs comprise feature pictures for the family groups, the attendance averaging five hundred.

N. A. M. P. I. Co-operates.

At a recent meeting of the National Association of the Moving Picture Industry this new co-operation was considered as the result of a proposal from Dr. Reisner, who wrote that he and his associates while always recognizing the usefulness of the pictures, desired also to recognize the high ideals of the moving picture producers and were convinced that with them rested very largely the responsibility in molding the lives and characters of the people in the country. The executive secretary of the board was thereupon empowered to arrange with Dr. Reisner and the committee for the best development of the plan.

Religious Representatives.

The committee at present representing the religious workers are as follows: Dr. Reisner of New York, Dr. C. M. Stuart, president Garrett Biblical Institute; Frank L. Brown, general secretary of the World's Sunday School Association; Prof. W. J. Thompson, Drew Theological Seminary, and Dr. Edgar Blake, executive secretary Board of Sunday Schools in Chicago. Several professors of Columbia have expressed a keen interest in the project and hope to watch it with a helpful purpose. That the plan will be equally followed by all classes of people interested in such a combination is a foregone conclusion, there are thousands who have been waiting for just such a development, and to them it will come with great promise of a helpful future.

That two such great forces as the moving picture producers and the religious teachers should combine is only natural when it is found that they have many ideals in common, and it is a pleasure to note that such a powerful body as the N. A. M. P. I. on the one side and such representative religious committee on the other have been able to come together for a common good, and everyone interested hopefully looks forward to a splendid outcome of this co-operation.

One of the first things to be observed in the beginning of such a plan is that a spirit of kindly toleration should be shown over, or unnecessary criticism, would tend to hinder the full possibilities of the plan, neither must too great ex-

pectations be made upon the initial performances, let all interested remember that "Time, Faith and Patience work Wonders," and that "Unity of Action spells Success."

It is further proposed to form a large representative committee of Sunday school and church workers in New York which is to select and try out pictures upon different groups of children for the purpose of recommending these films all over the United States. The pictures will be studied from the viewpoint not only of their educational value but also for their restful recreation. It has always been believed that the church should co-operate for the best recreation of the people, especially the children, and this recreation the pictures can provide. The Moving Picture Educator wishes the plan every success and, consistent with its policy, will do everything possible to help it along.

Interesting Educationals

Two Industrial Subjects, One Travel, One Military, One Economic, and Two Scientific.

THE manufacture of shrapnel has been clearly illustrated in a half reel which is being released by the Pathe Exchange, Inc. The picture explains the manner in which this deadly article of warfare is concocted. The projectile is composed of a shell containing separate bullets held together by paraffine. A time fuse attached to the shell can be made to explode at a given moment causing the contents of the projectile to do deadly work.

"The Straw Weavers of the Tropics" (Paramount-Bray).

An industry, unique to Florida and other sections where the palmetto palm flourishes, forms an exceptionally interesting subject in the 94th release of Paramount-Bray Pictograph on the screen.

Annually hundreds of thousands of hats made entirely from the leaves of the palmetto are shipped all over the world. They are particularly in demand because of their lightness and flexibility, and sell for a very small sum in spite of the fact that they are made entirely by hand. The great fronds of the palms are first cut and then stripped into inch widths; then the workmen weave with almost incredible swiftness into long braids, and the braids are then interlaced in a variety of patterns to form the hat. Since the braids are joined, the whole hat is virtually made of one continuous strip. The native workmen are real artists in their line and turn out flowers and other decorative trimmings that rival the efforts of the Parisian milliners for fidelity to the real.

As an example of manual craftsmanship the "Straw Weavers of the Tropics" is without equal and should find high favor with any audience.

"Tokyo the Metropolis" (Paramount-Holmes).

This reel of Burton Holmes pictures contains many views of the Capital of Japan, showing it to be a thoroughly modern city, in which, unlike American cities, the street cars and other traffic keep to the left. A funeral procession of a prince who was a naval cadet shows the beautiful equipages of the imperial family, together with the funeral chariot followed by Admiral Togo and other high naval officers on foot, also offerings of numerous trees covered with sacred papers, carried by the mourners. As a relief to the gravity of this portion of the picture, views of an amusement park, a "Japanese Coney Island" are shown, the barkers in front of the shows attracting the crowd by raising the front tent wall allowing a view of the performance and lowering it just at an interesting point. Mr. Holmes explains that the jinrikisha is the ordinary means of travel, and that the word signifies man-pull-car, therefore it is the Pullman car of Japan.

"Over the Jumps with the Army Tractors" (Paramount-Bray)

The 94th release of the Pictograph presents views of special interest at the present time photographed at Fort Sam Houston, Texas. Here were assembled tractors of

every description from the smallest to the greatest, including the famous British "tank." Each is put through its paces as the camera man reels it off, and not only are we entertained but made considerably wiser concerning these wonderful devices which the great war has made actual necessities. Since the tractor will no doubt be called upon to furnish the motive power for almost all kinds of transportation behind and even up to the fighting lines when our men are "over there," tractors are wanted that can pull a light field gun, army transports as well as great howitzers, therefore the light and styles as well as the heavy are seen in the picture being tried out.

"How to Preserve Eggs" (Paramount-Bray).

A lesson in the preservation of eggs is given in Pictograph No. 94. In the season of the year when eggs are plentiful and therefore cheap, it is advised that every housewife determine what her needs will be for the entire year. She should lay in her supply then. With her eggs on hand, each should be tested in water before preserving them. If they sink they are fresh and if they are stale they will float, and only the fresh eggs should be preserved. The materials needed are water, "water-glass" and a sufficient number of stone jars to hold the supply. Three pints of water and two-fifths cup of "water-glass" are sufficient to preserve a dozen eggs. The "water-glass" is mixed with the water and poured over the eggs which are first placed carefully, layer on layer, in the jars. The water should rise at least two inches over the top layer. The eggs will remain fresh for from nine to ten months.

When the eggs are taken out to be used, they must be wiped carefully and the ends pricked with a pin so that any accumulated gas can escape. They will be found to be perfectly fresh and quite as tasty as if they had just been taken from under the hens.

Each process of the operation is carefully shown and it will be found that anyone who has opportunity of seeing this picture will be able to follow the lesson easily.

"The Seismograph" (Universal).

In the 48th number of the Screen Magazine will be found an interesting explanation and demonstration of that delicate instrument of record known as the seismograph. The machine anchored on a solid concrete foundation which runs 146 feet into the earth to bed-rock is shown, following which the daily attention to it such as replacing the record is illustrated. The picture teaches how the chronometric clockwork movement actuates a needle which, when an earthquake occurs, works back and forth on the surface of paper especially prepared with lampblack, thereby producing the record. By algebraic means the direction and distance of the disturbance is ascertained.

"Better Babies" (Universal).

In No. 48 of the Screen Magazine a number of things of importance can be learned with regard to keeping a baby healthy. This is one of a series of pictures which have been appearing from time to time in the Screen Magazine which are of special interest to mothers, and the one in question is no exception to the rule with regard to excellence.

Educational Establishes New Exchange

Minneapolis Now Has Educational Films Corporation of America Branch Office for District Including Minnesota, Wisconsin and South Dakota.

THE manager of the newly established exchange of the Educational Films Corporation of America in Minneapolis is P. H. Carev. The new exchange for which Minnesota, Wisconsin and South Dakota may be truly thankful is located in the Film Exchange Building and is now ready to attend to the needs of patrons with the same courtesy and care as that extended from the headquarters of this splendid organization in New York City.

The high standard of the films being released by the Educational Films Corporation of America is recognized in the best theaters in the country, where in many cases they are featured. The following telegram received by E. W. Hammons, vice-president of this concern, from Eugene H. Roth of the New California theater, San Francisco, bears witness to an appreciation frequently voiced: "Have truthfully never witnessed such genuine approval and applause of any scenic picture as was accorded your first part of 'A Flying Trip to the Hawaiian Islands,' at the opening of our California theater last night, and I look forward to equal approval of second part which follows. The picture helped

to make the California opening memorial. Keep up this high standard in your future releases."

Too high recommendation cannot be accorded the management of the Educational Films Corporation of America for the standard which they have set and maintained in the field of the educational picture. They are largely responsible for the featured success of this class of film, having learned early in the game the wisdom of discrimination in purchase, careful cutting and assembling, and subtitling that carries entertainment as well as instructional or informational value.

Agricultural Industrial

Film Showing the Manufacture of Fertilizer and Illustrating Its Effect on the Soil of Great Benefit to Farmers.

A VERY valuable industrial picture for the benefit of the farmers of the country is now released by the American Agricultural Company, who are the largest manufacturers of fertilizer in the world. Incorporated with this company is the original Bowkers, well known to all farmers by their unique slogan: "For the Land's sake use Bowker's Fertilizer."

The object of the picture is to help in the great cause of a larger productive power in the great agricultural centers, indeed the cause of intensive farming and the well known ambition of every farmer to have "two ears of corn grow where one grew before" is fostered by this picture. Interwoven with the pictures of the industry is the story of two farmers, who, in competition with each other for "bumper" crops, differ as to the best sort of fertilizer to use, the result being that the one who had taken advantage of the greatest productions of scientific experiments as here exemplified far exceeded his neighbor in the final yield, the winning crops being so vastly superior that comparisons were absolutely ridiculous. The picture becomes somewhat scenic as it shows different parts of the world from which the ingredients are gathered; the leading agricultural colleges of the United States with their trained experimenters are also shown, together with views of students at work upon the fields where science and nature are brought together under educated experimentalism to the great advantage of the farmer. The nature of the ingredients are shown as they enter into the large factories where they pass through all necessary preparations and mixings until the satisfaction of the chemical analyst they meet all the required conditions to secure for the practical farmer those same results as proved at the experimental schools. From the picture actual results from the use of these fertilizers are shown, and there can be no doubt that many thousands of farmers will be helped thereby. In rural communities the exhibitor will be doing a double service where he shows this industrial by helping both himself and the farmer and, what is more important, the country at large, where great crops are needed, and here is the way to get them. The traveling automobile moving picture concerns will find this picture both a drawing power and a profit imparting one, and many good purposes will be served.

Pathe's New Screen Magazine

"Argus Pictorial," the Newest Thing in Screen Magazines, Makes Initial Appearance.

SUNDAY, Nov. 18, marked the initial appearance of the new screen magazine, "Argus Pictorial," which is being released by the Pathe Exchange, Inc., every two weeks. This magazine, which contains one reel of film, presents in its first number subjects of interest well illustrated.

The opening subject, which shows views taken at a big logging camp, while it is attractive is not unusual by any means, similar views having been seen by the public at frequent intervals during the past couple of months. Against this, however, are three other subjects which are not alone of special interest, but have the advantage of not having been overdone on the screen. These are "The Star-fish," whose life history is briefly but clearly told, the story of "Sulphur in Liquid and Crystallized Form," and "Potato Printing," a form of decorative art work which is fully demonstrated.

According to an article which has already appeared on the "Argus Pictorial" in the columns of the Moving Picture World, its footage will be devoted to "ultrascentific, scenic, art and educational subjects." We are expecting interesting developments from the "Argus Pictorial."

"Momi's Dream"

Itala Film Company Presents Delightful Dream Picture Especially Contrived for the Children's Program.

Reviewed by W. A. Jackson.

HAVE you heard of Momi and his dream? Momi had a wonderful dream one night, one that he can never forget, and one that you will never forget after you have seen the extraordinary picture of it as produced by the Itala Company.

Momi's father was at the front, fighting for Momi, Momi's mother, and Momi's great country, Italy. No news had been received from him for a very long time. The dear old grandfather was worried and could not eat, so also was the brave little mother, but then a letter came, a long letter filled with the news of battles fought, and an account of the brave little Italian lad whom Momi's father had befriended. The home of the little chap was in a very desirable situation for the enemy, it would make a splendid lookout for them, and they decided to capture it. The little home was set afire, and the peasant mother entrapped. After a hard time for this little fellow when he had escaped with the news to the Italian trenches, their aid was secured, the enemy put to rout, the mother saved, the little home restored, and they were happy once again.

Momi was deeply impressed with this narration, and he conceived the idea that it would be great sport to play battle like that with his little tin soldiers. Now Trik and Trak were the names of these little brave men, and Trik was bewitched and no harm could come to him. Momi got out his little story book of toyland battles and then set up these two little men, and the play battle began; but it was very late, and Momi was tired, so he soon tired of his little soldiers and fell fast asleep on the lounge. Trik and Trak had now for a long time been enemies, and a fierce battle was to be waged as you will see from Momi's dream.

Neglected, lying on the floor, Trik and Trak suddenly came to life, and at the sight of each other their fighting blood arose and they had quite an encounter. Trak was victorious; he captured Trik and put him in one of grandpa's slippers, and sat upon it. Was that the last of Trik? Oh, no, you will remember that he was bewitched. Trik got out; he came out—in pieces. First an arm, then a leg, then another arm, then the head. Soon all of Trik was out, and the pieces assembled, and there was Trik again, alive and as angry as ever. He went to the story book, opened it, and out came scores of soldiers, his brave little army. Now Trak was very angry when he saw how Trik had fooled him, so he got out his army, and the real war began. Brave men fought and died on each side. The battles were fought on land and in the air. They had to use gas masks, too, for Trak sent out waves and waves of gas, but Trik sucked this into great tanks by means of bellows, and then pressed down on the bellows again, and returned the gas to the enemy. One of Trik's cities was set on fire, but his brave men extinguished it with their huge fire apparatus—a vichy bottle. Finally Trik and Trak came to a hand-to-hand encounter, and they fought—on Momi's person. Poor little Momi moaned and tossed as their bayonets stuck his body, for these bayonets were sharp as pins. At his cries of pain, his mother came in, and saved Momi—a thorn of the rose he had fallen to sleep with was pricking him; and Trik and Trak lay neglected on the floor.

This production is a truly marvelous one, the picture itself being very unique, and the actions of the toys, of wonderful mechanical arrangement, making the trick photography about the best of the kind ever seen on the screen.

The film is made by the Itala Company, and released through Mr. Harry Raver of New York, and is without doubt one of the best pictures for children at this season of the year.

Tribute to Conquest Pictures

"Knights of the Square Table" and "Your Obedient Servant" Used for Purposes of Propaganda.

THE first series of Conquest Pictures among which are many of unusual quality has reached a close in twelve programs; but we are told that the releases of a second series is at hand. It is interesting to note that from among this first series there have been chosen two features to be used for propaganda by the Boy Scouts of America and the Society for the Prevention of Cruelty to Animals. These are "Knights of the Square Table," written and directed by James Wilder of the national organization, and "Your Obedient Servant," adapted from the story "Black Beauty," by Anna Sewell.

The secret of the quality of Conquest Programs we believe may be traced to the ideal suggested in the following statement by L. V. McChesney, manager of the motion picture branch of Thomas Edison, Inc.: "We are convinced that a large part of the public wants and will patronize pictures that are consecutively clean and wholesome in their influence. Our policy is that motion pictures are first, last and always entertainment; but we plan to give the parents and young people of the country entertainment that has a note of inspiration in its makeup, something that the whole family can see, enjoy and talk about afterwards. Nothing holds the family together like enjoyment of the same things; and the different members of families today are too apt to have their separate friends and interests. We hope through the medium of programs assembled to interest young and old alike, to do our bit towards counteracting the modern tendency."

Robert C. Bruce Returns

Educational Film Corporation's Scenic Expert Returns After Ten Months' Absence from the Metropolis.

IT WAS in January, just ten months ago, if memory serves us correctly, that Robert C. Bruce, scenic expert for the Educational Films Corporation of America, left New York on a long trip intended to cover many states of the union for the purpose of photographing the characteristic atmosphere of each. Some of what he has accomplished we have already been permitted to see, but much of the best still remains unseen. We have followed him on the screen from New York over the muddy roads of some of the southern states through which he happened to pass in the muddiest period of the year, and on through the states of New Mexico and Arizona. At that point we left him, or he left us, whichever way you like to put it. Now he has returned in person and shortly we'll have something to tell you of what he has to say and show of photographic treasures gathered during these interesting ten months.

C. W. Taylor, Manager of Select's Des Moines Exchange

THE man who sits in the executive chair at Select's exchange headquarters in the Garden Theatre Building in Des Moines is one of the best known executives of the Iowa and Nebraska territory. He is C. W. Taylor, whom Select recently chose to manage its branch exchange at Des Moines.



C. W. Taylor.

Mr. Taylor is not new to the motion picture field. More than a dozen years ago he might have been found doing business for the Amusement Supply Company in Chicago, and a little later with the Theatre Film Service Company in the same city. This was the concern founded by Hutchinson and Aiken, and Mr. Taylor remained with them for several years, finally becoming their assistant manager. Later on he became manager of the City Hall branch of the General Film Company, but left this firm to go with the Mutual Film Corporation in 1915 as manager of their Omaha branch.

For the last two years he has been located in Omaha as manager for first the Mutual, and one year later for the General Film Company. He is conversant with conditions throughout Nebraska and Iowa territory, and was first choice for Des Moines Select Pictures branch.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

Compiled by the Statistical Department.

DREW, Cora. Born "somewhere in America." Her father was French and her mother an American. Fair complexion, brown hair, touched with gray; blue eyes, dark enough to take black; height, five feet, four and one-half inches; weighs 127 pounds. Mrs. Drew made her stage debut as a child and has had both dramatic and operatic experience, mostly comedy parts, until Frederick de Belleville persuaded her that she was competent to do better than comedy bits and old women. Her marriage took her from the stage before she could demonstrate the correctness of his advice. Later, widowed, she turned to pictures, and made her debut in 1913 in a Universal, the title of which she does not recall. She has played with Bosworth, Weber-Smalley, Griffith, Fox, Selig, and others, and has



given notable performances in elderly parts. Her fads are health foods.

Cora Drew

KERRIGAN, Jack Warren. Born in Louisville, Kentucky. His father was Irish and his mother Scotch. Is three-quarters of an inch above six feet and weighs 190 pounds. Dark complexion, black hair and hazel eyes. Mr. Kerrigan made his stage debut in 1907, and played for three years, his engagements being with Clay Clement (in Sam Houston), Brown of Harvard and The Road to Yesterday. His picture debut was made in 1910, his first picture being The Voice from the Fireplace. He has been connected with Essanay, American and Universal, and now heads the J. Warren Kerrigan Feature Film Company. It was while he was with the American that he clinched his popularity, and he is remembered with pleasure in a long line of parts, notably Samson, The Restless Spirit,



The Beckoning Trail and Son of the Immortals. He is fond of all outdoor sports, particularly riding, swimming and hunting.

Jack Kerrigan

WILBUR, Crane. Born in Athens, N. Y. American parentage. Is five feet, ten and one-half inches tall, and weighs 168 pounds. Dark complexion, brown hair and gray eyes. Mr. Wilbur made his stage debut in December, 1902, in Mrs. Fiske's production of Mary of Magdala, and he continued his stage work until August, 1911, when he played his first picture—Pathe's, A Western Memory. He was for several years a Pathe star, then he went to Lubin, and is now playing features for David Horsley on the Mutual program. He was a co-star with Pearl White in The Perils of Pauline, and has been featured in many productions above the average, including The Love Liar and Wasted Years. In his leisure moments he like motoring, but if there is time enough the motor



takes him to some good fishing lake, for he is an enthusiastic and successful trout fisherman.

Crane Wilbur

GIBSON, Ethelyn. Born in Akron, Ohio. Her father was French and her mother was born in Ireland. Five feet five inches tall and weighs 133 pounds. Fair complexion, golden blonde hair and dark blue eyes. Miss Gibson made her stage debut in 1914 in the Follies, and remained with that organization for two years. Then began the efforts of the motion picture people to put Ziegfeld out of business by coaxing his people into pictures as fast as he could dig them up. If Ziegfeld got the usual agent's commission for the people who got picture jobs through having been with the Follies, he would be even richer than he is now. Miss Gibson was coaxed into pictures by Unicorn in 1916, in His Waiting Career and since has played "leads in all pictures"—mostly King Bees—which is more interesting than



informative. She likes driving, swimming and dancing, but forgets to tell whether driving means a car or a horse.

Ethelyn Gibson

CUNEO, Lester. Born in Chicago, Ill. His parents were Italian born. Six feet 1½ inches and weighs 180 pounds. Dark complexion, black hair and blue eyes. Mr. Cuneo made his stage debut in 1903, and was a dramatic actor for seven years, but does not recall the subject in which he made his debut. In those days it was just one reel after another, and none of them stood out pronouncedly. He has played with both the Selig and Essanay companies, but at present is with Yorke-Metro. Some of his hits have been made in Selig's The Sheriff and the Rustler, Under Royal Patronage and The Come-back, but in seven years one gets such a long repertoire that it is difficult to select a few that stand out above the rest. Mr. Cuneo is known to all fans. He likes riding, motor-



ing and all athletics, which is much the same as saying that he is devoted to all outdoor sports.

Lester Cuneo

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionnaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

516 Fifth Avenue,
New York City.

Wright & Callender Bldg.,
Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

You Must Advertise.

ADVERTISING, more than patriotism, sold the Liberty Bonds. It was the constant hammering through the newspapers and by posters and other means that placed the first and second issues. It was not so much the merit of the appeal but the force of the advertising that did the work. This is no aspersion upon the patriotism of the subscribers; it is merely the statement of an obvious fact. It took advertising to give momentum to the movement. Nothing else; not even love of country, could have done this in so short a time. Advertising can sell anything, if properly directed. It can only continue the sale of articles of merit, and to continue sales the advertising must also be continuous. Certain long-established articles of personal and domestic use are advertised with the same energy today that marked the initial campaign. And sales have kept up. Other articles have not continued their advertising; they have sought to ride their reputations and have steadily lost. A certain make of safety razor is said to have been made to sell for one dollar. The inventor charged five dollars and put four dollars into the advertising. Today there are more of those razors in use than the ten-cent and quarter razors that followed. The others may be as good, but the five-dollar instrument got the popularity. It is just the same with your house. You MUST advertise and you must keep on advertising, and you must do better advertising than the other man to get the business. This department is to show you how to advertise. It gives you the very cream of the advertising ideas of the bright minds the country over. All you have to do is to learn to apply those ideas to your own business. It is evident that many exhibitors are not even taking the trouble to do that. If you read that an exhibitor made his lobby into a pawn shop for Chaplin's "The Pawnbroker," or that another used a meat market for "The Butcher Boy," don't figure out that you have had those films or that you are not going to have them. Use *that* suggestion to advantage if you have Lew Fields in "The Corner Grocer" or some similar picture. Don't just read this department—learn from it. Get Picture Theater Advertising and study that. One of the big production press agents writes: "I want to call your attention to my last and to frankly admit that Picture Theatre Advertising was my source of inspiration for almost this entire issue." Some of the others are less honest, but you are getting it second-hand and in small installments. You can get the whole thing in orderly presentation for two dollars. You don't even have to spend two dollars. Just keep a file and tuck away the ideas as they are offered in this department, but do something. Your house—and all others—must carry the burden of three Federal taxes, the tax on film, your house tax and the ticket tax. It must all be passed on to the patron. The manufacturer passes his tax to you in higher rentals. You pass this and your own taxes to the patron. If you want to have patrons to pass it too, advertise them, intelligently, interestingly and persistently. If you cannot be interesting, at least be persistent. Don't complain about hard times. *Make them good.* Advertising can do it, and if you'll study this department you can do it. Don't just read it and forget it. Remember it and use it.

Mr. Bleich's Strips.

Lately we remarked that among others, we had not heard from George A. Bleich, of the Empress, Owensboro, Kentucky. Mr. Bleich wrote back that he had sent in nothing lately as he was still doing the same general style of stuff. That is what we wanted it for. The Bleich style of advertisement must be good, for it built the Empress. It is a form that has been tested, not by weeks, but by years of use. Advertising may be theoretically good and yet not pull business, but Mr. Bleich has been pulling business for several years with substantially the form of advertising shown at the bottom of this page. This runs clear across the paper at the top of a page and drops four inches; twenty-eight inches in all. Where space is desired for extra advertising, he takes two, three or four column drop for the special announcement. For example we had on the program here displayed Marguerite Clark in "The Amazons" for Friday. A note announces that this will be repeated at the Grand, also under the Bleich management, the following day. Just below this strip was a four ones announcing that fact in display

and below this, again, was a three two for "Baby Mine," probably an exchange advertisement. It is all together, yet it does not interfere with the established form of the regular advertisement. The essential feature of the Bleich advertising is the resume of the week that runs above the day boxes. Possibly this announcement may seem rather tame to some of those who believe in blatant advertising, but that is the real secret of the Bleich success. He does not have to enlarge. If he says that a play is good it means precisely what some people mean when they write that it is the dramatic triumph of the century. When Mr. Bleich says a play is good it means that it is good and a little better than that. His advertising means precisely what it says and everyone in Owensboro knows it. He makes a special drive on "Baby Mine." Probably he crowded the house on his say-so alone. It takes time to work up to that pitch of confidence, but surely it is worth while in the long run. Just as a business proposition, think of the saving in space in being able to get them in without adding "est" to every adjective. Mr. Bleich probably save a page or so a year on "ests" alone. If you can afford the space, the Bleich style is the best Sunday layout we know of. If you cannot afford the space, make your Sunday advertisement merely a chat about the bill instead of a weak display of one or two features.

Get Christmas Books.

And speaking of Mr. Bleich reminds us that this is the time to get out your Christmas ticket books. That was Mr. Bleich's idea. If you already have ticket coupon books then get special holly or Santa Claus covers for them. If you do not use them, order a lot and have what you think you will need bound up with a seasonable cover, and then get up a drive on these for Christmas presents. Offer them in one, two and five-dollar values, and get after the employers of labor, offering to print a special card on lots of a hundred or more. You'll find some kid in the neighborhood who can print up the covers on his little hand press. If you have never used ticket books these will make a good start for you. If you need more details than this, look on page 257 of PICTURE THEATER ADVERTISING. Working that one idea right will pay for the book ten times over. Plain ticket books will sell well if you push them, but the Christmas cover will double the sale.

Be Careful.

Now that it costs three cents to send a sealed letter outside your own postal jurisdiction, be particularly careful of your out of town mailing list, if you have any. At best you're lucky to draw people from the next town. Don't spoil it by making them pay the extra penny, and remember the understampd letter will not come back to you. It will go to the addressee with a "postage due" on it.

Green on White.

The Parkway, Baltimore, sends in one of its well-written programs, printed in green on white paper. Probably the advertising man sees now that this is a mistake, but you can learn from his error. Green ink does not show well on white because it has a low visibility. It should be used only upon green or blue stock, though some shades will work well on buff and goldenrod. It is not strong enough to fight a pure white; particularly in the case of six and eight-point body type. Black and a strong blue work best on white stock. Red (not pink) can be used, but is garish. Yellows and greens are to be avoided. The program itself is well designed and well written, both in the program proper and the underline.

Prints Its Own.

The Highway theater, Brooklyn, is using a special program instead of the ready print it employed last spring. It is nicely laid out, but it makes the very common mistake of not naming its comedy offerings. It gives a considerable space to the feature, and casually adds, "Also an L-Ko Comedy," "three good comedies," or whatever the attraction *is* and may be. Of course the feature is the attraction, but it would be well, if possible, to give the comedies their titles even at the cost of cutting

EMPRESS!

Don't Overlook these Extra Good Ones this Week

Many of You Will Be Begging to See "Baby Mine"

This delightful adaptation of the famous stage success of the same title is going to be a stage success among our regular patrons who are used to seeing the same old thing to become it new. Just a word likely that this one will be a success.

Pearl White

In the Ninth Chapter of

"The Fatal Ring"

This most delightful child actress again on the program in another of her splendid little plays, "The Un-

PATHÉ NEWS
ON HOLMES' TRAIL

Marc MacDermott

AND MILDRED MANNING, IN

"Mary Jane's

A Blue Ribbon Vitaphone Special. An adaptation of the famous stage play of the same title.

Henry E. Dixey starred in this play, which is a delightful admixture of comedy and drama that bring both smiles and tears.

—WEDNESDAY—
Wallace Reid

—18—

"The Hostage"

Likeable, handsome Wallace Reid will appeal to you with great force in this thrilling story of military life that we know you are going to see without fail.

LITTLE BOBBY CONNELLY

In one of his pleasing little plays of

—THURSDAY—
MADGE KENNEDY

Star of "Fate and Warmer," "Under Cover" and other big successes, appears in Goldwyn's second big feature production.

"BABY MINE"

And if you overlook seeing this then you will have something to regret. The prices are only a nickel higher, but honestly we ought to charge more than

Marquerite Clark

—15—
"THE AMAZONS"

THE AMAZONS
Probably you've heard of them. See a picture.

in the play which may and may not please you as well as some of her other productions.

There are 10r and 1. —except children
be during matinee hours.

U. S. THE GRAND WILL SHOW THIS

Carlisle Blackwell

AND JUNE ELLISON

"The Crimson

There are no more just look there
always one of those things.

fall and winter fashion shows just as much a part of the town's activities as the annual election. Mr. Cobb brought up an orchestra from the big town and found it paid. And you'll note that he got the idea from this department. We do not remember who first came in with the fashion show, but lots of exhibitors have cleaned up with it. It is cheap, effective, and leaves no back kick. Plan now for a spring fashion show. Not to have one is like kicking money into the gutter. It's there all ready to be picked up, and even in the big towns the scheme will work well for the locality house.

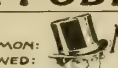
In Proof and Form.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in some capital display advertisements. The first is reproduced from

A. H. Cobb, Jr., of the Temple, Hartsville, S. C., trusts to the printer to give him results, and the printer seems to justify his faith. He writes:

HIPPODROME

SUN: MON:
TUE: WED:



MADGUERITE CLARK
in
'The Amazons'

By
SHE ARTISTE MARY FINERON
BILLIE BURKE'S
GREATEST SUCCESS.

"SHE NEEDED A DOCTOR"
KEystone COMEDY.

HIPPODROME PICTORIAL DIGEST.
OVERTURE "THE DOVE OF PEACE" (Invitation)
By THE CONCERT ORCHESTRA
25 SOLOISTS

HIPPODROME

SUN: MON: TUE: WED:



JULIAN ELTINGE
in
"COUNTESS CHARMING"
World's Greatest Impersonator of "Liberia"

"A SHAGHIED JONAH"
KEystone COMEDY and OTHER FEATURES

SPECIAL MUSIC BY THE
CONCERT ORCHESTRA
25 SOLOISTS

the engraver's proofs. These are pure black on dead white paper. They stand out well, but they do not show how they will stand competition. The second example gives the portion of the page in which a similar

Artcraft Presents
MARY PICKFORD
in a production that will strike a responsive chord in the breast
of every relative of Uncle Sam
"The Little American"
To be shown at
TEMPLE THEATRE
FRIDAY, SEPT. 28th. . . . Admission 10c and 20c

IF WE WERE TO OFFER A TRIP THROUGH
THAT PART OF FRANCE WHICH WAS EVACUATED
BY THE GERMS HOW MANY PERSONS WOULD
REFUSE?

That is what we are offering when we show the special
picture

"IN THE WAKE OF THE HUNS"

Enter that mile of war desolation, lonely and of vast interest to all are those
Official French News Pictures, the "war pictures" which are the most graphic of the
warfare world to be seen. These war pictures desolate, tear of thousands of
four hundred and twenty thousand persons that in order to reach
page out of history. We cannot recommend this too highly.

TEMPLE THEATRE—TODAY

—a de-lux—

"LONESOME LUCK MESSENGER"

A two part comedy

Admission 10 cents and 20 cents.

American" can be seen at the Temple theater. The date is slightly smaller, but it is handy to pick up. There is not much advertising argument because little is needed. The start and the title are argument enough. The war series needs more hammering in. It is something new. It must be talked about. Everyone knows Miss Pickford. The play title attracts. The article is sold, but "In the Wake of the Huns" is something new. It must be told about, so this is done. The greeting is more than good. It runs:

IF WE WERE TO OFFER A TRIP THROUGH
THAT PART OF FRANCE RECENTLY EVACUATED
BY THE GERMANS, HOW MANY PERSONS WOULD
REFUSE?

That is what we are offering when we show the special picture
 "IN THE WAKE OF THE HUNS"

We do not quite like that all caps, but the rest is excellent. And Mr. Cobb has been trying out the fashion show. As to that, he writes:

You will notice that we ran a fashion show this week. This was, of course, copied from the department, and it was a failure—because we couldn't hold the people. The house was packed and jammed, and we turned away at the lowest estimate 150 people. The merchant who gave the was tickled to death with the results, and is going to have one every year. It is the talk of the entire town, and the people who could not get in are sore because they missed it. This is only a little town of 3,500 people, but we put that show on in style, and had a four piece orchestra from Columbia, S. C. To anyone that has not tried this I can certainly recommend it as a big advertisement, and incidentally a business getter.

Did you every try to see what you could do with a fashion show? It's the simplest thing in the world. You hook up with the leading store selling garments. The proprietor advertises the show in his newspaper advertising and in the store, he supplies girl models to wear the latest styles, and you give some booming, some music, and a stage setting along with the best show you can. Both of you clean up. And it is good every time the seasons change, and it is good for the same house every time the seasons change, which cannot be said of all stunts. You can, if you work it right, make the spring, summer,

LYRIC SUNDAY

THE
"THE BLACKER"
THE
"THE BLACKER"

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"THE BLACKER"

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"THE BLACKER"

LYRIC SUNDAY

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LYRIC SUNDAY

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"THE BLACKER"

THE
"THE BLACKER"

GARDEN

ALL REEL WEST
THE
"THE BLACKER"

THE
"THE BLACKER"

THE TEMPTERS

AND
THE
ONE
ONLY
ZALLAH

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"THE BLACKER"

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"THE BLACKER"

SPRINGTIME

ALL REEL WEST
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"THE BLACKER"

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SPRINGTIME

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ALL REEL WEST
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THE
"THE BLACKER"

cut is used. Here some of the brilliancy is lost through printing on absorbent paper with rosin oil ink, but it will be seen that the display stands out well on the page, and through its neatness even gains through contrast with the space used by the Academy, which is permitted to run too black. The theaters run a great deal to the hand lettering and drawn design, but the orchestra and a certain clean line distinguishes the Hippodrome. Mr. Franklin has his entire advertisement drawn, but, if cost counts, you can have a stock frame and make a plate to fit inside of the mortise, cutting down both the cost for art work and the engraver's charges. We have reproduced the Hip advertising before, but it is always worth looking at.

Another Calendar.

William J. MacFarlane, of the Liberty, Canandaigua, N. Y., sends in a calendar he is using. He writes that in addition to sending it by mail and carrier he has had it framed for use in hotels and other public places. It is a card 6 by 9, white stock printed in red and blue. The dates are in blue, with the titles below and the stars above. It is punched, and above is the request to "Please hang this up for reference." In the main it is excellently done, but the rule work in the calendar should be heavier, the better to isolate the attractions. One point rule is used for the perpendicular columns, and a hairline for the horizontals. It should all be two point save where the same attraction is held for two days, when the perpendicular can then be a hairline. Calendar logotypes are used for the dates—figures cast with a border—and work much better than home setting. These logotypes are not expensive, and if the printer does not have them in, it will pay to purchase them and hold them for the house use. Mailing and house distribution combined is apt to result in duplication. It would be better to use all carrier, and to try, if possible, to get them into offices, as well as homes. It is an excellent plan to work the hotels, and it might be possible to arrange to have one hung in each guest room in the hotels near the theater. Most hotel man will be willing to admit a calendar, where they might shut down on a straight advertisement. In this case the address of the house should be given.

Killing the County Fair.

Chautauquas and County Fairs are dreaded by exhibitors because they kill business, but W. S. McLaren, of the Majestic and Colonial, Jackson found the way out. Here is his scheme.

We made the "County Fair" work for us this year instead of against us. We had a big black tent on the grounds, and charged 10 and 15 for an hour's show. We also had a booth in the main building, where we showed with a home projector Vitagraph's reel, "From Script to Screen." This was accompanied by a lecture and music. This was free. At this booth, you will notice by the inclosed, we passed out 20,000 folders and tickets. Business was much better at our uptown theaters than in former years, and we also cashed in on the grounds.

Our stunt on "Skinner's Baby" was to insert the small ad on "Wanted a Baby" in the local papers, and then follow it up two days later with "Never Mind About That Baby" and with the press story. Then we secured the co-operation of seven merchants, who placed a window display of "baby" goods, and we furnished each one with two 22x28 photos and a set of 11x14 and a half-page card like the inclosed. We also ran the half-page in each local paper on Thursday night and Friday morning. Result—that all Jackson was talking about the "Baby," and business was more than capacity.

The folders Mr. McLaren refers to are four page folders headed—

Don't Try
to read this now
Take it home.

Inside it lists the stars and productions, and the back page is given to a write-up of the house, its comforts and advantages. Two tickets are clipped to each folder. One admits one child on presentation of the ticket with five cents, and the other takes in an adult for ten cents. Of course most families got enough tickets for all, but at that it paid to run the black top; paid in money as well as in advertising.

For Skinner's Baby the "Shoes" idea was used in a half page. The house took four eights and a crossline, and a jeweler, a shoe store, a baby shop, a druggist, a tailor, and a dry goods store came in on the sides. It may seem odd at first glance, but a half page like the

The Most Popular Child in America "Skinner's Baby"		
Skinner's Friends Gave the Baby Jewelry W. W. Bagg, Jeweler Don't Forget the Baby's Feet Cowley's Shoe Store CLOTHES HELPED SKINNER'S BABY TOO! Geo. B. Herrington, Infant's Wear Shop	MAJESTIC SKINNER'S BABY  BRYANT WASHBURN HAZEL DALY as "HONEY" Skinner Says: "SAVE SOMETHING" UNION BANK	Skinner Relieved in Sanitary Nurseries GALLUP & LEWIS AND IT ALL CAME FROM THAT DRESS SUIT THE MODEL "Honey" Knew Where to Buy Baby Supplies HYNDMAN & WAY

one shown will do the attraction more good than a half page devoted wholly to the house announcement. What you say is what you think, but here are six well-known business men backing you up. They are all interested in the infant Skinner. It must be a worth while infant. It is another angle of the fact that local trade ads in your program give your house the endorsement of the advertisers. That it saves you more than half the cost of your display is a secondary matter. It is the endorsement that is worth the most. The stunt was suggested by L. J. Scott, of Essanay, for Skinner's "Dress Suit." It works as well with the baby.

The want ad was a two threes, in a black border. The text runs:

WANTED A BABY!

We want to borrow a baby to use at this theater on Sunday, Monday, Tuesday, Wednesday, and Thursday, Sept. 30, Oct. 1, 2, 3 and 4.

The child will receive the best of care, and positively will be returned to its parents unharmed. Apply at theater between 10 and 11 a. m., Tuesday morning.

MAJESTIC THEATER

The rest of the story is contained in a newspaper clipping from the local paper:

That newspaper advertising brings immediate and substantial results has again been decisively demonstrated.

"Wanted a Baby," the advertisement in The Citizen Press, with which the Majestic Theater Company launched a new publicity campaign Monday evening, drew many fond mothers to that play house. Between the hours of 10 and 11, Tuesday morning, Assistant Manager Hayes, of the Majestic theater, almost aghast, was confronted with a throng of babies in arms, babies in carriages, and babies toddling by their mothers' sides, not for sale but for hire.

The "follow-up" ad in this evening's edition of The Citizen Press states, "Never mind about that baby, we've got 'Skinner's Baby' and 'Baby Mine,'" probably comes as a blow to each fond mother who harbored hopes of her child's early entrance in theatricals.

Each applicant Tuesday morning left her name and address, and to each was sent today a letter explaining the situation, and

enclosing tickets of admission to "Skinner's Baby," coming to the Majestic theater Sunday and Monday.

Another stunt was the "public apology" already reproduced in this department. This was used for "The Slacker" and apologized for the failure to take care of the crowd the opening night. That public apology is the next best thing to Ratner's "We dare you to try to get in." It referred to the Sunday performance, and it filled the house Monday night, though Monday is an off night with the Majestic. Larry Hayes is also with the Majestic, and admits to the editorship of the Colonial Clarion, the "dink" newspaper run in the house program. William Lord Wright writes some of it, though, but Larry wrote this.

It looks like a nursery at the Majestic this week, with "Skinner's Baby" on Sunday and Monday, "Baby Mine" Tuesday, Wednesday and Thursday, and the New York models Friday and Saturday. We understand they're "some babies," too.

Mr. Hayes used to be with the Family, if you remember, but made a switch.

For Posters.

This is merely an effort to sell Paramount advertising, but in doing that Gordon H. Place, of Notable Features, Salt Lake City, has written what is close to a prose poem on pictorial display. You can get some people with newspapers alone and some with posters alone, but posters and papers together will come close to getting them all. Mr. Place writes:

Ever go to a circus when you were a kid? Ever get up at daylight and hike down to the tracks to watch them unload those great mysterious wagons with the canvas covers from under which issued the savage growls of the jungle beasts? Ever follow the wagons and the elephants to the circus lot and hang around the cook-tent watching the roustabouts and the riders and the ringmaster fraternize over the hot coffee? Ever sneak under the "big top" if you didn't have a quarter to get in at the main entrance?

Of course you did if you were a sure-enough kid!

What filled your young brain with the circus fire? Wasn't it the bill-boards with their perfectly gorgeous 24-sheets? Of course it was! What kid could resist the alluring temptation to see the beautiful lady leap through the flaming hoop from the back of a galloping milk-white steed? What youngster could stay at home when the calliope tooted after he had gazed in wide-eyed wonder at the brilliant colored show-bills picturing all the wonders to be seen under the "big top?"

Human nature is the same today as it was when you wore knee-breeches. Boys and girls, and their parents, too, are attracted to amusements offerings by bright colors and attractive advertising, just as they have been since Adam, in his youth, was attracted by the blushing rosy tints of that historic apple.

We don't recall kinkers and roustabouts fraternizing in the cook-tent or anywhere else on the lot, but that picture surely does appeal to memories, and backs up the argument that picture paper counts. Every now and then some theatrical manager announces that he is going to dispense with boards and do all his advertising in the newspapers, but he never does and he never will, because he knows that each is the complement to the other and that they are equally necessary. It's funny that Paramount has to hustle to give away stands free. The exhibitor has to pay for posting and board rental, but it is worth it. Mr. Place seems to be hitting his stride, and it was not easy to follow George E. Carpenter.

Working In.

The Garfield, Chicago, sends in a dance program Mr. Ryan framed for a dancing school. One side gives the advertisement of the Garfield and the other the dance program and the school announcement. Presumably they are supplied the school gratis for the use of its pupils. Most of these who take dancing lessons are interested in pictures, and for the small cost of the programs. Mr. Ryan places his announcement into the hands of a selected list, and they hold them all the evening and presumably take them home for souvenirs. You could not ask for better advertising, more judiciously placed, than this. The Garfield does not spend much money on its advertising, but it uses brains to get the largest results.

HELP FOR THEATRE MANAGERS Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Titles.

EVIDENTLY the question of titles still puzzles many authors. Lately one writer wrote two letters regarding the use of the prefixes A, And and The. The story he thought would not be clearly titled unless he called it "The ————" the dash representing a coined name. It was pointed out that he might use the name without the "the" and he came back with the argument that the use of proper names in titles was also banned, and this coined name might conceivably be the name of a woman. The points were well taken, but the writer made the error of failing to get behind the language of the rule to gain the real sense of the pronouncement.

Titles commencing with "The" or "A" are to be avoided, not because they will prevent the sale of a script, but because the constant use of those articles make for bald and uninteresting titles. There is no reason other than this why they should not be employed, but in the generality of cases the avoidance of the article makes for a stronger and more attractive title; one that may materially aid in the sale of a play through its sonorous sound or its curiosity-rousing qualities. "A Broken Heart," for example, is vague and without appeal. "The Broken Heart" is better only in that it seems to refer to one particular heart. Denied these handy handles, the author will struggle for another and more individual word or combination and perhaps produce something that will more truly appeal. "A Kentucky Cinderella" does not make a bad title, but "Cinderella, of Kentucky," would probably appeal to most persons as being better.

In the same way the avoidance of given names in titles is merely to reduce sameness. It cuts down the number of "Mary" plays and "Jane" plays and the like, but that is no reason for completely avoiding proper names. "Jane" had a long run in New York years ago, and "Mary of Magdala" would not have gone as well under the more elastic title of "The Magdalene," which would have suggested a play of any period. All rules must be applied with good judgment and with the knowledge that all rules have proven exceptions. The rules apply merely in a generality of cases, and it is because they do apply to most instances that they are rules.

Another Polisher.

You will have to take better hold of this polisher idea than you did of the "Othello" or they will be discontinued. Here's the idea. Write a working synopsis of "Uncle Tom's Cabin," using only such parts of the story as you wish to have used on the screen. Assume that the story is one of your own invention, unknown to the editor, and give all the facts from which you desire your story to be built. Do it within one thousand words. No script postmarked later than January 15 will be criticised. A return envelope must accompany the synopsis. Try and write a story that would be good enough to sell your plot were it original. Put all the facts down and put them so that the editor can get an idea of the story at first reading.

Establishing Fact.

Submitting a scene, a correspondent points out that the scene established about eight facts through the medium of four cut-in leaders and some action. The main purpose of the scene was to show how the hero and the lady came to get acquainted, but it was opened by a pictured action that was left incomplete. The correspondent queried the use of four cut-ins in the single scene, but he entirely overlooked the fact that his pictured action presented more interestingly the supposed scene fact, and that the average spectator would regard the leaders as an interruption.

Let us suppose, for example, that to have John meet Mary we have John, looking backward as he hurries along the street, bump into Mary, who is carrying a vase in her arms. She stumbles and drops the vase. John apologizes and she tells him not to mention it. This leads to an exchange of names and they leave the scene together. This looks all right, but the first action is a vivid one, dealing with a vase, and the average spectator will be so fully concerned with the vase that he will watch to see the outcome. And the author has forgotten the vase in his new interest in the characters. It is best practice first to wind up the vase incident. John offers to pay for the vase. She refuses. He insists upon sending her another. She gives her card. Now the vase leads

more logically to the introduction. Mary passes on. John picks up the fragments of the vase to compare with a duplicate. Now the interest has been held to the vase, but the introduction also is noted because it is through the replacement of the vase that the acquaintance begins.

It is seldom that more than one fact should be told in a scene. Decide what that one fact is to be. Tell that single fact and go on to the next, or run through scenes until that fact has been told. As a rule the fact is one that can be told in a scene. When the fact is conveyed, the scene has attained its climax and should end. More is as much of an anti-climax as falling action at the end of a play. If you offer too many facts in one scene, only one or two will be assimilated. The rest will not be accepted and will become lost. Even two facts in one scene should be so intimately related as to be practically two parts of the same fact.

It is a failure to observe this elemental law of construction that results in so many confusing plays. The facts are hurriedly told in the early part of the story to get them out of the way. Then the later action may be padded to gain the footage necessary to make the full five reels. It is possible, through good technique, to give the facts so interestingly that they become a part of the story, and so can be told in properly spaced action. It is all a matter of practice.

No Such Animal.

Several letters of late have asked for the address of some strictly scenario magazine. There is no such thing. The support given such as were published was so slight that they have passed from the market, with the exception of the Photoplay Author, which was changed to The Writer's Monthly and is still published at Springfield, Mass. Some of the photoplay papers appealing to the public carry departments for the photoplay writer, but there is no such thing as a strictly scenario magazine.

Are You One?

Up to date five writers have expressed their belief that stories coming back from the trenches will sell more readily than others because of their advertising value. We do not think that this will particularly help the appeal, but it is certain that there will be no sale if the story deals directly with the war, even though the censors may pass the script; which they will not do if in any degree it reveals military secrets.

Fix It Up.

If possible, send your typewriter to the repair man when the summer is over. Unless you use extreme care the humid summer weather will rust inaccessible parts. The repair man will take out the rust and you'll have your machine in shape for the winter campaign. If you have been summering by the shore this is doubly necessary. You cannot do your best work if you have to bother with the machine or be bothered by it.

Take Stock.

No merchant prospers who does not take stock at least semi-annually. The author should follow the same practice. Sit down and go over your stuff. Read every story, every synopsis, every hint and suggestion. Then you can work with an intelligent idea of what you have and what you need.

Season Stories.

About this time would be the last call for a Christmas story were there any demand for Christmas stories, but since there is a tendency to work away from the seasonable story, don't bother to write them, for they probably will not sell.

The Limit.

Writing war drama in its mildest form is bad enough, but a recent correspondent who wanted to send in an incident of the war in verse will probably never know how close he stood to utter annihilation.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago

Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Sabo Objective Lens.

At my request Mr. Sabo sent one of his objective lenses to Ralph Martin, Los Angeles, California. Mr. Martin has analyzed its action in what seems to be a very thorough manner. Inasmuch as this lens will presently be placed on the market in quantities, I believe it is well that friend Martin's deductions be published, to the end that you all understand the matter and be prepared to deal with the new lens intelligently. Personally I have witnessed demonstrations of this lens, in theaters, which have set at rest all question as to the gain in light by their use, always provided they be used under conditions requiring a lens of reasonably long focal length. I know of no advantage in the use of a short focal length of this kind. As to definition, why all the lenses of this type I have seen in operation gave as good result as the average lens used for projection; also the screen illumination seemed to be quite even. The lens is nothing more or less than an adaption of the aperture lens idea, first suggested by this department as a possibility about two years ago, and later given quite some and increasing prominence.

Another thing, while I think of it, the aerial image of the condenser is not the right shutter position. I only discovered this in the course of some experiments a few days ago, at the Precision Company's demonstration room. The Precision people, when I mentioned the matter, agreed with me, but said the shutter position was one half the focal length of the objective ahead of the lens. This, also, is not true, since the shutter position changes with the condenser position. The true shutter position is where the two shadows meet in the center of the screen, as I showed you in the course of my lecture. I had assumed this to be at the aerial image but it is not. Brother Martin says:

A sample of this new type of objective lens was furnished to the writer by the manufacturers. It is a triple combination, composed of three factors, which are spaced nearly equal distances apart, and in general design it is of the Petzval type of construction. The front and back factors are cemented achromatic combinations of the usual type but the two glasses of the middle factor are separated by an air space, although the glasses are in actual contact at their outer edges. The lens is unique because of the flexibility of interchangeable combinations that can be made. The front and back factors can be interchanged to produce a lens of different

focal length. Also, either front or back factor can be used in conjunction with the middle factor to give two separate double combinations of the regular Petzval type. Such alterations could, however, only be successfully made by one proficient in such work. The curvatures of the different surfaces are given by showing their respective centers, with the exception of the cemented surfaces which are not known but merely indicated by the dashed lines.

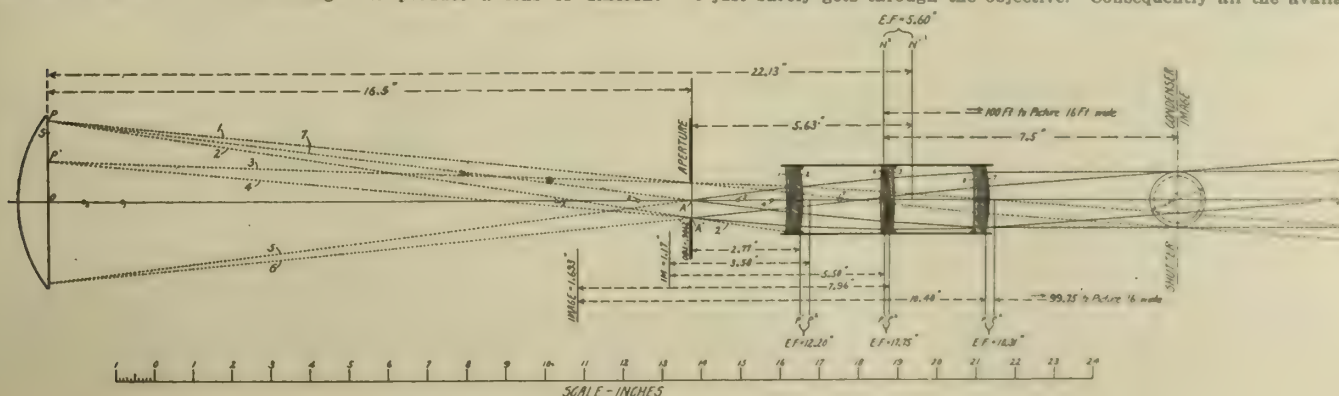
The present lens has an effective opening of 1.6 inches and an exact E.F. of 5.6 inches. The nodal planes N' and N'' happen to be crossed at the positions shown in the drawing. With a throw of 100 feet a picture 16 feet wide is focussed at the screen, based on width of aperture of .9062 of an inch, and the B.F. of the objective comes to 2.4 inches. To check these results the separate E.F.'s of the three factors, together with their respective principal planes, P^1 and P^2 , are shown below the lens. Then with the aperture as the object, the continuous action of the three factors has been calculated through to the screen, giving final results which check with the method shown above the lens. The results of both methods finally agree with experimental tests made with the lens, so the objective as shown in the drawing is properly positioned with reference to the aperture, throw, and size of screen picture given.

The question of the proper condenser arrangement must now be considered. I have chosen an amperage of from 40 to 45 D.C. as representing a fair average used in practice. This will place the crater 3 5-16 inches from the plane surface of the back condenser and focus a $1\frac{1}{2}$ -inch spot at the aperture with $16\frac{1}{2}$ inches from front condenser to aperture. The spot thus given is the position I have before termed the "mean spot" and it agrees exactly with the positions called for in Griffiths' tables in issue of Nov. 4. But apart from any present dimensions in condenser theory, there will doubtless be found many conditions in actual practice where not more than $16\frac{1}{2}$ inches can be had from front condenser to aperture, so I think the present figures given represent a very fair average.

With the position of the front condenser thus established, its image is found to occur well in front of the objective. In fact it is beyond the farthest reach of most shutters, but this fault is wholly chargeable to the mechanisms. It is also evident that with the shortest focal length objectives in common use and the longest obtainable distances from condenser to aperture the position of the condenser image will still be a little bit outside the lens and within easy reach of the shutter; therefore, as far as the present objective is concerned, the item of the proper location of the shutter position is well taken care of. The condensers will first be considered as corrected for spherical aberration, the reason for which is to appear further on.

The courses of certain light rays are shown by dotted lines, and their paths through the objective have been carefully calculated and plotted. The point P on the extreme outer edge of the condenser will first be considered. It is well known that with an extended light source, a cone of light will proceed forward from P, which, so far as the width of the aperture is concerned, will be represented by the extreme bounding rays of 1 and 2. Ray 2 strikes the outer edge of the back factor of the objective, but cannot pass any farther, hence is lost. Also, since ray 2 is an extreme outer ray of the entire beam which diverges forward from the aperture, there is no light which does not strike the rear factor, i. e., there is no external loss caused by the objective. On the other hand, ray 1 passes clear through the objective. Also ray 7, which is a ray in the center of the cone coming from P, just barely gets through the front factor, and consequently it is easy to see that just half of the cone (from rays 1 to 7) gets clear through the objective, while the other half included between rays 2 and 7, strikes the inside of the lens barrel and is lost. Therefore the objective loses just one-half of the available light coming from point P.

The point P is now gradually worked in toward the center of the condenser until we come to the point P'. The available cone of light which proceeds forward from P' is bounded by rays 3 and 4, and ray 4 just barely gets through the objective. Consequently all the available



light from P' passes through the objective. Summing up, this all means that the objective passes all the available light that comes from a central area of the condenser having a radius of P' but passing from P' outward to P, there is a gradual loss, due to the light which strikes the inside of the lens barrel, and varying from full illumination at P' to a loss of 50 per cent. at P.

The light action will now be briefly considered from points of origin at the aperture. The cone of light which proceeds forward from point A, which is the central point of the aperture, receives its illumination from rays 5 and 7, which represent all the available light from the full opening of the condenser. On the other hand point A', at the edge of the aperture, is illuminated, as regards the light that passes from it to the screen, by a cone of light measured by rays 4 and 6, which does not represent all the available light which comes from the condenser, since the light between rays 2 and 4 is lost by the objective. It is therefore reasonable to conclude that the illumination at the center of the screen must be more brilliant than at the edge, and at present this unevenness in illumination must be charged to the objective.

Now, tracing the cone of light forward from point A, it is seen to spread out until it intercepts nearly the whole effective opening of the front factor, and the defining power of the objective will be tested to its full capacity because the circle of confusion representing the image of point A on the screen will be of maximum size. This merely means that in order to produce the very best definition, the objective will have to be very highly corrected for its full opening.

When the arrangement shown in the drawing was tested by experiment it was found that the condenser image did not have its full diameter of 1.44 inches, but came down to the smaller size as shown by the dotted circle. It was found that the cause of this lay in the spherical aberration of the condensers. The amount of spherical aberration at point P causes the cone of light from that point to be so deflected that none of it passed through the aperture. (See Griffiths' experiment in issue of Aug. 5, and the writer's comments on same in issue of Oct. 21.) It is not until a point, S, is reached that any light whatever from the outer edge of the condenser passes through the aperture. The distance PS therefore represents a total loss of light caused by spherical aberration, and it is approximately equal, in percentage, to the difference between the areas of the two circles shown at the condenser image. This reduces the loss that was before charged to the objective to the consideration of distance P'S instead of P'P. It is probable that the cone of light which passes forward from S will lose only about 40 per cent. instead of 50 per cent. inside the objective barrel, so the loss caused by the objective will now vary from nothing at point P' to 40 per cent. at point S.

Now it can readily be seen without much detailed discussion that the loss within the lens barrel can be greatly reduced and possibly eliminated by increasing the distance from condensers to aperture, for this would cause ray 2 to approach the position now occupied by ray 4, and which would free the objective from all loss. Also, as shown, relative to points A and A', the illumination at the aperture would become more uniform. However, it also appears in the light of the present findings that spherical aberration in the condensers must also be considered as it seems to be responsible for the loss of considerable available light to the screen. I also believe that the increase of distance from condensers to aperture would improve the defining power of the objective, since this would narrow down the cone of light proceeding forward from a point such as A, and which would have the effect of working the objective at smaller aperture and thus improving the definition on the screen.

The question of the excellence of the defining power of the objective, just as it is, is a rather difficult point to touch upon. So far as practical projection is concerned it all comes down to what can actually be observed upon the screen. This will involve the opinions of many observers, with all kinds of eyes, and many other factors in the way of local conditions. However, the greater number of optical parts used should be in favor of the lens; at any rate it has worked out that way with modern anastigmats, which consist of not less than six glasses, but give excellent definition. The light loss of reflection and absorption occasioned by the extra factor is certainly not enough to deserve more than passing mention.

Flicker Trouble.

A Texas correspondent writes concerning flicker trouble, requesting that I "do not publish unless necessary."

Am runnings two Power's Six-A projectors. The distance of projection is sixty feet; screen image 15 feet and is blocked down to fit our new screen, which is only 13.5, and here is where our trouble comes in. A few weeks ago we installed a Gold King screen, made by the Gold King people, of Altus, Oklahoma. For your information, if you are unacquainted with this projection surface, it has a sort of silver finish, which is highly reflective, and our trouble since the installation has been flicker. Have tried a fifty-fifty shutter, which removes the flicker, but produces travel ghost. Now what am I to do? Three-wing shutter; G. E. Rectifier; thirty-five amperes at the arc. No light trouble and good, clear picture but not too much light, meaning that I could not afford to reduce amperage.

First of all, Texas, is it always necessary to publish a letter if it is answered at all, unless at least a minimum fee of one dollar be enclosed, that is, unless I want to give up my whole time to letter writing. I don't understand what you mean when you say your picture is 15 feet wide, blocked down to fit a 13.5 screen. If you have reduced your picture by that much by using a longer focal length lens and have installed a highly reflective screen surface and have an unbalanced shutter, it is not at all surprising that you have accumulated unto yourself one perfectly good flicker. That a fifty-fifty shutter removes it is evidence the trouble lies partly in the shutter itself. I am sending you, together with your carbon copy, the paper pattern of a shutter I want you to try. Cut it out of stiff cardboard first.

If it does the trick, you may then make one out of sheet metal. The trouble lies primarily in the fact that you have in effect greatly increased your screen brilliancy and increased brilliancy means increased tendency to flicker.

It Looks All Right.

W. W. Brumberg, Tucson, Arizona, sends in a change-over sign, which surely is practical and certainly is simple enough to suit anyone. He describes it in the following:

Insofar as the punch-the-film habit be concerned, I beg to submit the easiest and surest method extant for its subjugation, there being no mechanical or electrical signals and it is so very simple that anyone can handle it successfully. Here is the dope. When I receive any films from the exchange I always give them an inspection and when I start to rewind each film place an ordinary iron washer about three-quarters of an inch in diameter, which has been previously carefully smoothed down so that it will not scratch or injure the film, about one foot from the end of the last scene and then complete the rewinding. The action is obvious. In projecting the reel, when the washer is reached it drops to the floor of the magazine with a very audible click, which same is the cue to "go" with machine No. 2.

"Yes," I think I hear some one say, "but the washer is likely to get into the fire-trap and cause trouble." But this is not so. When it drops it is thrown to the end most distant from the valve and never troubles at all. This plan has been tried out by several operators, most of whom would not give it up for any other, because of its simplicity. I am sending the idea along for the benefit of department readers, some of whom will, I trust, derive benefit. Surely the puncturing of film ought to be a thing of the past when the end sought by it may be accomplished in so simple a manner.

Can see nothing wrong with the idea, except that it may easily be made just twice as valuable by using two washers, one to be placed about thirty feet from the end, its dropping being the signal to light up the second arc. With the washer carefully smoothed no possible damage could be done to the film and any possible danger there might be of the washer getting into the fire valve could be obviated by riveting in a metal strip just back of the valve. If there is not room I agree that the danger would amount to a negligible quantity anyhow. Many thanks for the idea. It is passed along for the benefit of all. Brumberg also suggests placing in the upper magazine door, midway of its height and with its back edge just ahead of the center of the door, a small, glass window, the same to be held by fixture similar to and same size as the one used for peep-hole glass in Power's lamphouse door. His suggestion goes further. He says: "In case of fire break glass with nose of fire extinguisher and flood magazine. Possibly, however, some inspectors would throw a fit if such a thing were even suggested. For myself, however, I see no possible reason why it should not be done, the glass being no larger than a peep-hole glass in lamphouse door. You cannot possibly confine the gases and smoke in the magazine and the small opening would merely offer egress for them, without appreciable accelerating combustion, to say nothing of the fire extinguisher part of it.

Operator Advanced.

William C. Smith, known to all and sundry as Will Smith, who for some years past has been Assistant General Manager of the Nicholas Power Company, has been advanced to the position of General Manager, vice John Skerrett, deceased, moving up to the position of Vice-President.

We are generally pleased to learn of Brother Smith's promotion. This for several reasons. First, Will is one of the boys and a thoroughly good fellow. He has literally worked his way up to his present position of authority and responsibility by strict attention to business and by that unflinching courtesy which makes friends for any man and boosts him into and along the primrose path of success.

Smith first got into the projection game in about 1898. At that time he was on the road with a show, putting on illustrated songs. The moving picture was just beginning to come into favor and when the company added them to its repertoire Will was the logical man for "operator," so an operator he became and remained until he finally became identified with the Nicholas Power Company some years ago.

Smith is a member of Local Union No. 306, I. A. T. S. E., and says he will remain a member notwithstanding his new honors.

Success, William. Here's to you and may the sun of prosperity remain in its forenoon for you for many years to come.

Machine Probably Too Small.

Joseph E. Bliven, New London, Connecticut, writes:

Enclosed find forty cents for both question booklets. Have your latest handbook, and it certainly is the real thing. Am using a Hallberg motor generator set, having a 75-ampere, 75-volt generator. If I insert a $1\frac{1}{4}$ ohm resistance in each machine circuit can I burn both arcs at one time when changing over? Or will I have to cut in more when changing over? Rheostats now used only give me about 35 amperes at the arc, and when I change over the light dims perceptibly.

You will have to send me the serial number of the machine so that I may ascertain from the manufacturer exactly what type and capacity your generator is. I believe the machine is too small for the work you are trying to make it do, though this is only a guess. In other words, I think likely you are in error as to the capacity of the generator. I don't understand that Mr. Hallberg puts out such a machine. However, send in the serial number and we will quickly determine what is wrong.

Something in It.

R. W. Middlecamp, Easton, Pennsylvania, sends in a protest which at least deserves respectful hearing and consideration. His kick seems to have been given its impulse when he visited the Stanley theater, Philadelphia, September 19, and watched the projection of "Parentage," which was, so he says, so dark that in places only faint outlines of the picture could be discerned. He clears the Stanley operators of all blame, but says that when the orchestra lamps were lighted what little visible picture there was almost entirely vanished in the reflection on the screen. He says the Stanley operators are using seven-eighths carbons, which certainly would indicate the use of plenty of current.

This matter of film density is one which may very easily be carried to excess. Freely granting the possibility of creating some very beautiful effects in picture lighting by shading out everything but one or two objects and perhaps making them rather dense, it must be remembered that if this be carried too far it will require a semi-reflective screen and a very powerful light to bring out these values and form the beautiful thing the director has in mind. That such screens are charming when properly presented we cannot but grant, but what about the great number of theaters which literally cannot get anything at all out of them. They have non-reflective screens and use between twenty and thirty amperes of current. Under these conditions the dense film is at tremendous disadvantage. But a faint outline of the picture shows on the screen, and if the auditorium lighting be such as to make good screen results difficult under any conditions, then the theater manager will need to supply friend audience with flash-lights with which to hunt for the picture. In fact, that was a suggestion made by friend Middlecamp. And right here allow me to again rise to remark that the average orchestra pit lighting is nothing less than a crime against the moving picture industry, the artists upon the screen, the operator, whose work is being ruined, and against the audience, whose eyes are being strained to the end that the musician may pose in his little music rack spotlight and "read" everything within a range of from two to ten feet of him. If we are to judge by what we see, the average musician does not care one single solitary tinker's dam about anything but himself. "I want lots of light," says he, in effect if not in fact, "and I'm going to have it, regardless of everything." And the manager lets him get away with it, possibly because he himself has made no intelligent study of moving picture theater lighting from the projection point of view. We freely concede that the musician plays an important role in the scheme of motion picture affairs, but his part is not so important that he is entitled to work grave injury, if not outright ruin to everything else, by crass stupidity in the lighting of his music.

Lens Combination.

Washington, D. C., makes inquiry as follows:

I am not quite satisfied with my screen brilliancy. Have all three of your handbooks and think they are great. Am running two Simplex projectors and Ft. Wayne a. c. to d. c. Compensarc, pulling 40 amperes and using five-eighths cored above and one-half inch solid below. Diameter of lens, 1 1/4 inches; back focus, 4 inches. Have tried to follow instructions in handbook as to condenser combination and have come to the conclusion I do not quite understand, as I do not seem to improve results. Have Radium Gold Fiber screen and a 17-foot picture. Kindly omit my name in reply.

You should be glad to have your name used, brother. To seek knowledge is a thing to be PROUD of. To fail to aid the department which has done much for you and your profession is a thing to be ashamed of and the man or organization which would censure you or attempt to poke fun at you because your name appeared in the Department would simply advertise itself or himself as a non-progressive FOOL; a drag on the wheels of progress and a detriment to the profession and to the industry as a whole. I don't know that you think this would occur, but if you do I cannot agree that the Capitol City would thus disgrace itself. Please understand that this NOT a slap at you. It is merely a little dissertation on the matter in general, your request (which may have been made for a totally different reason) having brought the thing to my mind. And now to our subject. By laying off your optical system as per figure 45, page 116, third edition of handbook, using the actual opening of the condenser, which will be much less than 4 1/2 inches if you use a slide carrier, you can readily see just what the diameter of your light ray will be at 4 inches from the aperture. An easier way is to remove the objective lens and place a sheet of paper 4 inches from the aperture, projecting the light thereon. You will then see its exact diameter and get a line on the loss at this point. It will be interesting and probably helpful. You ought to have a two-inch-diameter objective, at least, for a 4-inch back focus. This much may be stated as positive fact. Next try the two following and let us know which works best: (A) Two 7 1/2-inch condensers, spaced not more than one-sixteenth of an inch apart, with 22 inches from center of condenser combination to aperture. (B) Two 6 1/2-inch condensers, spaced as above, with 19 1/2 inches center of condenser to aperture. But remember you MUST have the required measurements all around. It is NOT sufficient to have everything else as directed, but only 18 inches from condenser to aperture, for instance.

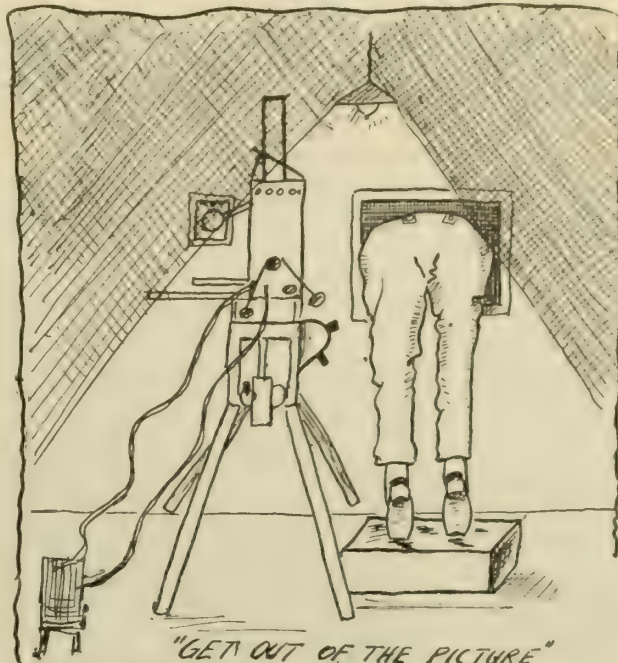
Operators, Attention! Your Opinion, Please.

Suppose you project a given subject at sixty feet per minute, and then project the same subject under precisely similar conditions and with the same arc candle power at 70 feet per minute, will or will not the screen brilliancy be equal to both cases?

From the Past.

From George E. Carlson, Burley, Idaho, comes an interesting cartoon, descriptive of conditions in the theater in which he works and it reminds us of a very general condition some years ago, when crude storeroom theaters were the rule, instead of the exception. Carlson says:

It is some time since you heard from me, but here goes again. I am seeking information. Can you instruct me in how to so project a short five-reel feature in such way that the projection will be even passably fair and the public deceived into believing it is viewing at least eight or ten reels? I ask this bit of information for the benefit of operators working for managers who demand precisely that very thing. Overheading is the limit, but what about running so slow that other



your fire shutter keeps dropping, or else there is actual danger of setting the film on fire, all to create the impression of a big show. And, for Heaven's sake, give the producers a dig (I almost said kick) about dark scenes. That, too, is, of course, the operator's fault! At least, he gets the blame for not being able to show a scene which it would require seventy-five amperes direct current and a mirror screen to get anything out of! Attached find sketch descriptive of conditions at the Orpheum.

The cartoon gave me a good laugh. Let us have another sample on some other topic. The only way I could suggest in which your audience could be deceived in the way you desire would be to employ a hypnotist and put it under his spell while the show lasted. Under the conditions named the audience may think it sees more reels of film than it really does, but it certainly KNOWS it has seen a fine example of punkerino punk projection, therefore a very poor show. Better run what you do show RIGHT. It is the only way. Dragging a show produces flicker, hence eye strain. It utterly ruins the work of the actors and makes the whole thing an absurd, farcical travesty on the original. Aside from the bad effect on the films, underspeeding is even worse than overspeeding.

Projection Experience

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Camera Club of New York.

One of the questions most frequently propounded to this department is "Where can I learn photography?" Photography is one of the professions the followers of which are largely self-taught. There are very few schools for the teaching of photography, and of these almost no attention is paid to the kind of training required by one who intends to adopt the profession of cinematography.

For those who cannot attend a school or feel, for one reason or another, that they do not wish to start as an apprentice at a very meagre wage, the broadest and quickest experience one can obtain is by joining an active camera club.

Membership in a progressive camera club is a stimulus which even the most advanced worker will find beneficial.

The Camera Club of New York is a model of what a good camera club should be, and while there are among its members some of the most skillful photographers in America, yet it is conducted on such broad lines that even the humblest amateur will find a welcome extended him and many a genial member ready to help him out with any of his photographic perplexities.

The Camera Club is at the corner of Broadway and 68th street, a location which is very accessible by the subway, the elevated railroad, and several lines of surface cars.

The club entrance is at 121 West 68th street, and there is also an additional entrance from Broadway, with private entrance for the studio. The club rooms occupy in round figures 5,000 square feet of surface; and they are unique from the fact that they were fitted up for the specific use of the club at the time the building was constructed. They are, therefore, unequalled for convenience, spaciousness and practical utility.

Entering at 121 West 68th street, a broad and easy flight of stairs leads directly into the exhibition room or gallery and the club quarters, all on the second floor. This gallery is very spacious, lighted by skylights during the day, and by screened electric lights at night, both affording the exact volume and direction of light needed for exhibition purposes. At one end of the gallery is a large room for the secretary, the treasurer and the board of trustees.

At the other end of the gallery and facing to the south on 68th street, is the lounging room and library, so arranged that it may be connected with the gallery or kept separate. The library of the club has long been celebrated as the largest and most complete photographic library in the world. The leading photographic journals of Europe and America are on file. There are also the usual conveniences for writing and the receiving of mail. The lounging room is finely lighted, and is commodious and comfortable in all of its appointments.

The general workroom is entered directly from the lounging room, and as a practical working room for all branches of photography, it has been pronounced to be without a peer by all who have inspected it. Every detail was most carefully planned in advance, and no expenses spared in its construction. It is lighted by three very large windows on the south side, furnishing ample light and abundant space for camera exposures, and for sun printing of all kinds. There are five individual darkrooms or stalls, fitted up with every requisite of adjustable lights and developing apparatus, with commodious washing tanks for plates and prints. The club furnishes these rooms with a standard, efficient developer, and with fixing-baths, free of charge. The lighting of these rooms and of the entire club is electric all arranged with the most minute care for the needs and the convenience of the worker.

In addition to the above rooms or stalls, there is a separate room fitted especially for autochrome work, with special safety lights, and all needful appliances. Connected with the workroom are the bromide enlarging rooms, very conveniently arranged, large and well ventilated. They are provided with a Folmer & Schwing easel and camera, made especially for the club, a powerful electric arc light, and every other appliance needful for this branch of photographic work.

The main workroom is supplied with enlarging and reducing cameras, lantern-slide cameras, copying cameras, and apparatus for microscopic work, all equipped with modern lenses of the Bausch & Lomb Optical Co. There is an ample supply of printing frames, drying racks, retouching easels, gas stoves for platinum and other work, and all the other minor apparatus required. There is also a distilling apparatus to provide pure water for the chemical solutions.

*Copyright, 1917, by the Chalmers Publishing Co.

Special attention has been given to providing facilities for the manipulation of the products of the Eastman Kodak Company. All the latest and approved appliances for this, to many, most popular form of photography have been installed; and members not familiar with the use of any of the apparatus may receive instruction.

A word should be said upon an important subject, viz.: ventilation. The pure fresh air, so necessary for the health of the worker in the bromide room and in the various smaller dark rooms, is provided by a thorough system of inlets and of electrically-driven exhaust fans.

The locker room opens directly out of the general workroom. This is fitted up with steel lockers, with adjustable shelves of different sizes to suit the requirements of the members. This room is beautifully lighted in the daytime by skylights and at night by adjustable incandescent lamps.

Across the hall from the locker room is a room of good size, equipped with the Cooper-Hewitt light, which may be used for the production of dispositive, or other camera work, or may be used as a private darkroom either in connection with the studio or independently as may be desired.

Entrance to the studio may be had by a private door opening from the Broadway hall, from the main exhibition room, or from the private darkroom just described.

The studio is exceptionally large and well lighted; in fact, the light is so unusually rapid, that autochrome plates may be fully exposed in thirty seconds or less. The studio is fitted up with modern cameras, with Bausch and Lomb-Zeiss portrait lenses, screens, backgrounds, and all other necessary and convenient facilities.

Taking into consideration the space, the arrangement, and the facilities of the Camera Club, it may be truthfully said that it is cosmopolitan, up-to-date, and thoroughly in line with the metropolis of the Western hemisphere.

The club affords a broad meeting-ground for all shades of photographic ideas. Its policy is liberal, educational and helpful. The most advanced photographer will find most of his needs anticipated; the beginner will receive encouragement and aid. While it does not emphasize the social features of club life, its numerous exhibitions, its lantern-slide evenings, and the general intercourse of its members in a semi-artistic atmosphere conduce to pleasant acquaintance.

The cost of a membership in the club is ridiculously low when one considers that all of the club equipment is at the disposal of any member free of charge, other than his dues, except very modest charges of a few cents per hour for the use of the studio or one or two of the more expensive pieces of apparatus, such as the photomicrographic camera.

The initiation fee is \$15, but has been temporarily suspended by the board of trustees, so that the only fee at present is the amount of the regular dues—these dues are \$40 per year for resident members and \$10 per year for non-resident members. Annual dues for resident members is payable in advance in two equal installments, on January and July first, with the power of the treasurer to pro rate such instalment payment in the event of the election of such candidate at any time after January or July of any one year, as the case may be.

Further information in regard to the club may be obtained from the Secretary, the Camera Club, 121 West 68th street, New York.

Enlist Your Lens in the Army.

People of the United States are asked to help the Signal Corps of the Army to get lenses enough for cameras for the fleet of observation aeroplanes now being built. The need is immediate and of great importance; the camera lens is the eye of the Army.

German lenses can no longer be bought in the open market. England had to meet this same difficulty in the earlier stages of the war by purchasing the lenses of the required type from individual owners. England is now making lenses better than the German ones formerly imported, but no faster than needed for her own uses. The Bureau of Standards of the United States Department of Commerce is now perfecting a substitute for the German "crown barium" glass used for lenses and American manufacturers will later be able to meet the needs with special lenses of new and improved types now being designed for this work.

The present situation, however, is that with airplanes soon to be ready for service, suitable lenses cannot be bought. Possessors of the required types are urged to do their bit by enlisting their lenses in the service of the Army. They are asked to immediately notify the Photographic Division of the Signal Corps, U. S. A., Mills Building Annex, Washington, D. C., of lenses of the following descriptions which they are willing to sell, stating price asked:

Tessar Anastigmat Lenses made by Carl Zeiss, Jena, of a working aperture of F.3.5 or F.4.5, from 8¼ to 20-inch focal length.

Bausch & Lomb Zeiss Tessars, F.4.5, from 8¼ to 20-inch focal length.

Voigtlander Heliar Anastigmat Lenses, F.4.5, 8¼ to 24-inch focal length.

Practically all of the lenses of these types in America will be required, but the 8¼-inch lenses are most urgently needed.

Eight, 9, 12 and 14-inch condensers are wanted; also, a number of Bausch & Lomb Zeiss Protrars VII A No. 13, preferably set in Volute shutters.

H. D. Ashton

Editor of the Argus Pictorial, New Pathe Production, a Lover of Nature.

WHAT a peculiar type of man must be required to produce a "screen magazine!" He must, first of all, be a lover of nature, have an unlimited fund of miscellaneous knowledge and know his audiences.

Just such a one is H. D. Ashton, head of the Argus Laboratories, Inc., whose

screen magazine, "Argus Pictorial," will first be presented to the public through Pathe Exchanges on November 18th.

Ashton was born and reared on a Virginia farm. Entering the newspaper business he went through the Japanese-Russian war for Collier's Weekly, and later with Underwood & Underwood visited many parts of the world. In 1910 he became an aviator, and in 1911 entered the motion picture business with the General Film Co., going into every branch of the industry.

Always a lover of nature, he has kept up his natural science studies—and is affiliated with several of the leading scientific societies of America.

The Argus Pictorial as presented by Pathe, will contain four or five short educational subjects each fortnight, produced under his direct supervision, assisted by a staff of men connected with some of America's leading scientific institutions.

No expense or effort will be spared to keep this Screen Magazine up to the high standard set by its creator. Already connections have been established in such far off lands as Australia, New Zealand, Africa, Japan and Alaska, and shortly we may expect to see interesting educational and nature studies from these distant places among its features.

WILLIAM H. TOOKER WITH BUSHMAN AND BEVERLY BAYNE.

William T. Tooker, widely known for his screen portrayals, will play the role of Patrick Connolly, in support of Francis X. Bushman and Beverly Bayne, in their new Metro production, "Red, White and Blue Blood," under the direction of Charles J. Brabin. The picture was adapted by June Mathis from the story of Shannon Fife. Mr. Tooker has just completed his work in the role of Michael Ford in "Alias Mrs. Jessop," starring Emily Stevens. In the Stevens picture he played the father of Lillian Ford and the uncle of Janet Ford, both of the last named characters being portrayed by Miss Stevens.

"THE AUCTION BLOCK," NOT "THE BARRIER."

Through an unavoidable error a statement was made last week in a biographical sketch covering Larry Trimble, who is at present directing Madame Petrova in her second starring vehicle for the Petrova Picture Company, that he had directed "The Barrier" by Rex Beach. The novel by Mr. Beach which Trimble pictured was "The Auction Block," not "The Barrier." The correction is made in justice to Mr. Beach, as this error contained in the Trimble story was entirely unintentional.

New Comedy Production

Commonwealth Company Takes Yonkers Studio to Feature Claude Cooper and Virginia Clark.

The Commonwealth Comedy Company, the New York producing organization which has been making Three C. Comedies at New Rochelle, has now taken permanent quarters at the Epic Studios, East Yonkers, and has begun production of a new series of comedies for General Film distribution. Arther Ellery, one of the most noted comedy directors in the United States, has been engaged to direct Claude Cooper, Virginia Tracey Clark and Kenneth Clarendon, a trio of stars who are already favorites with motion picture fans. Beginning with "The Hod Carrier's Million," these new single reel comedies will be released weekly.

President Jos. A. Klein of the Commonwealth Comedy Company promises a high order of subjects under Director Ellery, who is remembered as directing the Princess and Falstaff comedies. Claude Cooper, the leading man, holds a record for comedy parts, having appeared in 492 roles on the stage. His first work in pictures was as a director, and for fourteen months he directed and played leading parts in Falstaff Comedies. He has also played in support of such screen stars as Mary Pickford, Jane Cowl, Ethel Barrymore, Weber & Fields, and in such productions as "The Garden of Lies," "The Sign of the Cross," "Three Weeks," "The Melting Pot," "The Magpie" and "The Man Without a Country."

Miss Clark, the ingenue star, gained her first picture experience in a child's part seven years ago. For two years she has been appearing in high class film productions, such as "Gloria's Romance" with Billie Burke, the Perry Comedies, the Billie Quirk Comedies and a series of the Pokes & Jabs Comedies. Her last engagement was in the King Bee Comedies, opposite Billy West. The third member of the group, Kenneth Clarendon, has been appearing in comedy pictures for eight years with the Edison, Thanhouser and Vitagraph Companies, and in the Falstaff and Princess Comedies, assisting Mr. Cooper.

BRYANT WASHBURN WORKING AT GLENDALE.

Bryant Washburn is at work on the first of the Pathe Plays in which he is starred at the same studio where Baby Marie Osborne is working—the old Kalem studio at Glendale, Cal., which was recently hired by the Diando Corporation especially for the Baby's use. A portion of this studio has been turned over to Pathe, so Mr. Washburn and the Baby are in daily contact and have become fast friends.

ARTCRAFT FILMS REIGN ON BROADWAY.

Artcraft Pictures were the big attractions at New York's two finest motion picture palaces, the Strand and the Rialto, during the week of November 11. At the Strand Mary Pickford in "The Little Princess" drew big crowds at every performance and at the Rialto Elsie Ferguson in "The Rise of Jennie Cushing" attracted long lines of waiting patrons in front of the theater.



A. Chester Keel, Who Sponsored "Our Boys at Camp Grant," to Aid the Tobacco Fund of the Chicago Daily News, Distributed by Mutual Film Corporation.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Rise of Jennie Cushing"

Artcraft Presents Elsie Ferguson in a Strong Story of Exceptionally Fine Artistry.

Reviewed by Louis Reeves Harrison.

THE Artcraft production, "The Rise of Jennie Cushing," is a pictured story of symmetrical design and of definite contours, from the novel by Mary S. Watts. The two principal characters, and even those of minor importance, have distinct individual attributes—they do not simply move through a series of incidents—they live in an environment of actuality, and they have souls to rouse audience sympathy and absorbed interest. It is not a case of unreal people



Scene from "The Rise of Jennie Cushing" (Artcraft).

placed in unnatural situations—we watch the career of a girl engaged in the deathless struggle of the human being against environment—the very essence of high drama—amid surroundings of immediate realism.

While the story is that of a profoundly affecting human experience admirably told, it depends for interest heavily upon a vital and entirely modern realization that woman is a human being with individual characteristics as broad and deep as those of man, and should be accorded rights as sweeping and as sacred as those to which he has laid claim in all the ages, a very timely theme, though far from being obtrusive—it is felt rather than perceived. Jennie Cushing's nature is apparently a very simple one, but it unfolds from the ugly bud into a flower of great beauty. She is a product of the world's unfortunates who are warped in character by insistent poverty, and her combativeness, nothing worse, lands her in a reformatory. She manages to rise a little above that deadening monotony during three years, and she improves when farmed out to a kindly old couple; but her progress comes from a great and aspiring heart in her bosom and a fine selective taste which is native. As a lady's maid she reaches an atmosphere of refinement, and her innate good taste attracts the attention of an artist who is painting the portrait of her mistress. The artist is a man of wealth and social station, but he falls violently in love and a situation ensues which has the powerful appeal of "Camille" more delicately set forth and more happy in its conclusion.

In these love scenes Miss Ferguson, admirably supported by Elliot Dexter, rises to the exceptional opportunities offered her and shines forth as never before in screen impersonation. Whatever has been transmuted from the poetic consciousness of the author is not only preserved but intensified and beautified by the attractive personality and intelligent interpretation of the actress. She joins hands with the author in delineating intense and true-hearted womanhood as minutely observed in real life, an analysis and a penetrating conception of remarkable dramatic effect. This characterization, resulting from a harmony of spirit between author and interpreter, whether direct or insensible, raises the entire product to a very high plane, and it was probably the result of a scenario by Charles Maigne.

In addition to these exceptional elements, the direction of Maurice Tourneur is that of a man who made more than a sincere effort to interpret faithfully. His exquisite effects, both interior and exterior, have accurately affirmed all that author and actor have contributed—there is nothing to warp the spectator's mind—but he has caught the whole spirit of this imaginative art, at one moment spreading an illusion of reality over imagined experiences, at another illustrating and enforcing the universal truth in the theme and characterization, indelibly stamping the whole mood of the play.

This union of artistic and dramatic elements is so perfect, and so rare, that I would unhesitatingly choose "The Rise of Jennie Cushing" as one of those rare examples to be shown the incredulous, the skeptical and the ignorant, who deny that there is high art in motion-picture production. Taken altogether, its nice harmony of relations considered with discriminating taste, "The Rise of Jennie Cushing" is one of the best releases of the year. It held a large audience at the Rialto spellbound and aroused favorable comment on all sides.

"The Little Princess"

Artcraft Presents Mary Pickford in a Bright Adaptation from the Story by Frances Hodgson Burnett.

Reviewed by Louis Reeves Harrison.

MARY PICKFORD, in an Artcraft production, "The Little Princess," pleased a large audience at the Strand theater in the attractive impersonation of a poor-little, rich-little girl, placed at a fashionable English school by her widowed father, an India army officer, who dies during her stay and apparently leaves her penniless after she has been almost spoiled by luxury and indulgence. She is not wholly spoiled, however, and meets her reversed position of abject and dependent poverty with an amusing exhibition of pluck, until it transpires that she is a great heiress after all.

Such is the story of a single character, that of a little girl throughout, in varied opposition to strongly contrasted circumstances. The prevailing idea is that of ordering human life upon a plane of more merciful thought and wider justice. A native kindness of heart in the rich little girl leads her to exhibit compassion toward a slavey, a forlorn little maid-of-all-work, and this sympathy with the weak and unfortunate is bread cast on the waters to quickly return again when the slavey becomes the impoverished rich-little girl's solace and companion during hard times.

Both Miss Pickford and the slavey shine in the matter of character interpretation, but there is no obviously serious



Scene from "The Little Princess" (Artcraft).

attempt in the story to redress social wrong and reform society. The theme is submerged in a characterization which is largely that of an imaginative child who tells wondrous tales, that of "Ali Baba and the Forty Thieves" being pictured elaborately and in full. This imaginative habit becomes a source of terror to the rich-little girl in her days of poverty, for there is really a good magician across the way from her window, who can reach her room in the garret over the roof, and she begins to think she is "seeing things" when he leaves a thanksgiving spread on her meagre table. That he turns

out to be the indirect agent of restoring her fortune is a romantic idealization, but an acceptable one to the audience.

Miss Pickford, as the heroine in the story, is very attractive. The artistry of presentation is of a high order and is a personal portrayal throughout, an ideal character in a purely ideal situation. Her struggle is with destiny and she makes some pertinent observations on that fact. The story will prove an agreeable addition to any program.

"A Little Patriot"

Baby Marie Osborne and Cast of Juveniles Have Leading Parts in Story of Present-Day Patriotism.

Reviewed by Robert C. McElravy.

THE story of "A Little Patriot," written by John W. Grey and directed by William Bertram, was produced by Diando Film Company and is released through Pathe. It is primarily a subject for childish observers, as children play the most important part in it. At the same time the subject is one which will amuse adults also, though the plot may strike older heads as rather obvious in development. But the younger element will get a lot of fun out of the production.

Baby Marie Osborne plays the name part, the scenes occurring during the present war. She and her schoolmates listen carefully to the teacher when she reads to them the story of Joan of Arc. Baby Marie is inspired by this to do something to aid her own country in the present crisis.

She goes home and induces her father to enlist in the U. S. Army, going with him to recruiting headquarters. Then she returns home and organizes her schoolmates into a military company, which she drills in a vacant lot. The little colored boy, Sambo, furnishes several comedy moments during this part of the story.

After Baby Marie's father joins the army, her mother rents one of the rooms to an individual who turns out to be a foreign



Scene from "A Little Patriot" (Pathe).

spy. Baby Marie has an exciting time with a lighted bomb, which the spy has placed. She keeps the bomb from doing the anticipated harm, but is herself stunned by the explosion. It is following this incident that she is taken into the home of a wealthy old gentleman, who afterward turns out to be her own grandfather. The closing scenes of the story show the way in which the band of juvenile patriots capture and hold the spy until Baby Marie's father shows up and makes him a prisoner.

The older members of the cast are Jack Connolly, Frank Lanning, Herbert Standing and Marian Warner.

"The Troublemakers"

Fox Picture of Two Precious Youngsters, Played by Jane and Katherine Lee—Made Audience Laugh, but Cannot Be Counted a Children's Film.

Reviewed by Hanford C. Judson.

THIS Standard Fox picture, "The Troublemakers," is to be released on December 9, but was given a pre-release showing at the Audubon theater, a neighborhood house at 166th street and Broadway, New York City. Over a thousand people were present at a matinee and the house was full of laughter at the pranks and antics of those two remarkable children, Jane and Katherine Lee, whose playing makes the picture. There were many children present, but the picture is not one that was wisely made for such. It closes with a gruesome scene in the electric-execution chamber of a prison where we see the poor, half-witted victim of a farcically rural trial for murder, after being shaved and prepared for death, led in, seated in the chair, the head-cap put over his eyes, priest holding up the cross, and all the paraphernalia of this particular scene. And all because in the ruins of a burnt barn, set on fire by the children, a skull that the children had been playing with was found by a farcical rural cop who nursed a grudge on the weak-minded lad.

No one had been murdered. The children had driven the gardener on their mother's place away. He had paid the boy a marked bill with which he bought a knife. One of the little girls, driving through the country with their mother on the day of the execution, discovers the gardener and then we have the race to the prison with all its well contrived delay, and the arrival in time to save the victim.

The gruesome part is at the close. The first three reels deal almost solely with the pranks of the two children and a



Scene from "The Troublemakers" (Fox).

is this part that made the laughter. I don't think the average man will care for this picture, as it lacks a telling plot. That the pranks of the kiddies please the women I have seen plainly in the audience at the Audubon, a house in a section of apartment houses, not cheap by any means. The picture was directed by Kenan Buell.

"The Hidden Hand"

Opening Installments of New Pathe Serial Introduce a Mystery of the Intense, Melodramatic Sort.

Reviewed by Robert C. McElravy.

THE first two installments, of two reels each, of this new serial, "The Hidden Hand," give ample assurance of strong plot interest. The story begins with the murder of two men, a millionaire named Whitney and his visitor, Grand Duke of a foreign country. Before these men die, the millionaire accuses Jack Ramsey, a secret service man, of having inflicted the mortal wound in some mysterious fashion. The Grand Duke's story, however, which he relates in his dying moments, opens up a series of events dating back to his own country eighteen years previously. These events have to do



Scene from "The Hidden Hand" (Pathe).

with the birth of the girl known as Doris Whitney, who believed herself to be Mr. Whitney's daughter.

Arthur B. Reeves and Charles Logue are the authors of the story. The former has for years been writing detective fiction of a successful type, in most of which strange chemicals, explosives and all sorts of scientific data are artfully employed. In the weird character known as "The Hidden Hand" is introduced an unusual villain of the Reeves type. This creature, whose right hand is covered by a mailed, claw-like mitt, is a master of plastic surgery. He wrinkles and distorts the

features of his henchman so that he looks like Ramsey, the secret service man, thus throwing suspicion upon the latter.

In addition to his knowledge of plastic surgery, "The Hidden Hand" also has a thorough understanding of chemicals and gases of various deadly sorts, which he uses for offensive and defensive purposes.

Many characters are introduced, including the girl, Doris, around whose origin the mystery centers. Doris Kenyon has this interesting role. Sheldon Lewis, who played the same part in the "Iron Claw," which this new serial slightly resembles, is cast as Dr. Scarley. This part is yet rather undeveloped, but certain forms of villainy are hinted at, as he is presumed to have been using money belonging to Doris. Mahlon Hamilton and Arline Pretty, both identified with former screen successes, play the parts of Jack Ramsey and Verda Crane. The latter, Mr. Whitney's ward, has already been induced by "The Hidden Hand" to pose as the millionaire's real daughter.

"Her Hour"

Kitty Gordon in Six-Part World Photoplay of Maternal Love Discloses a Feverish but Interesting Life Story.

Reviewed by Edward Weitzel.

NOTHING that Kitty Gordon has done in the way of screen acting exceeds her work as Rita Castle in "Her Hour," a six-part World photoplay, written by Raymond Schrock and directed by George Cowl. It is also only fair to add that never has the English actress looked more beautiful than in her latest picture. She comes out particularly well in the close-ups and, as usual, her gowns are examples of fine discrimination in the art of personal adornment. The acting of the supporting company and George Cowl's directing of the picture are also to be commended.

The story of "Her Hour" is feverish but interesting and is developed with proper regard to increasing interest and a forceful climax. Rita Castle, the heroine, is a working girl whose beauty, she quickly learns, may be turned into an important asset. She obtains a position with a prominent lawyer and he at once proceeds to make ardent love to her. Believing him to be sincere, Rita trusts him beyond the point of discretion and is rewarded by being cast off when she confides to the man of law that she needs the protection of his name. She goes to a friend in the country and remains with her until her child is born. Some time later she becomes the wife of a widower, without telling him the facts about herself. The man who betrayed her crosses her path again, with the result that Rita's husband learns the truth and obtains a divorce.

During the years that intervene before Rita's child has grown into young womanhood, her unhappy mother has employed her beauty and brains in helping certain political gentlemen to carry their plans to a successful issue. When the rascally lawyer runs for office, he finds that Rita is his enemy. His political manager attempts to assault Alicia, the daughter he has never acknowledged, and her mother shoots the man down. She and Alicia are arrested for the murder and acquitted. But a new complication arises. The son of the man who married and divorced Rita falls in love with Alicia. Realizing that the elder Christie will never consent to the match when he learns who the girl's mother is, Rita swears that she has been deceiving Alicia—that her real parents are



Scene from "Her Hour" (World).

dead. The pain of her renunciation is too much for her weakened heart and she expires under the strain.

George MacQuarrie is quietly effective as Ralph Christie and gives the best performance of the supporting company. George Morgan, Edward Burns, Lillian Cook, Eric Mayne, Yolande Brown, Jean Wilson, Frank Beamish and Justine Cutting are the other names on the program.

"The Winged Mystery"

Five-Part Bluebird, Featuring Franklyn Farnum, Is Modern in Theme and Will Please Lovers of Sensational.

Reviewed by Edward Weitzel.

FRANKLYN FARNUM plays a dual role in the five-part Bluebird screen version of Archer McMackin's story, "The Winged Mystery." The scenario was made by William Parker, and Joseph De Grasse directed the production. The theme is decidedly up to date and contains many sensational



Scene from "The Winged Mystery" (Bluebird).

incidents. It also has its full share of the sort of mystery that deals with sliding panels, masked men and women and a house where acts take place that baffle even the keen wits of the hero, until the time comes to bring matters to a finish. Taken on its own ground, "The Winged Mystery" is a very well contrived photoplay and is capably acted.

The story is complicated in the telling, but works out smoothly enough on the screen. The parts played by Franklyn Farnum are twin brothers, born in Germany of American parents. Louis is loyal to the United States, but August is pro-German and holds a commission in the army of the Kaiser. The two men come to this country, August as a spy. He is accompanied by a female secret agent, and the moment the two land they start in to make it interesting for brother Louis and Shirley Wayne, a young woman whom he hopes to marry. The excitement begins when Louis and his friends accept a mysterious invitation to dine at a house in the country and find themselves prisoners. The doings derive additional mystery from the fact that August has Louis bound and gagged and hidden away in the attic, while he takes his brother's place with the prisoners and is discovered by Shirley Wayne making love to the masked woman who is supposed to be the mistress of the house.

The story takes its name from the manner in which a number of carrier pigeons are used to locate the house of mystery. Before the prisoners are released they are all doubly thankful that the United States is at war with Germany, but fate squares things for them with August and his accomplice. An infernal machine, intended for them, is set off at the wrong time and kills the two enemies of Uncle Sam. Franklyn Farnum handles the two parts with excellent judgment and keeps them distinct at all times. He is supported by Claire Du Brey, Rosemary Theby, Charles Hill Mailes, Sam De Grasse, T. D. Crittenden and Frederick Montague.

"The Man From Montana"

Butterfly Release Features Neal Hart and Vivian Rich in Entertaining Yarn of East and West.

Reviewed by Robert C. McElravy.

THIS five-reel offering, written by Harvey Gates and produced by George Marshall, begins with a mining swindle and leads up to a series of adventurous episodes. There is no great plausibility about some of the incidents, but it is not the type of narrative that demands any great degree of credibility, as the interest lies chiefly in the melodramatic swing of the various happenings. It moves along in a series of quite improbable events, making no great effort for dramatic effect, but at the same time spinning out a pleasing little story.

Neal Hart plays the hero, Buck Farley. He is partner to Dad Petzel, played by George Berrell. They own two mining claims, the "Bumble Bee" and the "Worm." While Buck is absent on a trip, Dad is persuaded to part with the "Bumble Bee" by a crook named Warren Summers, and his wife. Summers employs a girl named Meta Cooper, an orphan and a distant relative, to put the deal through. Meta, the role being assumed by Vivian Rich, is entirely innocent of being used in a bunko game, and when she trades Dad some bogus stock for the mine, she believes the stock is valuable.

Though he knows the stock to be worthless, Summers takes possession of the "Bumble Bee," which he immediately sells

for fifteen thousand dollars. He then takes his wife and Meta East.

Buck returns and learns that he and his partner have been swindled. He then starts East, with no clue in his possession save a photograph of the girl. He is followed shortly by Dad and a bunch of mining men. The "Worm" in the meantime has developed pay ore.

When he arrives in the city Buck gets into contact with Summers, who explains that he did not know the stock was worthless. Summers then sends Meta on a trip with Buck across



Scene from "The Man from Montana" (Butterfly).

the state line, where they are "framed up" for evading the Mann act. Buck, desiring to clear the girl's name, marries her. Later he and the other mining men are shanghaied by the crew of a schooner and taken out to sea. But they overpower the crew and Buck returns to claim the girl. The fight with the crew is well handled and quite exciting.

Others in the cast are George Berrell, E. J. Piel, Betty Lamb and Willard Wayne.

General Film Program

Two Interesting O. Henry's, "The Renaissance at Charleroi" and "The Indian Summer of Dry Valley Johnson," Together with First Release of the New Selburn Comedies, "Hubby's Holiday," Shown.

Reviewed by C. S. Sewell.

"The Renaissance at Charleroi."

RICH in human interest and pathos, well acted and well directed, "The Renaissance at Charleroi," released by General Film Company in four parts, is one of the best of the picturized works of O. Henry, and is a thoroughly satisfactory offering.

Grandmont Charles, last of a proud French family in Louisiana, proposes again and again to Adele Farquier; but each time she insists that he first find her brother Victor, who disappeared after a struggle with Grandmont, which she witnessed. He does not disclose to her that the trouble was caused by his sending away a quadroon with whom Victor was infatuated, but sacrifices his wealth in endeavoring to find the boy. Despairing, he prepares to revive for one day the ancient glory of the family estate at Charleroi. But, for the first time, the invitation of a Charles is ignored; no one comes. Finally a tramp appears, is invited to partake of the banquet, and proves to be Victor.

The original story has been closely followed, only minor changes being made, which improve its dramatic value. J. Frank Glendon is excellent as Grandmont Charles; Webster Campbell gives a fine performance of the part of Victor, and Agnes Ayres is admirably cast as Adele. The production is artistic, and was evidently made in the territory which it portrays, but the chief appeal is in the manner in which Director Thomas R. Mills has succeeded in transferring to the screen the atmosphere and spirit of the written story.

"The Indian Summer of Dry Valley Johnson."

This is another of the O. Henry series released by the General Film Company in four reels as a Broadway Star Feature. It is an interesting production, but in a lighter vein, and with not so strong an appeal as "The Renaissance at Charleroi."

Dry Valley Johnson sells his cattle ranch after his youthful days have passed, and starts to raising strawberries. Next door, with her five children, lives Widow O'Brien, whose husband was a Spaniard. Catching the children among the berries Dry Valley drives them out, but Panchita, the eldest, scornfully takes her time about leaving. Dry Valley, who has always fought shy of women, is hard hit by Cupid, purchases gay raiment, and begins courting Panchita. Calling earlier than usual one afternoon he finds her dressed

in imitation of his attire amusing the other children. Enraged, he returns home, puts on his old ranch clothing, and when Panchita comes toward him strikes at her with his whip. Unflinching, she continues to advance, and with sudden realization of the truth he takes her in his arms.

Carlton King is splendid in the difficult role of "Dry Valley" Johnson, and Jean Palge gives a good portrayal of Panchita, making it even more youthful than called for in the original, which emphasizes the disparity in their ages. Anna Brody is satisfactory as Mrs. O'Brien, and the production is adequate, although rather too long for the story.

"Hubby's Holiday."

Presented by the Piedmont Pictures Corporation, "Hubby's Holiday," in two reels, is the first of the new Selburn Comedies featuring Gertrude Selby and Neal Burns to be released monthly by the General Film Company. Neal and a friend, while on vacation, in order to get away from their wives, hire uniforms and pretend to join the army, are arrested as deserters, and after several complications are shot attempting to escape, and land in the hospital where their wives are serving as Red Cross nurses, where affairs are satisfactorily straightened out. There are several laughs, and the production is clean, although several familiar comedy situations are employed. Burns shows himself to be a good light comedian, and Miss Selby makes an attractive co-worker.

"Jack and Jill"

Jack Pickford and Louise Huff Are Featured in an Interesting Morosco Story of Eastern Prize Ring and Texas Desert.

Reviewed by George Blaisdell.

IT ALL goes to show you cannot with accuracy prejudge a picture by its name. If the title of "Jack and Jill" does not ring any bells in the back of your head disregard the absence of the indefinable signals which sometime indicate to one how a certain picture is going to appeal to him. The story is of a boy and girl native to the pavements of N'Yawk, as the pair express it. It contains punches—two distinct kinds—the literal as well as the figurative. Those in the former category are administered with liberality all through the course of the story, and always where they will do the most good; also seemingly only when they are necessary. Jack Ranney discovers that in his good right there is a healthy wallop, and following the revelation matters begin to brighten up for him as well as for the faithful Jill.

The action gives Jack Pickford a chance to show what he has acquired in the way of handling his mitts. The working out is not a glorification of the bruiser. Rather is it a demonstration of a young man starting out in life not on the most desirable lines and shifting over to a career which promises better for his future usefulness. The possession of a husky right is merely a large stepping-stone in his progress. The presence of Louise Huff in the role of Jill gives the subject a dual interest, prevents it being one of interest solely to men.

The dialect in this story of Margaret Turnbull is of the extreme type of what for a better name we are disposed to



Scene from "Jack and Jill" (Paramount).

describe as "toughness." The style of conversation of Jack and Jill does not add to the strength of the story. They win us in spite of it—win us through their wholesomeness, their straightforwardness and their adherence to each other.

The story opens in New York and shifts to Texas. There are stirring scenes in each locale—in the prize fight in which Jack gets the decision in the first round when its crooked managers had not calculated to let him win until the fourth; the attempt to ride the bucking animal, the "kidding matches" in the saloon, the attack on the ranch, and the battle with

the invaders in which Jack does remarkable execution. The western atmosphere is full of appeal. Director William D. Taylor gives us big fields of desert, mountain and plain, scenes that will make for the popularity of the picture in countries other than the United States.

In the supporting cast are Leo Houck, Don Bailey, as the dishonest "Honest George," the fight promoter; J. H. Holland, and Hart Hoxie, as a convincing "Cactus" Jim, the big fellow who kids the smaller Jack. It is a good cast and the picture is well made.

"The Dream Doll"

A Remarkable Doll Comedy of Five-Reel Length, by Essanay, That Will Delight Young and Old—Written and Directed by Howard S. Moss.

Reviewed by James S. McQuade.

THE DREAM DOLL has a story that holds interest right up to the final scene, notwithstanding that three very "clever" dolls do most of the acting and figure as principals in the story itself.

Howard S. Moss, who has made this doll comedy possible, can be congratulated heartily for his clever conception, and still more heartily on the wizard-like manner in which he makes the inanimate toys play their parts, so lifelike, indeed, that the spectator, for the time, is transported to the land of Lilliput.

I viewed "The Dream Doll" twice, and I can assure the reader that I was delighted each time, and can view it several times more with profit to myself as well as pleasure. It ran so smoothly and pleasingly that I received quite a shock when Director Moss, who sat beside me at the second viewing, informed me that it took just six months in the making! Just bear that in mind and you will have some idea of the intricacy of the story's filming. Forty feet of negative in a day was the progress made in a hard day's work, in some instances, which shows that doll-land, though so pleasant and entertaining, is a difficult land in which to make rapid headway.

The pictures introduce us to Toy City, in which Thomas King (Ernest Maupain) is toy king, whose great shops supply the world's children with playthings. His pretty daughter, Ruby (Marguerite Clayton), still retains her love for dolls, though she is also in love with her father's private secretary, Frank Blake (Rod La Rocque). Ruby is a great friend of Abraham Nutt (Bobby Bolder), the greatest doll inventor in Toy City, who is perfecting the elixir that will bring life to all his pets.

He finally discovers the secret one day when Ruby visits him and is presented by the old man with the most perfect man-doll yet made by him. She gives it back to him to be brought to life and goes out of the room. In the meantime the old doll inventor places a drop of the elixir on the man-doll's head and it comes to life. He rushes out for Ruby, but when they enter the room the live doll has disappeared. She bursts into tears and the old man, thinking that her lover, Frank Blake, has taken the doll away, goes out to find him.

During his absence the live doll re-appears and places a drop of the elixir on the head of the weeping Ruby. Presto! She becomes a little, live-woman doll, and together they hide



Scene from "The Dream Doll" (Essanay).

themselves in a small cupboard. Then Ruby becomes lost to her people, although a great hue and cry is raised.

In toyland we see the little people happily married, after the live doll-man very ingeniously turns a doll judge into a live one, so that he may perform the marriage ceremony. In the end, after sensational experiences, the dolls disappear and it is found that the whole story was a dream that came to Ruby.

The release date is Dec. 10, through the George Kleine System.

"Nutty Knitters"

Amusing Klever Comedy Features Victor Moore and Burlesques the Present Knitting Fad.

Reviewed by Margaret I. MacDonald.

FREQUENTLY, in criticising the one-reel comedy, we forget the disadvantages of a limited footage in getting over a plot of any latitude; and it might be well for us to remember that the leaven of the modern program is found in the short comedy numbers which relieve the tension of



Scene from "Nutty Knitters" (Klever).

the drama or melodrama element. We should therefore be doubly glad when the comedy is clean as well as funny. This can be said of "Nutty Knitters," which, in subject-matter, is particularly appropriate at the present time.

"Nutty Knitters," one of the Paramount-Klever Comedies, features Victor Moore in the role of a lover who, in order to be deemed worthy of his lady love, is deputed by her father to knit no less than fifty sweaters by himself. Not to be outdone, he employs a knitting machine and is successfully set upon by the villain, who, discovering a ball of yarn outside the victim's door, puts a match to it and succeeds in burning up the yarn and sweater which is under way. The firemen, busy knitting, are not to be persuaded to be present on the occasion; and, in fact, everyone who might be of use, from the street cleaner to the policeman, are knitting socks, sweaters and such for soldiers.

The picture was directed by Chester M. De Vonde and will be entertaining to the average audience.

"Over Here"

Special Two-Part Picture Released by World Film Shows Astonishingly Rapid Work on Erection of Military Cantonment.

Reviewed by Margaret I. MacDonald.

THE rapidity with which the erection of buildings for the accommodation of the thousands of soldiers in training for European service is accomplished is illustrated in a two-reel picture being released by the World Film Corporation. It is entitled "Over Here," and is strongly imbued with the spirit of patriotism not alone through the nature of the picture itself, but by means of subtitles which are stirring, and which make the picture an inspiration to work and fight for the "freedom of democracy."

The film opens with pictures of the committee in Little Rock, Ark., whose work of raising thousands of dollars for the cause within a period of ten days was scarcely less rapid an accomplishment than the building of an entire cantonment for the housing of 40,000 men in fifty-two days. In the building of the latter were employed 6,000 men, who finished the last building on the fifth day of September, presumably having started early in July with the getting ready of the wilderness upon which the cantonment now stands, the building of roads, branch railroads, and the installation of plumbing, water works, and all institutions pertaining to sanitation necessary.

One thousand two hundred buildings comprise the cantonment, for which 4,000 carloads of lumber containing in all 34,000,000 feet were used. In addition to this there were 27 miles of sewer pipe to be placed, and 23 miles of pipe for carrying water to the cantonment from the 200,000-gallon reservoir at the pumping station.

One of the interesting points in the picture is the actual erection of a two-story barracks in two hours and fifty-five minutes. And again, when an extra 900 men were in need of shelter, three buildings were erected in the space of 38 minutes, with a corps of 450 workers on the job. The care and rapidity with which this cantonment was made ready is almost beyond belief, and save for the picture of the actual work as it was conducted it would be hard to understand. Thousands of dollars were spent in making the cantonment

sanitarily correct, even to the extermination of mosquitoes by means of crude oil. Among other interesting sights are ditch-digging by machinery, making way through 28 feet of rock by windlass, the automobile truck trains, and the slow but sure mule trains. The fire department also comes in for attention, and the hospital work, such as vaccination. Finally the interior of one of the buildings occupied is shown.

"Shame"

Seven-Part Propaganda Story Featuring Zena Keefe Has Many Points of Excellence—Produced by Duplex Films, Inc., and Directed by John W. Noble.

Reviewed by Edward Weitzel.

THERE is such a thing as being more insistent than wise. This is proved in "Shame," a seven-part propaganda story produced by the Duplex Films, Inc., and presented and directed by John W. Noble. The author takes as his theme the unjust ignominy heaped upon the innocent children that come into this world without their parents having gone through the marriage ceremony. He illustrates his contention by a forceful and well-constructed story, and shows the consequences of two young people, who have been forbidden to wed, giving way to their feelings and being balked by fate when the girl learns that she is about to become a mother, and an attempt is made to give their union the sanction of the law. The young man dies just as the minister is about to begin the marriage ceremony, and the girl is left to face her shame alone. She goes back to her home, is driven out by her father and her child comes into the world at the cost of her own life.

The infant becomes a state charge and grows up in a charity institution, until she is sixteen. She is then bound out to a brutal farmer and is beaten for not being able to work hard enough to suit him. The girl runs away, meets a young man of good position and they fall in love with each other. His father finds out the girl is a child of shame and appeals to her love for his son not to cloud his name by being married to him. She consents and the picture closes with the parting of the lovers.

Such a finish is artistically wrong on two counts: First, the spectators will never be satisfied with anything but a happy ending for the story. The author more than proves his case, without adding any unnecessary misery to the lot of his heroine. Second, he leads everyone to expect a happy ending, by having the father of the boy present when the marriage ceremony is almost performed between the parents of the girl. This man even pleads with the minister to give the girl a marriage certificate, on the grounds that the couple have tried, to the utmost, to correct their fault. He is also aware that both father and mother are mentally and physically fit for the office of parenthood and of sound and respectable stock.

The manner of the picture's presentation is all to its credit.



Scene from "Shame" (Duplex).

In the dual role of the unfortunate young mother and her equally unhappy daughter, Zena Keefe lends her fine sincerity, depth of feeling and command of the art of acting. Every scene of which she is the central figure rings true and her hold on the emotions of the spectators enables her to bend them to her will. The supporting company is a carefully chosen one, and includes Niles Walsh, Dell Brown, Lionel Belmore, Paul Doucet, Joyce Fair Davidson and Jack Dunn.

John W. Noble has achieved excellent results in his directing of the production.

"In Bad" William Russell's Next.

The complete cast of the new William Russell feature, "In Bad," has been announced by the American Film Company, Inc., at Santa Barbara. The cast is made up of William Russell, Francelia Billington, Harvey Clark, Bull Montana, Carl Stockdale, Lucille Ward and Fred Smith. Edward Sloman is supervising the filming of the picture.

Triangles

"For Valour" a Gripping Story of Now, Featuring Winifred Allen, and "The Regenerates," a Tale of the Struggle Between the Old Order and the New, With Alma Ruebens and Walt Whitman.

Reviewed by Edward Weitzel.

"For Valour."

THERE will be many stories written about the war, but it is doubtful if any of them will excel "For Valour" in human appeal. This five-part Triangle photoplay is taken from a story by I. A. R. Wylie, and its principal character is a young Canadian girl whose sacrifices for her selfish



Scene from "For Valour" (Triangle).

brother and helpless father awaken the manhood in the boy, and force him to enlist for the Great Cause. Melie Nobbs is the daughter of a Boer war veteran, and has difficulty in keeping the household out of debt. Her brother gets into trouble through helping himself to his employer's cash, and his sister steals the amount from the star of the theater where she has been dancing, and offers it to her brother providing he will enlist. The boy promises to do so, and keeps his word. His father is justly proud of him, but when the old man learns that his daughter has been arrested for theft he disowns her. Melie does not reveal her reason for taking the money, and is sent to the workhouse. The young soldier goes to France with his regiment, covers himself with glory, and returns home minus an arm, but wearing a Victoria Cross. He finds his sister in the hospital ward of the prison. Weak and worn from overwork before her imprisonment the girl suffered a physical breakdown at the end of her trial, and has been confined to her bed for several months. Here her brother finds her, and the girl realizes that her sacrifices for him and for her country have not been in vain.

This vital story is constructed, for the most part, of incidents that do not strain probability in the slightest degree, and is acted in the proper spirit by all the members of the cast. Winifred Allen makes Melie so lovable and human that she holds the sympathy of the spectator through the entire photoplay. Richard Barthelmess realizes the character of the brother perfectly, and Henry Weaver gives a strong impersonation of the father. Mabel Ballin is well cast as Alice. The direction by Albert Parker is thoroughly commendable.

"The Regenerates."

The struggle between the old order and the new is the theme of "The Regenerates," a five-part Triangle picture written by John Lynch, and adapted to the screen by Catherine Carr. The subject is very well handled, but it belongs to the past, and has only slight interest for the present generation.

Mynderse Van Duyn, an old aristocrat whose pride of family is equal to that of any foreign nobleman, is anxious to make a match between his granddaughter and her cousin, Pell Van Duyn. The boy is a degenerate addicted to the drug habit, and already married to the daughter of one of the family servants. Catherine, his cousin, is in love with a fine young man whose family does not measure up to old Van Duyn's standard. Pell's wife dies in childbirth after her husband has been killed in a struggle with the man who has been supplying him with the drug, and Catherine runs away and marries LeForge. When the old gentleman learns that his great grandson has the blood of the common people in his veins he will not permit him to remain in the Van Duyn mansion. Five years later the child, now a sturdy lad, is brought into the house by Catherine, and the old aristocrat is forced to acknowledge that the boy is worthy to bear his name.

The production and acting of "The Regenerates" do justice to the story. Walt Whitman looks and acted the elder Van Duyn excellently, and Alma Ruebens is equally successful as Catherine. The rest of the cast includes Darrel Foss, John Lince, Allan Sears, Louis Durham, Wm. Brady, and Pauline Stark. E. Mason Hopper directed the production.

"The Outsider"

Emmy Wehlen Featured in a Mystery Play Involving Society Crooks—Released by Metro, Made by Rolfe.

Reviewed by C. S. Sewell.

IN presenting on the screen Louis Joseph Vance's novel, "Nobody," Metro Pictures Corporation has reverted to the title "The Outsider," under which the story was originally published in a magazine. This subject, produced by B. A. Rolfe, is released November 5 in six parts, is a satisfactory crook-society-shopgirl drama, no small amount of its appeal being due to Emmy Wehlen's pleasing personality.

Sally Manvers, a shopgirl disgusted with her surroundings,



Scene from "The Outsider" (Metro).

takes refuge during a rainstorm in an adjoining house, dons pretty clothes she finds there, saves from a real burglar a society man whom she sees taking jewels from a safe, and is forced to accept a position as secretary to a society woman, Mrs. Gosnold. The jewels belong to a Mrs. Standish, who has arranged to have them stolen so she could collect the insurance. Later, Mrs. Gosnold's jewels are also stolen. Suspicion is directed toward Sally; she explains the "true" state of affairs to Mrs. Gosnold, who succeeds in unmasking the real thief after being kidnapped by her nephew in mistake for Sally. Disillusioned by her experience, Sally returns home, but is followed by a Western millionaire who has fallen in love with her, and everything ends happily, with a suggestion of a future home on Riverside Drive.

The theft of the two sets of jewels complicates the plot, and the mystery in which the story opens is maintained until the last reel, in which the action slows down somewhat. The production was directed by William C. Dowlan, and the photography is up to the Metro standard, there being some particularly pleasing exterior locations. Emmy Wehlen's portrayal of Sally Manvers is effective, and she has been surrounded with a competent cast, including Florence Short, Harry Benham, Ilean Hume, and Gladys Fairbanks. Particularly good is the work of Virginia Palmer as Mrs. Gosnold, Jules Raucourt as the scapegrace nephew, and Herbert Hayes as the Western millionaire.

"The Grell Mystery"

Five-Part Vitagraph Blue Ribbon Feature Rattling Good Detective Story That Never Loses Its Grip on the Spectator.

Reviewed by Edward Weitzel.

FRANK FOREST, the author of "The Grell Mystery," a five-part Vitagraph Blue Ribbon Feature, has written a detective story that never lets the interest drop from start to finish. The mystery surrounds a murder that defies the right solution, until nearly all the characters in the story have been accused of the crime. Heldon Foyle, a detective of the Sherlock Holmes type, finally manages to lay hands on the guilty person, but only after circumstances point to the woman he loves as the one who wielded the dagger and he had made up his mind to place her under arrest.

The main reason for the difficulty in unraveling the mystery is the remarkable resemblance between two of the characters. One of them is Robert Grell, an honorable man, engaged to the sister of the detective's sweetheart. The other is Harry Goldenburg, who is married to Lola, a dancer, who knew Grell intimately in the past and is still in love with him. Goldenburg is aware of this and goes to Grell's house to blackmail him. His wife follows him, intent on preventing the scheme and, in a quarrel that follows, stabs Goldenburg to death. Helen Meredith, the detective's sweetheart, discovers the murdered man and believes him to be Robert Grell. She is the first to be suspected of the murder, and the chain of evidence that is forged by circumstances about her and about the other characters is strong enough to hold the spectator firmly to the last foot of film.

Director Paul Scardon has maintained the right tempos all through the production, and Earle Williams justifies his position at the head of the cast by a well-executed performance of the detective, Heldon Foyle. Denton Vane doubles Grell and Goldenburg skillfully, and satisfactory impersonations are contributed by Miriam Miles, Jean Dumar, Mabel Trunnelle, Frank Crayne, Bernard Siegel and Robert Gaillard.

"A Soul For Sale"

Renowned Pictures Corporation Releases Six-Reel Offering Which Deals With Evils of High Social Life.

Reviewed by Robert C. McElravy.

THERE are two favorite methods of exposing the sins and hypocrisies of high society. One of them, and this is always the most effective, is to reproduce a section of social life in a careful, consistent manner, and by sharp, satirical thrusts puncture the shams in question. The other method is not so subtle and pays less attention to artistic effect. The chief desire is to reveal the hypocrisies as they exist, and to this end recourse is frequently had to exaggeration, melodramatic situations and all manner of crudities.

"A Soul for Sale" is an offering of the latter type. It has a story to tell, a story of considerable strength, in which there is much of the raw material from which good drama is made. It is unfortunately not handled in a manner that brings it to a finished development such as would appeal to the best class of the picture trade. The atmosphere of high society is not sufficiently well suggested to give it this appeal. At the same time there are certain theaters in which the production will undoubtedly be well received owing to the crude elements of strength in the narrative itself.

Dorothy Phillips appears as Niela Pendleton, a girl whose father dies leaving her mother and herself to shift for themselves. They have been accustomed to social life, and the ambitious mother desires Niela to marry wealth at all hazards. Mrs. Pendleton is a weak, grasping creature, who permits a wealthy broker to advance them money, and she does this at the cost of the girl's reputation. At the same time she urges Niela to marry Hale Faxon, a millionaire of bad repute. Wm. Burruss appears as Faxon, whom he pictures as a brutal, sneering man of openly vicious tendencies. This characterization is so much overdrawn that it seems incredible that the girl should accept attentions from him under any circumstances.

The strongest dramatic situation is the one in which Niela enters the room of the hero, Steele Minturn, at night for the purpose of returning the money her mother had stolen. The hero awakens, and, while he loves the girl, suffers a revulsion of feeling at discovering her with the money. She refuses



Scene from "A Soul for Sale" (Renown).

to explain that her mother had stolen it. He has a moment of weakness in which he is tempted to take advantage of the girl, but finally releases her and sends her away. The broker and the millionaire see her leave the room. Niela then disappears, but the hero finds her later working as a stenographer, and again falls in love with her.

The story was written by Evelyn Campbell, and adapted to the screen by Elliott J. Clauson. It might have been compressed into five reels. The direction, while not bringing out full dramatic values, is clear, and the continuity is good. Others in the cast are Catherine Kirkwood, Harry Dunkinson, and Albert Roscoe. Most of the scenes occur on a Long Island estate.

Mrs. Castle in "Vengeance Is Mine."

Irene Castle in a strong drama of society and high finance is the Pathe Plays release just announced for the week of December 16. The title is "Vengeance is Mine," scenario by Howard Irving Young, from the successful novel of John A. Moroso, directed by Frank Crane. This is the fourth of the series of Castle-Pathe Plays—all big features, complete in five reels.

"The Painted Madonna"

A New Actress, Sonia Markova, Does Praiseworthy Work in New Fox Special Feature With Astonishingly Sentimental Story.

Reviewed by Hanford C. Judson.

THERE are patrons who revel in the sentimental, and if any exhibitor has many of that kind in his clientel he can't do better than book "The Painted Madonna," a recent Fox special release featuring a new screen actress, Sonia



Scene from "The Painted Madonna" (Fox).

Markova; it is quite sentimental. Fourteenth street in New York is a poor place to show sentiment, and about twenty-five people walked out of the City theater for some reason or other during the showing of this picture at the afternoon performance. It was between four and five, and the vaudeville show was over. Fourteenth street is disillusioned.

As for the playing of Sonia Markova, I think more people will take pleasure in it, and for a juster reason. She shows imagination, intelligence, and personality, though her scope is at present narrow, and she shows inexperience. She has the lighter moods, and doesn't lack power in tragic moments, and she can play passion. The picture required a showing of life's disillusion, and the young actress failed utterly to suggest it. This leaves the impossible story told by the picture bare of all reality after the first episodes, in which both the picture and its leading woman are markedly pleasing.

It is the picture of the country girl who falls in love with a treacherous seducer. She meets an artist whom she might have loved, but it is too late, and, with the burden she must hide, she goes to the city, where we next find her in the garish prosperity of a successful courtesan. The artist meets her again, and takes her for a model of a Madonna. Through this she is converted, but he finding her out for what she has been takes to drink and goes downward. She opens a foundling asylum. Later, in the old home town, the artist finds himself again, and she, proving how her soul is clean, is taken back into his love.

"Please Help Emily"

Excellent Five-Reel Comedy Featuring Ann Murdock and a Competent Cast—Appearing on Mutual Program.

Reviewed by Margaret I. MacDonald.

AS REFRESHING a bit of comedy as one would care to see is contained in the five-part Empire production, "Please Help Emily." Ann Murdock with a cast of unusual ability hustles through a film adaptation of the Charles Frohman stage success of the same name written by H. M. Harwood, to the delight of the spectator. And not until almost the end will the most critical feel called upon to find any fault with the consistency of the comedy. This is where the situation is worked almost past the border line of burlesque, when the innocent parties in the case are fairly shoved behind the bars on the "say so" of a detective.

The production has been carefully and artistically handled by Dell Henderson, who has managed the daring escapades of Emily, only daughter of a scientist possessed of peculiar ideas on the training of children, with unusual skill. And when the picture has ended we are conscious of having viewed a production of the most wholesome character, in which delicate situations appeal only from the comedy angle. What could be funnier, for instance, than the tom-boy girl's escapade on the night of a certain musical when she slips away to a certain restaurant with a soldier lad, who gallantly leaves her to shift for herself. On this occasion, perfectly sure of the ability and willingness of another young man to lie on her account, the discovery that she has left her latch-key at home drives her unabashed to his apartment, where she finds

only his butler, and where she also decides to retire to his bedroom, his pajamas, etc., for a nap while the astonished butler is deputed to dry her slippers and stockings.

The picture contains many comical and well-handled situations, of which Ann Murdock in the role of Emily, proves herself mistress.

"Snap Judgment"

American Five-Part Production Featuring William Russell—Faulty Comedy-Drama With the Star Doing Good Work.

Reviewed by Margaret I. MacDonald.

THE fact that "Snap Judgment," directed by Edward Sloman for the Mutual program, is a five-part comedy with a dash of drama, is its only excuse for the impossibility of some of its situations; or perhaps it might prove better judgment to suggest that the business with which some fairly good situations have been put over is more or less impossible. William Russell is a fine fighter, but when he is forced by film circumstances to hold at bay single-handed a mob of at least a hundred saloon ruffians the illusion of the picture is destroyed.

Playing opposite him in the picture is Francelia Billington, whose role presents her as a bride, in the first instance, expectantly awaiting in the midst of a merry set of bridesmaids, a delinquent bridegroom. The following scenes, which disclose the fact that Jimmie, the bridegroom, seated in his chair party dressed for the ceremony, has overslept the wedding hour, are really funny. On his way to the bride's home the taxi develops a flat tire and Jimmie has time to get into a scrap on behalf of a ranchman from Arizona. Arriving finally at the home of the bride late enough to meet with a warm reception from her father, he turns away from the city to follow the fortunes of the rancher whose fight he fought on the previous night. His adventures in the west become interesting from the fact that his double, a western bandit, is a prize for the capture of which a reward is offered. The former bride-elect and her father appear on the scene, mistake the bandit for Jimmie and become participants in some thrilling adventures which end happily for the lovers.

"Outwitted"

Emily Stevens Featured in Fantastic Story of High Finance, Involving Revenge Obtained Through Fake Spiritualism.

Reviewed by C. S. Sewell.

HOW a woman, publicly denounced as a criminal, succeeded by means of spiritualism in securing revenge is the theme of "Outwitted," released by Metro Pictures Corporation, November 12, in five parts. The story, which is not always convincing, has plenty of action, and has a real surprise in the fourth reel.

Nan Kennedy, to keep a stock broker from disclosing the whereabouts of her brother, who has escaped from Sing Sing, enters the library of Lawson, a financier, and endeavors to obtain important papers. She is caught, and Lawson allows her to go free on condition that she do his bidding for a year. He introduces her in society, and contrives to bring about her marriage to the son of a man whom he accuses of steal-



Scene from "Outwitted" (Metro).

ing his wife. During the wedding reception he informs the guest that Nan is a thief. Later, working on his belief in spiritualism, she poses as a medium, and persuades Lawson to sell important stocks, with the result that he loses a fortune. The man whom Nan marries endeavors to kill Lawson and himself, and then learns that Lawson is his father.

Emily Stevens handles the role of Nan Kennedy with distinction, especially the spiritualistic scenes, but, as a whole, she is not as well cast as in some of her previous pictures.

While she is the featured player, Frank Currier as Lawson is entitled to a large share of the acting honors. Earle Fox appears as Billy Bond, Nan's husband; and the remainder of the cast, including Ricca Allen, Paul Everton, Frank Joyner, Fred Truesdell, and Joseph Burke, are satisfactory.

Charles A. Logue is responsible for the story, and the production was directed by George D. Baker. The manner in which the surprise—that Bond is Lawson's own son—is sprung is well handled, but the story contains several familiar melodramatic situations.

Partridge Returns East

Division Manager of United States Exhibitors' Booking Corporation Makes Some Timely and Interesting Trade Observations.

AMERICA'S entrance into the world war has not yet affected the moving picture industry and it will probably not be felt for some time to come. That is the opinion of Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, who has just completed a trip through the West, during which he organized the Western sales force for the new concern and spread the United States doctrine of co-operation among exhibitors. "Despite the drain of the



Joseph S. Partridge.

war upon the male population," declared Mr. Partridge, who henceforth will make his headquarters in the executive offices of the booking corporation in the Times Building, "and the tax imposed upon all forms of amusements, the picture theaters throughout the Middle West appear to be enjoying a period of unprecedented prosperity."

"I have found that many of the picture distributing concerns that have not already absorbed the tax are getting cancellations by the wholesale. The exhibitor has decided to make a determined stand in the tax controversy and there will have to be a showdown sooner or later."

"In all parts of the Middle West which I visited exhibitor interest in the U. S. Exhibitors' Booking Corporation proposition

was keen. One thing that impressed me was the reaction of sentiment among exhibitors and theatrical men of the West in favor of war pictures, especially the spectacular productions that give some idea of what warfare in Europe is like. With the American troops in the trenches of northern France, public interest the country over is focused upon the war, and there has developed a deep-seated demand for pictures founded upon some phase of the great conflict. 'The Zeppelin's Last Raid' is just such a production."

Mr. Partridge has practically completed the assembling of the U. S. sales forces in the Middle West. A representative of the booking corporation has been appointed in every big city between New York and St. Louis and others will be selected in the near future for the territory beyond to the Coast. One representative will be stationed in each of the Hoffman-Four-square exchanges in those cities and will devote himself exclusively to handling U. S. business. Not only will he attend to the booking of the U. S. productions but he also will assist the exhibitor in the important work of exploitation. The Middle Western sales forces will be under the direct supervision of Mr. Partridge.

Among the representatives appointed by Mr. Partridge during his recent trip are C. E. Bond, who resigned from the Chicago sales staff of the Paramount Pictures Corporation, to handle U. S. productions in Chicago district. The Detroit territory will be in charge of R. Perry, formerly assistant manager of the Triangle in that city. Arthur Lee, who originally had been named as Detroit representative, has been assigned to the Cleveland district.

Pathe Studio Active

Big New Features Now Under Way With Many Well Known Players.

GREAT activity with big pictures the order of the day is reported at the Pathe-Astra Studios in Jersey City and Fort Lee. Louis J. Gasnier, president of Astra, has big plans, and he is working them out in a big way. William Parke, the famous director who has made the Gladys Hulette Pathe-Astra successes, is producing "The Frame-Up," by Wallace D. Clifton, with Mrs. Vernon Castle, Helene Chadwick,

Warner Oland, Paul Everton, Harry Benham, and J. H. Gilmore. This is expected to prove the best of the Castle-Pathe Plays. It is a very strong story, with big situations, which give Mr. Parke fine opportunities for the dramatic development that is his particular forte.

George Fitzmaurice is now preparing the famous A. H. Woods success, "Innocent," for Fannie Ward. The cast will also include John Milner, of the original company, and Caesare Gravina.

Hobart Henley is in the South with Gladys Hulette and Creighton Hale at work on what is expected to prove Agnes C. Johnston's best picture. Miss Johnston is known as author of "The Shine Girl," "Her New York," "The Candy Girl," and other Pathe features which have been among the hits of the last year.

Albert Parker, a new Astra director, is making a remarkable picture from A. H. Woods' stage hit, "The Other Woman." The star is a big one, whom Pathe has not yet announced, and the supporting cast includes Milton Sills, Anna Lehr, and William Parke, Jr. The word from Astra is that this picture is "great." Remarkable lighting and photographic effects are promised in it, and both studios are being used to attain an unusual result.

As "The Fatal Ring" is now completed, George B. Seitz, director of this serial, is resting in Atlantic City. His next production will be one of the Pathe Plays starring Pearl White. This was written by Charles T. Dazey, the well-known playwright, and Roy Somerville.

Special Essanay Features

A Series of Six-Reel Subjects Soon to Be Released—Taylor Holmes a Leading Player.

GEORGE K. SPOOR, president of Essanay, announces that that company shortly will begin the release of special features of six or more parts at varying intervals. The stories are being selected from the best books or literature of the day, and only stars of national importance will appear in them. They will be placed before the public as specials independent of any program.

One picture already has been completed, another is in course of production, and the rights for two others have been purchased and are being put into shape to put on the floor.

The first picture will feature the former stage star, Taylor Holmes. It is titled "Uneasy Money," and is taken from P. G. Wodehouse's popular story which ran through the Saturday Evening Post. It was directed by L. C. Windom. The story starts in London, and winds up in the United States. Taylor Holmes takes the part of an impoverished English Lord.

The second super-feature to be released will be that of Mary MacLane, the famous writer and author of "I, Mary MacLane" and other books. She is now working at the Essanay studios under the direction of Arthur Berthelet in one of her own works, "Men Who Have Made Love to Me." This is a series of vampirish experiences of a world-weary but beautiful woman, with the young men who fall passionately in love with her. The events have been drawn from the life of this strange genius of Montana, who can find a soul in a cold boiled potato, not necessarily as she has experienced them personally, but as she has seen them in real life.

Then comes another great special with Taylor Holmes in "Ruggles of Red Gap," from the famous book by Harry Leon Wilson. This is one of the most fascinating of all the leading characters, a type exactly fitted for Mr. Holmes. The exterior settings for this picture will be taken in Arizona, where locations have been found exactly corresponding to those in the story. L. C. Windom is now picking a troupe to accompany Mr. Holmes west, where a temporary camp will be established for several weeks until the picture is completed. Other interesting features soon will be announced.

Bessie Love Company Goes to Palm Beach.

Bessie Love, the Pathe star, has gone to Palm Beach, Fla., with her director, Madame Blache, and a large company, which includes Donald Hall and Flora Finch. Miss Love's first work under the Pathe banner is on Henry Kitchell Webster's "Spring of the Year." The script requires much work in and on the ocean. As the water everywhere on the North Atlantic coast is now too cold to do much "water stuff" in safety the trip to the sunny Florida sands was made necessary.

It is interesting to note that Palm Beach now has two companies working on Pathe pictures—the Bessie Love company and an Astra company, with Gladys Hulette and Creighton Hale. The Astra company is under the direction of Hobart Henley, who is the latest addition to the corps of Astra directors.

George Tucker Directing Mae Marsh.

George Loane Tucker is the director of Mae Marsh in "The Cinderella Man." Already the public is familiar with his work, and that audience following which fastens its interest upon an individual with the determination to watch his development will be especially delighted over his latest achievement.

Since the formation of Goldwyn last fall two things have happened: Goldwyn has watched George Loane Tucker with the expectation of having him in its organization and George Loane Tucker has watched Goldwyn with a desire to share in the distinctive plans and achievements of this big-best of the newer film organizations.

Mr. Tucker has taken full advantage of Miss Marsh's capacities, and the result is a real picture.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE RENAISSANCE AT CHARLEROI (Broadway Star Feature).—An exceptionally good four-reel O. Henry. The director has admirably caught the spirit of the story, which deals with the descendant of a proud French family in Louisiana who attempted for a day to revive the glory of by-gone times. Reviewed at length on another page of this issue.

HUBBY'S HOLIDAY (Selburn).—A two-reel picture, the first of a new brand. Gertrude Selby and Neal Burns are featured, and do satisfactory work. The situations, while not altogether new, are clean, and there are several laughs. The subject, involving soldiers and Red Cross nurses, is timely. Reviewed on another page of this issue.

IN HIGH SPEED (Sparkle).—An ordinary comedy number, dealing with two rubes who visit the fair in a buggy driven by a slow horse. Billy Ruge is ensnared by a vampire, who drops him when his money is gone, while his sweetheart meets a sport with an automobile. She turns Billy down, and he returns to the farm, sadder but wiser.

THE INDIAN SUMMER OF DRY VALLEY JOHNSON (Broadway Star Feature).—A good four-reel O. Henry offering. The hero, at the age of thirty-five, courts a young girl, and is disheartened when he catches her mimicking his youthful attire. He, however, finds out afterwards that she really loves him. Reviewed elsewhere in this issue.

FABLE OF THE TOILSOME ASCENT AND SHINING TABLE LAND (Essanay).—A George Ade fable, in two parts, concerning a baby born under the sign of Taurus, the bull. Afterwards in school, he was some speaker, though not very bright in his studies. He enters politics, ignores the bosses, and is turned down; learns his lesson, makes up with the political powers, and eventually is rewarded by the people by being sent to Congress. While, as usual, the subtitles are clever, this fable is hardly up to the standard set in some of the earlier ones.

AMBITION (Sparkle).—A one-reel comedy featuring Billy Ruge, based on the idea of the country girl who comes to town and gets a job as a maid, while her lover enters the employ of another society swell as a butler. They both attend a reception disguised as guests, are discovered and thrown out. An old idea, presented with considerable slapstick work, but which contains a few laughs.

TOO MUCH ALIKE (Jaxon).—A Pokes and Jabs comedy of ordinary strength. Pokes flirts on the beach, and is seen by a woman who informs his wife. With the assistance of Jabs, the butler, he is thrown out of the house on his return. He then seeks consolation with the result that everywhere he goes, and in whichever direction he looks, he seeks another Pokes.

SALMON FISHING IN NEW BRUNSWICK (Essanay).—A one-reel sport picture of interesting quality in which we see a number of sport writers vacationing in the vicinity of Frederickton, New Brunswick, Canada. Among these merry writers are Lait, Foster, McGeehan, Allen, Rice and others. This is one of the best sport pictures that has been on the market. It is pleasingly sub-titled and is altogether entertaining.

BARNYARD FROLICS (Jaxon).—A Pokes and Jabs comedy of rural life in which Pokes disguises as a scarecrow, and later is mistaken for a ghost. He does his usual acrobatic stunts and gets several laughs. There is a good finish, where he rides out of the picture, on a grindstone, by turning it upside down and using it as a bicycle.

Artcraft Pictures Corporation.

THE LITTLE PRINCESS, November 26.—From the story of that name by Frances Hodgson Burnett, presenting Mary Pickford in a bright and attractive role.

THE RISE OF JENNIE CUSHING, November 19.—An intense and interesting story of modern treatment of the undeveloped woman, beautifully presented, with Elsie Ferguson in a star performance worthy of the name.

Bluebird Photoplays, Inc.

THE WINGED MYSTERY, November 26.—Five-part screen version of story by Archer McMackin, Franklin Farnum is featured in an up-to-date picture that deals with the war and gives the star a chance to play a dual role. It is reviewed at length on another page of this issue.

Duplex Films, Inc.

SHAME (Duplex).—There is a strong moral bent in this seven-part photoplay produced by John W. Noble. The injustice handed out to illegitimate children is the theme, and the finish is not a happy one. Zena Keefe is fine in the leading part. A longer review is printed on another page of this issue.

Fox Film Corporation.

THE TROUBLEMAKERS (Fox Standard), December 9.—A picture playing up the two popular children, Jane and Katherine Lee. It is not a good picture for children, because the ending is a death-chamber scene that is gruesome. The antics of the children in the early half of the picture made the large audience at the Audobon theater, a neighborhood house on upper Broadway, New York City, laugh many times. For a more detailed notice see elsewhere in this issue.

Greater Vitagraph.

THE GRELL MYSTERY, November 19.—This five-part Blue Ribbon Feature is a rattling good detective story with a well-sustained interest and is capably played by Earle Williams and the rest of the cast. It is given a longer review on another page of this issue.

BOBBY TAKES A WIFE (Vitagraph).—There is a clever idea in this one-reel comedy, and Bobby Connelly and little Aida Horton act with their usual "cutability," but the grownups in the picture clown their parts unnecessarily. By imitating the foolish actions of their parents, the children show them just how foolish they really are.

PARCHED TRAILS (Vitagraph).—The eleventh number of the Vitagraph serial, "The Fighting Trail," still does credit to its name. There is the usual swift action and scenes in the desert that are highly dramatic. If the picture keeps up the pace to the end, it will establish a record for live situations.

GRIT AND GRATITUDE (Vitagraph).—This one-reel "knock-about" is another version of the "Lucky Jim" theme and is very amusing. It was written and directed by Graham Baker, and Patsy De Forest has one of the roles.

George Kleine System.

THE DREAM DOLL (Essanay), December 10.—A remarkable doll comedy, written and directed by Howard S. Moss. Marguerite Clayton, Ernest Maupin, Bobby Bolder and Rod La Rocque appear in the living cast, the doll characters, of course, occupying the center of the stage. An extended review appears on another page, this issue.

Metro Pictures Corporation.

THE ADOPTED SON, October 29.—Francis X. Bushman and Beverly Bayne are featured in this six-part production, which deals with a mountain feud and abounds in gun-play. A typical Bushman picture, giving him good opportunities, but without much originality of theme. Reviewed on page 1190 of issue of Nov. 24.

THE OUTSIDER, November 5.—A crook mystery picture, involving the theft of jewels in high society. Emmy Wehlen is featured and is attractive as the shop girl, who becomes social secretary to a wealthy woman, and is unjustly accused of stealing her jewels. A longer review appears elsewhere in this issue.

REBELLION OF MR. MINOR, November 12.—A typical Drew comedy. Henry Minor, a hen-pecked husband, asserts his independence and says he is boss. His wife employs diplomacy, enters to his every whim, sends all bills to his office, phones him regarding all matters, until he becomes disgusted, and is glad to let her administer home affairs unhindered.

Mutual Film Corporation.

JERRY'S RUNNING FIGHT (Cub), November 15.—While the comedy in question may be quite up to the standard of other Jerry numbers, we cannot enthuse over it. It has some funny moments, for instance, where father and the detective mistake a small boy, disguised in the former's daughter's clothing, for the real thing, and find out to their disgust that the young lady and Jerry have already eloped. The scenes in the hotel where Jerry, unable to find a minister, takes the girl, would not please a refined audience.

PLEASE HELP EMILY (Empire), November 17.—An unusually pleasing five-reel comedy featuring Ann Murdock with a competent cast. The production is based on a former Frohman success, written by H. M. Harwood, and is ably directed by Dell Henderson. A full review of the production will be found elsewhere.

SNAP JUDGMENT (American), November 19.—A five-reel comedy featuring William Russell. The picture treats particularly of the complication attendant on a matter of double identity and has some interesting moments, including several good fights, but is rather impossible in plot. A full review will be found elsewhere.

A MAID TO ORDER (Strand), November 20.—A comedy without any striking features. Billie Rhodes and Jay Belasco are the featured members of the cast and do their best with a slim situation in which, in order to rent her father's house, the daughter turns maid and bonds in a strange young man from the street to act as butler. At the crucial moment a real maid and butler arrive on the scene.

THE LOST EXPRESS NO. 10 (Signal), November 22.—"The Secret of the Mine" is the title of this number of the serial, in which Helen Thurston finds her way into the middle of the stolen load of ore on its way to be deposited by the enemy in the "lost express," and is discovered and left bound on the floor of a cabin. From here she manages to make her escape through a drain which leads to the other side of the mountain, after cutting the rope with a piece of a broken dish. The agents of the Baron, upon finding that she has escaped, blow up the mouth of the drain on the side of the mountain from which she has emerged, and so the trail of the express is again lost.

Paramount Pictures Corporation.

JACK AND JILL (Morosco), November 12.—Jack Pickford and Louise Huff are featured in this story of New York and Texas. It is a story that will interest, has elements of comedy and considerable suspense. There is fast and rough riding of the western type. The subject is reviewed on another page.

NUTTY KNITTERS (Klever), November 19.—Quite an amusing burlesque on the present knitting fad. In this comedy, which is reviewed at length elsewhere, police are knitting, the street cleaners are knitting, and in fact everyone is knitting, including the hero, who, in trying to deceive his intended father-in-law, who is to give him his daughter on condition that he knit fifty sweaters himself, hires a knitting machine for the purpose.

Pathe Exchange, Inc.

THE END OF THE TRAIL (Pathe), November 18.—Episode No. 20 of "The Fatal Ring." This characteristic number brings the serial to an entertaining close. The scenes are transformed to Arabia, where all of the principals appear at the temple. Carslake reaches the idol first and obtains the mysterious chemical, by which he dissolves the body of the Priestess into nothingness. Pearl and Tom appear suddenly, and, during their struggle with Carslake, the chemical flashes its rays upon him and he passes from the scene also. Tom and Pearl then take the diamond and the ring and plan their future happiness. This serial has been filled with action and, though rather slight in plot, has held the interest throughout. It adds another success to the serials featuring Pearl White. The other principals, Henry Gsell, Warner Oland and Ruby Hoffman, have also done pleasing work.

THE GAUNTLET OF DEATH (Pathe), November 25.—Episode No. 1 of the new serial, "The Hidden Hand." This brings immediately before the observer a weird and mysterious situation, in which a millionaire named Whitney and his visitor, the Grand Duke, are found on the floor of a room in a dying condition. Many characters are introduced, including Doris Whitney, the supposed daughter of the millionaire; Verda Crane, his ward; Jack Ramsey, a secret service man; Dr. Scarely, in love with Doris, and a mysterious individual designated as "The Hidden Hand," with his accomplice. The Grand Duke's story dates back to a period of eighteen years before, in a foreign country, and has to do with Doris' parentage. The serial opens in a very promising way, combining mystery of an intense, melodramatic sort with a competent cast of performers.

ALL ABOARD (Rolin-Pathe), November 25.—A characteristic one-reel comedy of the eccentric, knockabout type, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The former, in love with a rich girl, hides in one of the family trunks and meets with many amusing adventures. This is a successful offering of the kind, and makes a good number of the nonsensical type.

THE GEMS OF JEOPARDY (Pathe), November 25.—Episode No. 11 of "The Seven Pearls." Some very melodramatic incidents occur in this number. The first of these is when Perry Masons suspends a jar of vitriol over Ilma's head, which threatens to fall when the candle burns down. Kismet, the Sultan's emissary, saves the girl. Harry and Ilma then invade the home of Stokes, to whom Perry has given one of the pearls. Fighting occurs, in the house and on the roof tops. The action is clearer in this instalment and has considerable suspense.

SYLVIA OF THE SECRET SERVICE (Astra-Pathe), November 25.—A five-reel number, featuring Irene Castle as Sylvia Carroll, of the U. S. Secret Service. She aids in bringing to justice a gang of thieves who have stolen the famous "Kimberly" diamond. The plot is not a powerful one, but the various episodes are full of action and general interest. Mrs. Castle is also given opportunity to display numerous beautiful gowns in one of the roles she assumes. J. H. Gilmour and Elliott Dexter are among the others in the cast. Reviewed at length elsewhere.

Renowned Pictures Corporation.

A SOUL FOR SALE, November.—A six-reel number, featuring Dorothy Phillips. The story, written by Evelyn Campbell and adapted by Elliott J. Clauson, pictures the evils of high society. There is a great deal of crudeness in the production, though the story interest is quite strong. The heroine's mother compromises her good name in trying to marry her to a man of wealth. Reviewed at length elsewhere.

Select Pictures.

THE SECRET OF THE STORM COUNTRY (Select Pictures).—Norma Talmadge in a five-part screen version sequel to Grace Miller White's "Tess of the Storm Country," gives an excellent performance of the part. A longer review was printed on page 1190 of the issue of November 24.

Triangle Film Corporation.

THE REGENERATES, November 25.—Walt Whitman and Alma Ruebens are the leaders in this five-part photoplay, which uses for its theme the pride of family. The picture is well acted. A longer review is printed on another page of this issue.

FOR VALOR, November 25.—This five-part story is founded upon a vital, but little discussed, phase of the present war and will win the sympathy of any body of spectators. Winifred Allen gives a fine impersonation of the leading role. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 98 (Universal), November 14.—Numerous views of Uncle Sam's army in the making head this number. Food Conservation, Boy Scouts' Activities, big New York fire and cartoons by Hy Mayer are among the other features shown.

CURRENT EVENTS NO. 27 (Universal), November 16.—Scenes from the recent election contests open this number. Other topics treated are London Bomb-Proof Protections, American Caterpillar Tractors in France, Pennsylvania Explosion, Italy's King at the Front and cartoon reproductions.

THE MAN FROM MONTANA (Butterfly), November 19.—A five-reel feature, written by Harvey Gates and produced by George Marshall. Neal Hart, Vivian Rich, George Berrell and others appear. The story is one of an adventurous, melodramatic type. Some of the incidents are not entirely plausible, but this is not altogether essential in a yarn of this type. It begins with a mining swindle, to which an innocent girl is made a party. The hero, who has been victimized, sets out to obtain justice, and in the course of the story falls in love with the girl and marries her. Reviewed at length elsewhere.

WATER ON THE BRAIN (Nestor), November 26.—A very funny number, by Tom Gibson, featuring William Franey, Lillian Peacock and Milburn Moranti. The former appears as a burlesque Sherlock Holmes and uses the "Smellograph" and other new inventions for detecting crime. This is extremely laughable and one of the best detective travesties yet shown.

KID SNATCHERS (L-KO), November 28.—A two-reel comedy of the knockabout, nonsensical type, in which a number of children take part. The scenes begin in a day nursery, run by Dr. Perr. The milk man, in love with the nurse, decides to kidnap both the girl and a little child heirless. There is a chase which develops some humorous moments. This should have quite an appeal to children. The situations are not rough, but merely ridiculous. Eddie Barry, Gladys Varden and Ed Lorry are in the cast.

THE LION'S CLAWS (Universal Special), December 1.—Episode No. 7 of "The Red Ace" serial. The number is full of exciting fighting and the melodrama moves at a fast pace. Marie Walcamp furnishes a few thrills, especially when she leaps from a speeding buggy to a tree and later on to a horse. Some of the exterior scenes are beautiful. The chapter tells of the attempt of the gang to kill the youth who has come to help the girl. Suspense is fairly good and the number consequently thrilling.

World Pictures Corporation.

HER HOUR, November 26.—Mother love is the theme of this six-part photoplay, and Kitty Gordon gives a good performance of the role. The story is a bit feverish, but interesting. A longer review is printed on another page of this issue.

OVER HERE (World), November.—A fine two-reel offering in which can be seen the building of the Fort Pike, Ark., cantonment. The scenes of the picture show every detail in the getting of the cantonment ready for the occupation of 40,000 men. A full review of the production will be found elsewhere.

SERIAL'S UNUSUAL TITLE BRINGING BUSINESS.

No small part of the credit for the success of "Who Is Number One?" the new Paramount serial, starring Kathleen Clifford, is due to the unusual title given the Anna Katharine Green story. It is an axiom that big business on the first episode of a serial means big business throughout its run. Advertising, of course, is necessary to bring the crowds and to establish the fact that a serial is worth seeing.

Unless the title is strong and easy to remember and stimulates the imagination the advertising must necessarily be weak. "Who Is Number One?" exhibitors agree, has every necessary quality for advertising. It lends itself to limitless "teaser" campaigns, it arouses curiosity and it puts a problem directly up to the reader of the advertising, causing him instinctively to give it more than a passing thought.

Exhibitors throughout the United States have recognized the value of the title and have taken advantage of it.

RELEASE DATE CHANGED ON "THE MYSTERY SHIP."

Postponement of the release date of "The Mystery Ship," Universal's latest serial, originally announced for November 19, has seemed desirable in order that the advance preparations may be entirely completed. An unusual amount of heralding, even for a Universal serial, will be applied to "The Mystery Ship," and the new date of release now definitely decided upon will be November 26 in all territories throughout the country. By that time six episodes will have been completed and turned out of the factory ready for distribution.

State Rights Department

Conducted by A. K. GREENLAND

Independent Exchangemen Arriving for Convention

Large Gathering of State Right Buyers in Assembly at Claridge Hotel—Meetings Commence Tuesday Morning.

THE current week will be an important one in the annals of those independent exchangemen who are affiliated with the State Right Distributors, Inc., which body went into convention Tuesday morning, November 20, at eleven o'clock, in one of the assembly rooms in the Claridge hotel. A partial list of those expected to be on hand appeared in an article on page 1193 of our last issue, but many others have advised President Lesser that they would be on deck when his gavel called the meeting to order. Many prospective applicants for membership have headed toward New York for this event.

As a result, the present week marks the presence in Manhattan of more state right exchangemen than ever assembled at any one time heretofore. Well in the van of the host, President Sol L. Lesser, after leaving San Francisco on Tuesday, the 13th, arrived at his offices in the Longacre building, where State Right Distributors, Inc., have their headquarters, on Saturday last, November 17. With him on the same train came M. Rosenberg of Seattle, Wash., and Leon D. Netter of Cleveland.

"THE BELGIAN" DEDICATED TO HERO MONARCH.

Sidney Olcott formally dedicated his imposing production, "The Belgian," to his Majesty King Albert of Belgium, at an impressive showing of this feature at the Ritz-Carlton on Friday evening, November 16. The ceremony befitted the film which depicts the heroism of the martyred nation during its darkest hours. Baron E. de Cartier, the Ambassador of Belgium to this country, being confined in a Washington hospital, could not attend the affair in person, but delegated his next of staff, Lieutenant d'Ursel, secretary of the Belgian legation, to attend the ceremonies in full uniform, which was done in addition to responding to the film dedication with a speech of acceptance. Other speeches of the evening came from Captain Dugmore and Major Ian H. Belth, of the British diplomatic corps.

The affair was very elite throughout quite as became a picture of the quality of the Olcott production. At the conclusion of the screening, Mme. Alda rendered the Belgian National Anthem, and copies of the official engrossed dedicatory parchment were distributed to the select audience. Assisting Mr. Olcott in the arrangements for this event, Lieutenant J. Georges Van Der Kley, of the French diplomatic service, played a very important part.

SAWYER AND LUBIN RETURN.

Having spent a profitable week in Chicago in behalf of their production, "The Warrior," Arthur H. Sawyer and Herbert Lubin, executives of the General Enterprises, Inc., returned to their New York headquarters in the Longacre Building Thursday afternoon, November 15. During their absence in the West a special trade showing of their Maciste feature had been held for the convenience of mid-Western buyers in the exhibition room of the Selig Polyscope Co. Three different territorial sales embracing wide reaches of state rights were disposed of in consequence and some other types of business were transacted by this energetic duo before they made their way back to Broadway. In their absence, Harry G. Kosch, treasurer of the G. E. Co., journeyed to Boston and there sold the New England rights to Herman Rifkin, which transaction as well as the Chicago deals are recorded in our "Sales of the Week" column, elsewhere in this department.

James A. Grainger, of the Allen Feature Film Co., of Chicago, accompanied Sawyer and Lubin back to New York, and is making his headquarters in the latter's offices during his stay in the East.

Incidentally, the General Enterprises, Inc., have contracted to handle the selling campaign on "Mother" for McClure Pictures.

GROSSMAN IN CALIFORNIA.

H. H. Grossman, president and general manager of Oro Productions, Inc., left his New York headquarters on Tuesday, November 13, spent a day in Philadelphia, and immediately transcontinentalized to Los Angeles, where he now is at this reading. His trip concerns itself both with the sales and studio end. Upon his return to Manhattan, the trade can expect an interesting announcement to emanate from the Oro suite in the Godfrey building.

MAY JOINS U. S. EXHIBITORS.

Allen May has been appointed Philadelphia representative for the U. S. Exhibitors' Booking Corporation, and will make his headquarters at the Hoffman-Foursquare Exchange, at 1325 Vine street, in that city. He reports a spirited demand among eastern Pennsylvania exhibitors for "The Zeppelin's Last Raid," the initial release of the booking corporation.

Mr. May is one of the pioneer exchangemen of America. He also is a veteran theatrical man, his experience having begun behind the footlights when he was principal soloist for several minstrel troupes. He also managed a number of theatrical organizations.

Mr. May took up motion pictures, and affiliated himself with the World Film Corporation at the inception of that company. He handled a number of important assignments for the World, and then joined the sales forces of the Universal, from which he comes to the U. S. Exhibitors' Booking Corporation.

ORO SHOWS "LOYALTY" TO EXHIBITORS.

A large delegation of New York exhibitors, headed by S. A. Goldsmith, manager of the Broadway Photoplay Theater, attended the trade showing of the Oro Pictures, Inc., initial release, entitled "Loyalty." The picture was shown at the Broadway Theater, New York, at 10.30 a. m., Friday, November 16, to a well-filled house of exhibitors and other members of the film industry to whom invitations had been given. Special music, arranged by S. M. Berg, was played during the screening of the picture, and it harmonized very well with the action and atmosphere of the production. Incidentally, it might be mentioned that the cue sheet arranged will be given to all exhibitors who play "Loyalty."

OHIO CENSORS PASS "LUST OF AGES" WITHOUT A CUT.

The Ohio Board of Censors, after viewing "The Lust of the Ages," passed the production without a single alteration or elimination last week. This is an interesting situation in view of the fact that this same production has met with alteration at the hands of other censor boards. Leon Netter, of the Masterpiece Attractions, of Cleveland, the state rights purchasers of that production for Ohio, personally presented the production for review.

BURNSTEIN ON SELLING TRIP.

Jules Burnstein, sales and general manager for the John W. Noble production "Shame," shown to the trade for the first time last week, left town on Monday, November 19, for a short trip to Boston in the interests of the Noble state right offering. He expects to be back at his desk in the Brokaw building not later than the middle of this week.

RANDOLPH IN NEW POST.

D. C. Randolph, one of the pioneer distributors in the Southern States, sold his interest in the All Star Features Co. of Jacksonville, Fla., and announces that he will assume the management of the recently organized Exhibitors Booking Association with headquarters in Jacksonville.

State Rights Buyers!

The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

State Rights Department, Moving Picture World
516 Fifth Ave. New York City

Co-Operate With the Exhibitor

Robert Priest Contends for the "Live and Let Live" Policy in Marketing Pictures.

IT should be the earnest desire of those of us who expect to remain in the film industry to lend a helping hand to every deserving person in the business who has legitimate intentions, and who signifies his willingness to assist in codifying and elevating our chosen field.

There are certain fundamentals upon which too much stress cannot be laid. Some of them are experience, integrity, and money with which to operate legitimately.

Over one hundred and twenty-five so-called independent buyers and exchangers have failed within the past twelve months because they were lacking in some or perhaps all of the essentials that go to make a successful and thriving business in the marketing of feature pictures.

Producers, bankers, actors, salesmen, stenographers, and clerks suffered because of these failures. It is reasonable and even logical to surmise that most of the failures could have been prevented had the responsible persons only possessed a small degree of foresight. What I mean by foresight is not something beyond the ken of human beings, but the ability to sit down and reason.

Take, for instance, some of the outstanding causes of failure—inexperience, lack of capital, eagerness of big undeserved profits, false values, concentration on features that exhibitors don't want,

overlooking new demands of exhibitors, bad buying practices, unwarranted overhead expense, bad sales methods, under-rating competition, lack of business methods and unwillingness to help the exhibitor.

The exhibitor, I desire to emphasize, is the backbone of the industry. The sooner the distributor realizes this fact, and begins to cultivate him, the quicker the industry will find its balance and bankers and financiers recognize it as a legitimate commercial risk.

There is one thing that I cannot reconcile myself to, and that is the apparent inability of so called executives to solve the problem of valuations on feature pictures. So far as I have been able to learn from observation the sales of a feature degenerate into a battle of wits: the seller asking an unreasonable price, and the buyer either countering with a more or less legitimate offer or departing with a well developed suspicion that he has been mistaken for an idiot, and consequently nursing a grudge against everybody in the selling end. The same condition existed in the retail merchandise business until John Wanamaker opened his Philadelphia store, and proved that business could be done legitimately and a fair profit made without offending everybody that came along.

The selling end of the film business is waiting for a John Wanamaker. When will he appear?

I don't wish to be misunderstood in my reference to solving the problem of valuation. I do not contend that because a picture costs a modest figure it isn't worth a handsome sum, because some of the biggest money makers were comparatively cheap productions because of efficiency in making and business acumen in contracting for artists and selecting scenarios and texts. But what I do mean, and wish to emphasize with all the power at my command, is that independent producers should figure to sell to the state rights buyers at a reasonable price, so that they as distributors can afford to rent to exhibitors at a reasonable price and all can make some of the profit. That is the only solution that I can figure out whereby all can share in the prosperity that we are seeking.

An important fact to keep in mind while considering the above is that the renter collects, perhaps on a false valuation, and therefore makes his profit, while the exhibitor, after listening to the glib sales arguments of a salesman, pays his good money and is left with a bag to hold, for the very good reason that the salesman didn't call on all of the patrons of the theater and convince them the same as he did the exhibitor. Equity is a good watchword, and should be adopted as a slogan by every independent producer and distributor. Exhibitors don't mind losing occasionally if they are permitted to win once in a while. But if they find that the odds are always against them they are liable to rebel.

Personally, I believe the independent producer and the independent distributor hold the future of the film industry in the palms of their hands.

All that is necessary to achieve unqualified success is co-operation with and consideration of the exhibitor.

TOM NORTH ON THE JOB.

During one of Tom North's recent return trips to the Pathe office at 25 W. 45th street, where the state rights department of Pathe is located along with the general administrative headquarters, a representative of the Moving Picture World happened to catch him in. This is quite a feat these days, when Tom is sleeping in Pullmans and eating only in buffet cars and diners.

Much has the Pathe state rights head accomplished, however, while away from New York. He has paved the way for the successful exploitation of the series of twelve Russian dramas that the Pathe state rights department has taken over for the Russian Art Film interests. One of the things attended to on this three-week journey of North's was the showing of the first of this series, "A Painted Doll," featuring Tanya Fetner, Ivan Mozukin, and Natalia Lesienko, to various of the censor boards throughout the country, notably in Chicago, Columbus, and Philadelphia, where, in each instance, the desired O. K. was forthwith affixed.

Another of his accomplishments was the installation of especially prepared phonograph discs, which are designed to instruct the exchange salesmen throughout the country as to the exact pronunciation of the Slavic names of the cast in the Russian series. These discs were prepared at the suggestion of Tom North, himself, and that of Louis Goldsoll, who represents the Kaplan interests.

Then, too, special trade showings of both "A Painted Doll" and the second feature, "The Queen of Spades," have been arranged in numerous metropolitan centers, including Boston at the Park theater on November 15, Cleveland at the Stillman theater on November 17, Detroit at the Washington theater on November 19, Cincinnati at the Sinton Hotel on Monday last, November 21. Mr. North attended each of these exhibitions, and saw to it that everything transpired as per schedule. The showing in Cincinnati was indeed the occasion for an important gathering, as Tom had invited the local Business Mens' Club, the Chamber of Commerce, the Commercial Club, the Jewish Alliance, the leading Queen City publishers, and last but not least, three of the most important first-run exhibitors in neighboring cities, viz.: Gil Burrow, of Dayton; the Dusenberry Brothers, of Columbus, and Frederick Levy, of Louisville.

STEGER IN NEW OFFICES.

Now that Julius Steger has entered partnership with Joseph Schenck and Lee Shubert, as announced in the October 27 edition of the Moving Picture World, the firm has opened offices on the third floor of the Longacre building under the name of S. & S. Photoplays, and carries the names of Mr. Schenck and Mr. Steger on the door. The decorations in the interior were left to the skill of the latter, and are that tasty that they deserve special comment, particularly as to their harmonious arrangement.

Mr. Steger is as ever all enterprise and enthusiasm despite the fact that he has been working up to the full limit of endurance the past many weeks. Right now he is engaged in cutting and subtitling his latest production, "Just a Woman," the Eugene Walter story, in which Charlotte Walker has been featured. He promises a trade showing of this state rights feature about December 1. This accomplished, Steger will devote his attention to the cutting and subtitling of another recently made production featuring Evelyn Nesbit. The title of the offering is "Disillusioned," and is claimed to be a most worthy successor to the last Nesbit success, "Redemption." A trade showing of this state rights production is promised about the first of the new year. In the meantime, about December 15, Steger plans to commence work on the next S. & S. production at the Crystal studios.

ROSENTHAL RETURNS TO COAST.

Charles Rosenthal, one of the partners in the M. & R. Feature Film Exchange, San Francisco and Los Angeles, who has been in New York City and its environs on a state rights film buying mission for his firm since October 15, left Manhattan for his home land Monday, November 12. During the month that he spent in the East he did considerable buying, all of which has been reported to the trade in our columns in the order in which Mr. Rosenthal announced his purchases for publication.

In his farewell statement to Broadway, Mr. Rosenthal remarked that he wanted to thank the numerous members of the film fraternity here who made his trip an enjoyable mixture of business and pleasure for the many courtesies extended him. He also wanted to compliment the state rights market on the goodly number of excellent features now being offered. He promises to return again as soon as his business interests on the Coast will allow him, but is arranging to have an accredited representative here who will review the state rights product for him in his absence, and recommend such releases as measure up to the M. & R. standard. The identity of this individual will be announced in the very near future. It will also be the duty of this representative to handle the extensive trade paper campaign that the M. & R. folk are about to begin.

SPITZER INSURES BILLY WEST.

The King-Bee Films Corp., through Willard Curtiss, insurance broker, have taken out an insurance policy on Billy West's life for fifty thousand dollars. The policy is to run five years, this being the length of Mr. West's contract with the King-Bee Film Corp.

Phil Kauffman, Commuter from Canada

This Enterprising Exchangeman Can Be Found in Manhattan Three Times Per Month on Buying Missions.

Whenever word is passed around that Phil Kauffman is in New York no surprise whatsoever is occasioned. Visits from commuters, even though they are made from the Dominion of Canada, go almost unnoticed. This is particularly true in one sense, in the case of the general manager and vice-president of the Globe Films, Ltd., of Toronto, Montreal, Winnipeg, Calgary, Vancouver, and St. John, firstly because this little hustler is so modest by nature and disposition, and secondly because he is due about every ten days.

His unobtrusiveness, however, meets with emphatic contradiction, when one measures the extent of his deeds and business capacity. It is now state right history that Kauffman resigned the general management of the Famous Players Film Service, the Allen concern, of Canada after over seven years connection, only three months back (August 11 of this year) to go into business for himself under the firm name of Globe Features, Limited, with headquarters in Toronto. In the short space of a quarter of a year, this Canadian state right exchange-man has girdled the Dominion with a belt consisting of six distributing centers, in the towns mentioned in the first paragraph.

As a buyer of independent offerings, Kauffman stands second to no one, and now includes in his library of film productions

Phil Kauffman.

such subjects as the Paralta output for all of Canada, "The Warrior," "Birth," all of the Ivan product, the Metro specials, including "Romeo and Juliet," "The Call of Her People" and "The Slacker" for Western Canada; "The Libertine," "The Jockey of Death," "Redemption," "Condoned Sin," the Selig re-issue of "The Spoiler," the series of eight Ogden Lillian Walker productions from "The Lust of the Ages" to the forthcoming ones, and other features too numerous to enumerate for want of space.

One interesting point in the life of Mr. Kauffman is the fact that he was the pioneer exchangeman of Manila, P. I. From this American possession, he introduced the first of the Power's machines to the Orient and sold much of the old films of the defunct Motion Picture Distributing and Sales Company to exhibitors in Japan, China and the Far East. In those days he operated under the name of The American Film Service. Another feather in Phil's cap is the fact that he, while with the Allen interests, exploited the official British war pictures throughout Canada.

Though a subject of England by residence these many years, Kauffman is by birth an American, having first seen the light of day in upstate New York. He was in town last week, and is due again before the first of December.

PEGGY HYLAND—MAYFAIR.

Peggy Hyland, who has deservedly attained screen popularity in the role of "Persuasive Peggy" in the six-part Mayfair production of that name, is a young English actress who acquired her stage experience with Cyril Maude.

In London, Miss Hyland passed from the stage to the screen and made many notable successes there, before coming to New York. Her work with the Vitagraph Company and the Famous Players will be fresh in the recollection of motion picture exhibitors and the public. She belongs to the newer and younger class who has the intelligence to perceive that the screen offers greater possibilities of success in artistic dramatic work than the speaking stage, and her future career will be watched with interest everywhere.

W. H. CO. WILL ASSIST BUYERS.

The W. H. Productions Co. are busily working on a campaign book which they claim will be composed of the necessary brain work so that a novice could take their production of Wm. Hart in "The Bargain" and make a success of it. In addition to this one, three and six sheet posters have been prepared in three different styles. A 24 sheet has also been designed, and these combined with a special advertising campaign cannot fail to prove a decided benefit to exchange and exhibitor. The conditions of each exchange will be studied, and other material necessary to the success of their productions in the respective territories will be forwarded to them.

SALES OF THE WEEK.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Harry I. Garson, manager of Clara Kimball Young, acting in behalf of the Harry I. Garson Productions, of Detroit, purchased from the Triangle Film Corporation the W. H. Hart picture, "A Cold Deck," for the State of Michigan. Other big films will probably fall into Garson's lap, as he is negotiating for several features that are looked upon as marked successes.

The New Jersey territory was disposed of for the Mayfair production, "Persuasive Peggy," by the firm of Shallenberger & Priest to H. Heidelberg, of the Civilization Film Corporation, of Newark. Thus "Persuasive Peggy" continues to maintain its reputation of being one of the fastest selling state rights propositions on the market.

Hiller and Wilk announce the sale of "The Whip" to J. Frank Hatch, of Newark, N. J., for the states of Pennsylvania, Ohio, and West Virginia.

The Dawn Masterplay Co., of Detroit, Mich., have secured, through the firm of Hiller and Wilk, the Michigan rights for "Raffles." As previously reported in these columns from time to time, this firm, which represents an enterprising partnership between I. M. Freiberg and Arthur Hyman, have also secured through this same agency such other productions as "The Cold Deck," "Wrath of the Gods," "The Whip" and "Redemption."

The Denver firm of Swanson and Nolan have contracted for "The Cold Deck," the William Hart production, for the states of Colorado, Wyoming and New Mexico. The deal was consummated direct between the western exchange heads and the Lynch Enterprises.

W. E. Drummond who, with Nat Royster, conducts Tennessee's aggressive state right exchange with headquarters in Knoxville and called The Special Features Co., are keeping up their steady rate of picture buying. This week it is "The Whip." Hiller and Wilk turned the deal for Florida and Georgia.

Another buy for J. Frank Hatch, of Newark, N. J. This time it was "Fighting in France" for New Jersey, and possibly eastern Pennsylvania. Hiller and Wilk made the sale.

Sikawitt and Goldstein, New York, have sold to the Globe Feature Film Co., of 20 Winchester street, Boston, Mass., the New England rights to their five-reel production, "The Human Orchid," featuring Walter Miller, Irva Ross and Howard Hall.

A. H. Sawyer and Herbert Lubin of the General Enterprises, Inc., announce the sale of "The Warrior" to the Allen Feature Film Co., of Chicago, Ill., for the territory of Illinois, Michigan, Iowa, Nebraska, Indiana and Ohio. The sale was made in Chicago during the trip of the G. E. heads to that city.

The Minnesota, Wisconsin, North and South Dakota rights on "The Warrior" have been sold by the General Enterprises, Inc., to Mr. J. E. Kemp, general manager of the Westcott Feature Film Co., of Minneapolis. This sale was closed in Chicago while Mr. Kemp and Messrs. Sawyer and Lubin of the G. E. Company were in that city last week.

Harry G. Kosch, treasurer of the General Enterprises, Inc., announces the closing of the deal whereby the complete New England rights on "The Warrior" have been sold to the Eastern Feature Film Co. of Boston, of which Herman Rifkin is the controlling figure. This deal transpired in the Hub city, Kosch journeying to Massachusetts and the Rifkin headquarters.

U. Uno, film importer of Japan, entered into an arrangement with B. S. Moss last week to take over the rights to exhibit in the flowery kingdom "One Day," and the rights to "Boots and Saddles," adapted from Eugene Walter's play of that name. M. Wenecor represented the Moss interests in the deal.

Joseph A. Golden, president of the Triumph Film Corporation, announces the sale of "The Libertine" starring John Mason and Alma Hanlon, for the entire Dominion of Canada to Phil Kauffman, general manager of the Globe Features, Ltd., of Toronto.

LEAH BAIRD IN DEMAND.

In the forthcoming Ivan production, "Life Against Hunger," Leah Baird will appear in a prominent role. Indeed this comely maiden has become a fixture in the Ivan studios, inasmuch as she has now appeared in a majority of releases that this firm has offered to the film market. Edmund Lawrence is directing the making of this latest production.

Incidentally, Miss Baird, who will soon start work on the first of her six super photoplays, will make three pictures in the East and the others in Pensacola, Fla. The name of her director will be shortly announced.

Sherrill Spectacle Begins Production

Director General Noble Due on Location Next Week—First Two-Acre Plot Leased.

THE first camera work on the newly announced quarter million dollar production promised by William L. Sherrill, president of the Freedman Amusement Corporation, will begin Monday morning, November 26, under the personal direction of Jack W. Noble, supervising director of the forces that will enact the stupendous feature, which will bear the impressive title "The Birth of a Race." Tampa, Florida, is the location of the initial Noble activities. Here a fifty-two acre plot known as Sulphur Springs Park has been leased for a term of six months. The colossal hotel that graced this section will be used for dressing rooms and southern office headquarters of the Noble caravan.

So comprehensive is the scope of the forthcoming spectacle, according to its makers, that, though thousands of actors will be used in its many scenes, since in finished form the production will warrant a length of ten to fifteen reels no one actor could possibly be big, capable, and versatile enough to be featured, nor no group of stars for that matter. However, each of the more important roles will be entrusted only to the care of highly reputable and recognized artists now before the public. In theme, the spectacle will traverse the entire gamut of time from the days of the planet Earth's creation. It will be readily conceivable how so magnitudinous a spectacle would require an outlay of \$250,000.

Mr. Noble, three directors, cameramen, artists, and others are scheduled to leave New York for Tampa, where carpenters, etc., are already at work, on Wednesday, November 21.

SING SING WANTS WEST.

E. J. Meagher, chairman of the Mutual Welfare League of Sing Sing, writes the King-Bee Films Corp. as follows: "May we ask you to kindly loan us a print of one of your King-Bee comedies for our use on Saturday, November 17? The boys certainly enjoy viewing their favorite comedian, and 'The Fly Cop,' which we showed recently, was a riot from beginning to end. Would appreciate any of the following, 'The Villain,' 'The Millionaire,' 'The Goat,' or 'The Chief Cook,'



Scene from "The Hobo" (King-Bee).

Trusting we may be favored in this instance, and assuring you of our hearty appreciation and thanks for past favors, with all good wishes, we are, etc.

"P. S. If you have a cut of Billy West that you can loan us for use in our December bulletin we shall deem it a great favor, and return to you when through using."

SIMULTANEOUSLY ON SCREEN AND STAGE.

Elizabeth Risdon, the star of George Loane Tucker's "Mother," now being disposed of on the state rights plan by McClure Pictures, will have the experience of appearing in many cities throughout the United States simultaneously on stage and screen in the near future, as is the current experience of numerous other stars of primary calibre.

This situation is due to the fact that "Misalliance," the William Faversham production of George Bernard Shaw's play, at present at the New Broadhurst theater, New York, went on tour commencing last Monday. Miss Risdon, who is one of the stars appearing in "Misalliance," will be seen on the road with the show, which will play many of the large cities throughout the country. Inasmuch as the young actress is also appearing on the screen throughout the country now in the title role of "Mother," Mr. Tucker's latest picture effort, she will oftentimes be in two places at the one time.

ENNIS TAKES UP NEW DUTIES.

As announced in the November 10 issue of the Moving Picture World, Bert Ennis has been appointed to the post of publicity director for McClure Pictures and the Petrova Picture Company.

Ennis will handle exclusively the trade press exploitation

matter for Madame Petrova and the eight starring vehicles in which she will appear during the forthcoming year. He will also publicize "Mother," the six-part George Loane Tucker production sponsored by McClure Pictures, together with the other film interests of the firm.

Ennis, after several years in vaudeville and extensive experience in the theatrical field in general, began his film career with the Vitagraph Company more than seven years ago. He joined the original New York Motion Picture Company following this, and publicized such Keystone stars as Mabel Normand, Ford Sterling, Fred Mace, Mack Sennett, not to mention Thomas H. Ince, William Hart, and other present day screen celebrities.

Accepting a bid from the Eclair Film Company he became publicity and sales manager for that organization. Following this connection, Ennis went to Providence, R. I., as publicity director for the Eastern Film Company, returning to open his own offices in the interests of Managers' Screen Reports, a service which acquired wide reputation among the exhibitors of the United States.

In order to thoroughly familiarize himself with all angles of the picture industry he became manager of the largest and most beautiful house on the William Fox circuit, namely, the Japanese Gardens, one of New York's leading photoplay temples.

After a whirlwind publicity campaign covering "The Warrior," the spectacle starring Maciste, Ennis was engaged for the post he now holds.

BRENON GIVES LOCAL TRADE SHOWING.

A trade showing of Herbert Brenon's production, "The Fall of the Romanoffs," was held Tuesday of last week at the Wurlitzer exhibition rooms under the direction of Sol. J. Berman, sales manager for the Brenon Distributing Corporation for New York and northern New Jersey.

A number of exhibitors from this territory were present. Mr. Berman made an address outlining the Brenon Corporation's comprehensive publicity plans for "The Fall of the Romanoffs." The monk Ilodor, who appears in the historical drama, was present, and spoke to the exhibitors through an interpreter.

Among the exhibitors present were the Messrs. Wolf, of the Adelphi; A. Bolognino, of the Arena; Blendenman, of the Clinton Star; C. Steiner, of the New 14th St. theater; Meyer & Schneider, of the Palace; S. Krauss, of the Harlem 5th Avenue; A. Harstn, of the Regent; Edelstein, of the Mt. Morris; Hurst, of the Harlem Strand; Butler, of the Atlas; S. Cohen, of the Empire; Leventhal, of the Manhattan; Cohen & Pearl, of the Arcade; Silverman, of the Windsor; Shulman, of the Majestic; M. Machat, of the North Star; Solomon, of the Crescent; Moore, of the New, Newark, N. J.; Amsterdam, of the Plaza, Newark; Kaiserstein, of the Strand, Bayonne; Lederer, of the Colonial, Brooklyn; Glynn, of the Century, Brooklyn; Bock, of the Heights, Brooklyn; Stockheimer, of the Victoria, Brooklyn; Sanders, of the Marathon, Brooklyn; Rachmehl, of the Sheffield, Brooklyn; Title, of the Avon, Brooklyn; Kerman, of the Chester, Brooklyn; Kaplan, of the Evergreen, Brooklyn; Sam Shear, of the Palace, Corona, L. I.; D. V. Picker, of the Burland, Bronx, New York City; Suckman, of the Golden Rule, Rivington, Essex; and Mrs. Webb, of the Goodwin, Newark, N. J.

NEW EXCHANGE FOR DENVER.

The formation of Foursquare Pictures, Inc., of Colorado, a corporation specially created "to distribute motion pictures in Colorado, Wyoming, Utah, and New Mexico," was effected in Denver on Monday, November 12.

The officers are George Backer, M. H. Hoffman, and Ben. S. Cohen, and the concern mentioned will have an affiliation of the closest possible character with M. H. Hoffman, Inc. Among the "H-F" features which Mr. Cohen, who assumes the local management, will offer through the Foursquare Pictures exchange in Denver will be "The Bar Sinister," "The Fringe of Society," "The Sin Woman," "One Hour," "The Silent Witness," "The Great White Trail," "Her Fighting Chance," and "Madame Sherry." Other features just secured for his territory by Mr. Cohen are "The Whip," "The Zeppelin's Last Raid," and "The Italian Battle Front."

STAHLER ON TRIP.

Mr. H. E. Stahler, manager of the Pittsburgh office of the Harris P. Wolfberg Attractions, is leaving this week to organize offices in Maryland and Delaware. The first production to be distributed in these two states by the Wolfberg exchange will be "The Crisis," as was also the case when the Cleveland and Cincinnati offices were offered.

During Mr. Stahler's absence, J. L. Ellman will be in charge of the Pittsburgh headquarters. "The Crisis" has never been shown in the territory to which Mr. Stahler will confine his attention.

C. Burchfield Kennedy is the latest addition to the sales force of the Harris P. Wolfberg Attractions, Pittsburgh, Pa.

Mr. Kennedy, who will devote his entire time in Ohio and Pennsylvania, is a sales manager of a number of years of selling experience, and has, in the first week of his connection with the Wolfberg concern, already proven himself.

Circusing "The Whip"

J. Frank Hatch, Controller of the Ohio, Pennsylvania and West Virginia Rights, Has Some Original Plans for Exploiting This Production.

LAST week, news came from the offices of Hiller and Wilk, that they had sold the Ohio, Pennsylvania and West Virginia rights for "The Whip" to J. Frank Hatch, who now quarters himself in Newark, N. J. That news in itself sounds quite commonplace, until investigation reveals what novelties of film showmanship said Hatch intend to apply to the exploitation of this Irving Cummings and Alma Hanlon co-feature.

"Until the open-weather season," explained Mr. Hatch to the representative of the Moving Picture World, "I have arranged it so that 'The Whip' will play the big towns throughout Ohio, Pennsylvania and West Virginia; and then, some time in April, after all the centers of population have been played in the ordinary film-exchange-booking method, the J. Frank Hatch tented traveling production of 'The Whip' will go on tour throughout the rural communities of the aforesaid territory. This latter ground is where many productions never get a peep-in, merely because they either have no opera house equipped with projection machines, or else not even a building suitable for showing a picture. And when I mention such towns as these, it must not be judged that they are a collection of only twenty or thirty houses.

"How am I going to reach these out-of-the-beaten-track settlements? That's the easiest thing to do for any man who ever had carnival or circus experience. I am going to engage a special traveling staff for this express purpose. They will be equipped with a hundred-foot black round top with two thirty-foot middle-poles. We will carry our own seating, lighting plant, billing staff, two or three projection machines, and other necessary paraphernalia, so that we can journey from location to location without impediment or inconvenience. In order to do this, I am prepared to buy two more motor trucks. Since I already own two trucks that I am going to devote to this work, and will need a total of four to carry on this method of exploiting 'The Whip,' I only need two more. Before the winter sets in in earnest, I am going to get the other two.

"The trade, I believe, will admit, that I am employing new methods to the state-right film exploiting game, when I put such a practice as this into operation. At all events I shall put this Paragon feature on in this way, and then buy other productions of equal strength and later exploit them in like manner."

All who know J. Frank Hatch, realize that he is a man of his word and a live wire who knows how to do things and does them. Selling his wares in this way is nothing new to this hustler. For many years, Hatch ran one and sometimes two carnival companies of his own. Indeed, the J. Frank Hatch Carnival companies of the past have toured all sections of this country this side of the Mississippi River, from the St. Lawrence River southward to the everglades of Florida. In those days his headquarters were in Pittsburg, where he also conducted the J. Frank Hatch film service in the earlier days of the moving picture business. In those days, too, he was also patentee and builder of "motordromes," many of which are still doing a profitable business on the larger carnival midways of the present day.

Then, too, Hatch has already applied aggressive methods to the state-right game, though not quite as he now plans for his latest purchase. However, it is film history that Hatch exploited "The Fall of a Nation" throughout Ohio, which state right he controlled on this Dixon feature, in the livest way that it has ever been exploited anywhere else in this country. At that time, Hatch played the theatres, but got in the "spice" by employing an army officer, with the consent of the War Department, if we mistake not, by name, Captain Stanley Lewis, who carried on a regular recruiting campaign wherever the film was presented. This was at the time of our difficulties at the Mexican border. An effective assistance to the publicity ideas waged in behalf of this production was the armored automobile that toured the territory. As to the success of the new method of putting forth "The Whip"—leave that to J. Frank Hatch!

RAVER-THOMAS NOW ARTCO PRODUCTIONS, INC.

The new Harry Raver mystery play is announced as nearing completion. Burton King is directing the picture. Edmund Breese assumes no less than nine distinct roles in this feature. Alma Hanlon, one of the best liked female stars of the screen, plays the part of a newspaper reporter. The title of this feature has not been chosen as yet. One will be decided upon in a week or so. The Raver-Thomas organization has now definitely adopted the firm name of Artco Productions, Inc.

RAPF LOSES BROTHER.

Harry Rapf, president and general manager of the High Art Film Corp., is mourning the loss of his brother, Miff, who died in a Saranac Lake, N. Y., sanatorium at the age of thirty-two years on Monday 12 after a lingering illness. The deceased was a director in the High Art Co. He was buried on Wednesday last at Mt. Carmel cemetery, Cypress Hills, Long Island.

Grainger Visits Gotham

General Manager of Allen Film Corporation Has Plans Under Way That Call for Important Return Trip Early in December.

James A. Grainger, general manager of the Allen Film Corporation, Chicago, and his wife, were New York visitors, arriving on Friday and returning on Sunday for the western metropolis. Though the stay was but of forty-eight-hour duration, much business was crammed into little time. The trip requires another visit on the part of the Allen head, in another two weeks, wherefore Mr. Grainger advises that he will return to New York again on Monday, December 3, accompanied by Ed Allen, president of the company which bears his name, and J. B. McInerney, secretary and treasurer of the firm. The latter is a very prominent figure in the politics of the state of Illinois. He is an ex-mayor of Joliet and is at this very time being groomed for the same post in the city of Chicago itself.

This next trip on the part of Grainger will be a very important one and a large and comprehensive announcement of "what's doing" is promised in due time. Suffice it to say that very much buying of state-right productions is to be looked forward to when the Chicago trio hit this burg on the third of the coming month.

Just prior to coming to New York this time, the Allen company closed with the heads of the General Enterprises, Inc., for "The Warrior" for the states of Illinois, Michigan, Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas. In fact, Messrs. Sawyer and Lubin, of the General Enterprise interests, formed a party with the Graingers en route to Manhattan.

SPANUTH ARRIVES IN EAST.

H. A. Spanuth, president and general manager of the Commonwealth Pictures Corporation, Chicago, is in New York, and stopping at the Astor, having arrived Tuesday evening, November 13. With him came Eugene Beifeld, one of the firm, and C. C. Pyle, treasurer of the film company.

Mr. Spanuth brought a finished print of the first Commonwealth production, which features Charlotte, the ex-Hippodrome ice-skater. A trade showing of this picture will be given some time during the current week. However, quite as in the case of the title, which has not yet been selected owing to the fact that the nationally conducted title contest has not closed, so, also, the date and place of this exhibition had not been decided upon as this article was being printed.

Very busy has the head of this Windy City manufacturing house kept since breathing the invigorating Atlantic ozone, and he announces the engagement of Naomi Childers, former Vitagraph lead, for one of the important parts in the second Commonwealth production that goes into the studio some time next month. Likewise has Mark Luescher been engaged as his Eastern publicity man. In all, Spanuth expects to remain in New York City until the end of this month.

PARALTA CLOSING FOR CANADA.

Arrangements have been consummated between Carl Anderson, president of Paralta Plays, Inc., and Arthur Cohen, president of Globe Films, Ltd., of Toronto, Ont., under the terms of which the Globe Films, Ltd., will be the distributors of Paralta Plays throughout the Dominion of Canada.

This deal will have a very deep and far reaching influence on the motion picture industry, as it brings into correlation interests another powerful distributing organization with Paralta Plays, which are to be distributed throughout the United States by the W. W. Hodgkinson Corporation.

Globe Films, Ltd., have been a potent factor in the film industry for a number of years, and represent in Canada the output of the foremost film producing companies in the world. Philip Kauffman, vice-president of the company, has been in New York for a number of days arranging the details for the distribution, and is most enthusiastic over the Paralta Plays which he has seen.

CHRISTIE CORRECTS MISTAKE.

A request comes this week from C. H. Christie, treasurer and general manager of the Christie Film Company, which we compliantly reproduce herewith:

"We will be very glad if you will kindly correct the statement, made in several of the Trade Journals, to the effect that the King Bee Company has leased the Christie studio for a year.

"While we have from time to time leased one or the other of our several stages for special productions, the King Bee Company are not engaging any part of this studio for any period whatever.

"We have recently built considerable addition to our stage space, but as we are installing lights for the winter season, we will require all of our studio space for Christie Comedies."

ORIGINAL SCORES FOR KING-BEE.

The King-Bee Films Corp. have arranged with Edw. LeRose to compose a musical score for each new release made of the Billy West comedies starting December 1. These scores will be rented to the various King-Bee Billy West comedies. If satisfactory arrangements cannot be made with a music publisher the King-Bee Corp. may publish the music themselves.

Manufacturers' Advance Notes

Roundup of Cartoonists

Universal Current Events Claims to Have Captured Thirty-nine Funny Men.

UNIVERSAL Current Events, which recently inaugurated the policy of recreating newspaper cartoons for the first time in the history of the screen, announces that it has just completed its roster of cartoonists whose work is exclusively presented by it in the motion picture theaters. The list is a remarkable one, inasmuch as it includes practically the famous cartoonist of nearly every leading newspaper in the United States. Here, for the first time, is given a list of the names of the men and papers participating in this epochal screen achievement:

W. A. Rogers, New York Herald; W. C. Morris, New York Evening Mail; Robert Carter, Philadelphia Press; Charles Henry Sykes, Philadelphia Evening Ledger; R. K. Chamberlain, Philadelphia Evening Telegraph; F. T. Richards, Philadelphia North American; John L. DeMar, Philadelphia Record; Fred Morgan, Philadelphia Inquirer; Nelson Harding, Brooklyn, N. Y., Eagle; Ted Brown, Chicago Daily News; "Cy" Hungerford, Pittsburgh Sun; Bert Link, Pittsburgh Press; Elmer Donnell, St. Louis Globe-Democrat; Claude Shafer, Cincinnati Post; W. A. Ireland, Columbus Evening Dispatch; Harry J. Westerman, Ohio State Journal; Harry Keys, Columbus Citizen; J. H. Donahey, Cleveland Plain Dealer; James Lavery, Cleveland Press; Fred O. Seibel, Albany Knickerbocker Press; Wm. A. McKenna, Albany Evening Journal; W. K. Patrick, New Orleans Times-Picayune; Lute Rease, Newark Evening News; Alfred W. Browerton, Atlanta Journal; Lewis C. Gregg, Atlanta Constitution; "Cad" Brand, Milwaukee; Sentinel; Gaar Williams, Indianapolis News; Cornelius J. Kennedy ("Ken"), Buffalo Evening News; R. O. Evans, Baltimore American; G. R. Spencer, Omaha World-Herald; J. P. Alley, Memphis Commercial Appeal; Paul B. Fung, Seattle Post-Intelligencer; John F. Knott, Dallas News; James J. Lynch, Denver Rocky Mountain News; Paul A. Plaschke, Louisville Times; McKee Barclay, Baltimore Sun; Walter Blackman, Birmingham Age Herald; A. J. Taylor, Los Angeles Times; Roy Aymond, New Orleans Daily States.

McKIM HAS BIG ROLE IN NEW HART FILM.

Robert McKim, the talented delineator of screen scoundrel, has a role of almost stellar importance with William S. Hart in "The Silent Man," made by Thomas H. Ince for Artcraft Pictures.

McKim is Ince's star villain, who can be counted upon to do almost anything in the way of evil deeds before the last few hundred feet of film, when, with the kind assistance of the



Scene from "The Silent Man" (Artcraft).

scenario writer, he goes the way of all bad men. In Hart's new photoplay, to be released in the near future, McKim will be seen as the proprietor of a gambling place in a small town on the border land of the Arizona desert. He has a particularly strenuous character to portray, and it is expected he will receive new prominence among film patrons as a result of his work.

"CINDERELLA MAN" (Goldwyn).

The release of the new Goldwyn production, "The Cinderella Man," starring Mae Marsh, which has been set for December 16, has been well timed for holiday showing at first-run photoplay theaters, the nature of the story making it particularly adaptable to feature purposes during the Christmas and New Year period.

Importance of the holiday note to motion picture exhibitors throughout the country cannot be over-emphasized, for the Christmas period is notoriously slack for theaters, the money of the public being devoted to gifts rather than to theater-going; and special inducements are required to keep up the



Scene from "The Cinderella Man" (Goldwyn).

average of patronage. In "The Cinderella Man" the entire action takes place during the Christmas season; and it is full of holiday decoration, Christmas cheer and good will to men. The stronger the holiday note in the theater, the stronger will be the promotion of this timely play.

However, although the story has an unusual number of elements that apply to the holidays, it is said to constitute a year-round appeal, a fact attested by the long run of the Edward Childs Carpenter play when it was a Broadway hit on the speaking stage. It is said, further, Mae Marsh has not found a more congenial part in her screen experience than the role of Margaret Caner, the millionaire's daughter in "The Cinderella Man."

THE WEEK'S WORK AT THE FOX STUDIOS.

Work was begun last week in the William Fox studios on seven new productions—two Standard Pictures and five Fox Special Features. The Standard Pictures and two of the Special Features are being made in the East. In addition, George Walsh completed "The Pride of New York."

Mme. Sonia Markova, whose first picture as a star, "The Painted Madonna," was released November 11, went to Massachusetts the first of the week with Director O. A. C. Lund and members of her company to take a number of scenes in a new Russian drama which George Scarborough has written for her.

Jane and Katherine Lee, who finished "Troublemakers" only a few days ago, already are taking scenes under Kenean Buel's direction for a new production. They are working in the New Jersey studio which Mr. Fox recently equipped for their special use.

June Caprice is being directed by Harry Millarde in a production which is said to be equally as timely and forceful as her last picture, "Miss U. S. A." In her company are a number of actors well known to filmdom, including Kittens Reichert, Florence Ashbrooke, Inez Marcel, Dan Mason, Richard Neill, and Tom Burroughs.

The next Theda Bara Superpicture has been cast, except for two roles. Besides studio work at Fort Lee, scenes also have been taken in and around Patchin place in Greenwich Village. The picture tells a story of the wronging of an innocent girl, and of her forcing the culprit to go to the altar with her, where she tells the story of his shame and renounces him.

In the Western studios, Jewel Carmen, Gladys Brockwell, and Tom Mix are engaged on new productions.

"The Auction Block" Released December 2

Goldwyn to Make Beach Production Regular Release, Acquiescing in Government's Request to Delay Issue of "Joan of Plattsburg."

UNDER an arrangement just made between Samuel Goldfish, president of Goldwyn Pictures Corporation, and Rex Beach, Mr. Beach's great screen production, "The Auction Block," will be delivered to all Goldwyn contract customers at the regular price paid by exhibitors for Goldwyn pictures. "The Auction Block" will be released throughout North America December 2, replacing Goldwyn's own picture, "Joan of Plattsburg," in which Mabel Normand was scheduled to make her return to the screen.

Certain military material depicted in "Joan of Plattsburg" is of such a character that Government officials deem it unwise for Goldwyn to release it at this particular moment, when affairs at the big Plattsburg camp are guarded with all possible secrecy, and the request has been made that Goldwyn temporarily postpone the release of Miss Normand's production.

Promptly acquiescing in the request, Mr. Goldfish determined at once to strengthen the Goldwyn organization with the exhibitors by obtaining for them a huge special production which had been made to command high rental prices from exhibitors—in many instances double the prices they pay for their Goldwyn releases.

Goldwyn therefore has paid the Rex Beach Corporation a large price for the right to release "The Auction Block" under these conditions. It can be said with authority that "The Auction Block" is the only Beach picture that will be available in this manner to the contract customers of Goldwyn.

Goldwyn is therefore enabled to announce four immensely popular and costly productions in straight succession to enable exhibitors everywhere to play to capacity audiences. These four productions and the dates of their release are as follows:

November 18, Madge Kennedy in "Nearly Married," by Edgar Selwyn; December 2, "The Auction Block," by Rex Beach; December 16, Mae Marsh in "The Cinderella Man," from Oliver Morosco's great success by Edward Childs Carpenter; December 30, Mary Garden in "Thais," by Anatole France, marking the screen debut of one of the greatest of all artists in one of the world's best known stories.

"Since we do not wish to commit a military indiscretion by releasing Miss Normand's picture, 'Joan of Plattsburg,' at this particular time," says Mr. Goldfish, "we now have been given the opportunity for Goldwyn to do a big and significant thing for the exhibitors of America. These are times when the exhibitors need every possible bit of assistance that producers can give them. The great cure-all for exhibitors is found in tremendous productions of immense and assured-in-advance drawing power. The exhibitor today needs every person that he can attract into his house. This is a time when no exhibitor can afford to have any off weeks. To make him additionally successful is therefore the producer's biggest function at this moment.

"Miss Normand's second Goldwyn production, a beautifully made picture by George Loane Tucker, will soon be ready again to bring her back to the screen, but even before that time the necessary changes will have been made in 'Joan of Plattsburg' so that we could release this fine production without in any way embarrassing the Government because of the military contents of the picture."

"THE SKYLIGHT ROOM" READY.

The screen version of O. Henry's story, "The Skylight Room," promises a rare treat for the large army of O. Henry fans. This is one of General Film Company's four-reel Broadway Star Features, in which two favorite stars return, Carlton King and Jean Paige. Director Martin Justice has obtained one of the most artistic successes yet made in the filming of O. Henry masterpieces.

"The Skylight Room" is one of O. Henry's tenderest and most whimsical romances and has a surprising last-minute climax, typical of so many of the O. Henry stories. When Elsie Leeson, the imaginative little stenographer and amateur astronomer, held converse with "Billy Jackson," a particularly bright star which peered down into her skylight room at night, she scarcely dreamed that the real Billy Jackson was to come along some day. The circumstances under which the capable young medico reappeared in her life were a bit tragic—for work had grown scarce and Elsie was starving. But there is a ray of sunshine at the end to compensate for the near-tragedy through which the dreamy astronomer had passed.

BILLIE RHODES IN "TOM, DICK AND HARRY."

Billie Rhodes, the sprightly little star of Mutual-Strand comedies, presents a medley of funny situations in her latest picture, "Tom, Dick and Harry." The "eternal triangle" is evident, but there is a man at each corner of the "triangle" and he is after Billie. And love's course takes some very odd angles, especially with the three admirers each trying to outdo the other.

Harry buys her candy. It gets "doped" by Tom, whose offering of flowers is switched. Dick steals the candy, presents it and loses out. Harry proves the final victor with a faked letter that decoys his rivals to the grove while he marries Billie.

"AN INTERNATIONAL SNEAK" (Paramount).

"An International Sneak," to be released December 2, is the Paramount-Mack Sennett offering following "Are Waitresses Safe?" It has as its bright particular stars Chester Conklin, Ethel Teare, William Armstrong, Lillian Biron and Earl C. Kenton. Fred Fishback is director and, as usual, it has been supervised by Mr. Sennett.

It has to do in a farcical way with the stirring events of the day as the title implies. High explosives are featured, but



Scene from "An International Sneak" (Paramount).

the laughter that will result is certain to be the most explosive of all.

"One of the best pictures ever made by Mack Sennett" is the verdict recently rendered on this comedy after a review at the studio.

ELABORATE SET FOR "THE LIFTED CROSS."

For Alice Brady's new Select production, "The Lifted Cross," which is an adaptation by Paul West of Charlotte Bronte's "Jane Eyre," one of the most elaborate interiors ever devised for a screen play has been built in the Select Pictures studio on Fifty-fourth street.

The studio, which was formerly a religious edifice, has been transformed into the stately interior of an old English manor house, and its stained glass windows, massive pillars and vaulted ceiling lend themselves readily to the illusion. The set has been carefully designed and is an exact replica of the library, entrance hall and breakfast room in the Duke of Devonshire's famous country place.

Dark oaken wainscoting, broken by bits of ancient tapestry, heavy brasses, elaborately carved black oak furniture, quaint candlesticks, rich draperies and rugs, all carefully chosen for the subject at hand, make for a harmonious whole, and one in which each detail has been artistically carried out.

Elliott Dexter has been chosen to support Miss Brady, as well as Helen Green, Helen Lindroth and Victor Benoit.

NEXT ELSIE FERGUSON FILM FINISHED.

Elsie Ferguson has just completed a new Arcraft photoplay, which is a dramatization of "Rose of the World," the book by Agnes and Edgerton Castle, which has had a phenomenal sale. Miss Ferguson is seen in a role similar to those in which she has won her greatest triumphs on the regular stage. As Rosamond, the heroine of the story, she encounters incidents of such dramatic intensity that her hair turns white.

The story has a military atmosphere, which makes the offering appropriate. The role of Miss Ferguson carries with it much sympathy, as the wife of a dashing young captain who loses his life in a heroic manner.

Maurice Tournier produced the picture, which is the last word in direction and artistic stage setting. Many of the scenes are laid in India. In the supporting cast are Wyndham Standing, Percy Marmont, Ethel Martin, June Sloane, Clarence Handsides, Marie Benedetta, Gertrude Le Brant and Sloane De Masber.

SEATTLE HOSPITAL INSTALLS SIMPLEX.

The Seattle Stage Lighting Co., of Seattle, recently installed a Simplex Projector in the Tuberculosis Hospital at Seattle, Wash. The Simplex is mounted on a portable platform so that it can be moved from one ward to another and in this manner each floor secures its own entertainment without interfering with the patients on the others.

The Operators' Union furnishes an operator one day a week without cost to take charge of the machine and run the show.

How "Cleopatra" Was Put Over

Methods by Which E. L. Bernays Interested the New York Public in the Big Fox Picture.

THE advertising campaign for the Fox picture, "Cleopatra," conducted by E. L. Bernays, introduced a new feature into motion picture advertising, which, through its success, may revolutionize the methods of exploiting such films not only in New York, but throughout the country. Mr. Bernays, in planning and carrying out his New York advertising campaign for the Theda Bara feature, struck out along new lines of merchandising pictures.

His idea was the humanizing and emotionalizing of the picture's contents through the use of trade mark and slogan advertising in the regular theatrical announcement columns, and in this way arousing the curiosity of the public. In dealing with the picture he had an artist of international repute draw for him a number of designs which epitomized the spirit of the film, in this case Egypt. Among these were strong pictures of the Sphinx, of the asp striking, of the pyramids, and representations of Egypt's Vampire Queen in varying postures and positions. With these as his groundwork he originated first a slogan for the picture, which he continued running with all his ads, "Passions and Pageants of Egypt's Vampire Queen."

In addition to this he worked out his human interest angle upon which the campaign was founded by a series of questions which changed daily in the different papers, and which reflected not only a suggestive interest, but at the same time brought the picture into close touch with present day affairs.

There were, for instance, such questions displayed as "Why did Caesar leave Rome?" "Why did Anthony stay in Egypt?" "You'll leave home as Caesar quit Rome." There was another series such as "Who is the Cleopatra of Today?" "Is there a Cleopatra in Berlin?" "See how one woman ruled the greatest men of her times," etc.

After this angle had been exploited in such papers as were thought good mediums to get the people on the basis of curiosity another method was employed—that of stimulating interest in the ancient civilization of Egypt. In the Evening Post, for instance, such ads were used, "You have read Plutarch and Shaw about Cleopatra, now see Theda Bara and Know;" or the ad in the Times, "The ancient critics agreed that Cleopatra was an interesting woman. See what the modern critics have said."

Now that interest was stirred by arousing keen curiosity the idea was worked out to keep it alive by not letting the people for a moment forget that the picture was playing, and that there were any number of angles to this curiosity to be satisfied. In order to keep up this phase of the battle new ads and pictures were constantly used, preserving only the general character and layout of the former ads. This identified the product in the old way, but drew attention to it in a new way.

In his use of space in the different mediums, Mr. Bernays adopted a new policy. He divided his papers into those where he went after the regular moving picture trade, and gave them space accordingly, and those where he went after new moving picture patrons. He picked out two papers in each group, where he splurged in order to keep his selling game alive. The remainder in each group received the same kind of attention, but not in as great a number of lines.

It is hard absolutely to prove the success of any advertising campaign, for many factors outside of this are dependent upon the success of any merchandise. However, the amount of comment a treatment arouses may be taken as an index of its merchandising powers. If the amount of comment the "Cleopatra" ads and publicity campaign aroused may be taken as an index of their success, they were very successful indeed.

It remains now only to try out the same method of promotion on other moving pictures and applying the same methods of sales promotion, humanizing the old announcement to see whether the same principles do not hold good.

NEXT FARRAR-ARTCRAFT IN DECEMBER.

The next Geraldine Farrar subject will be entirely finished in the near future and will be the first release of Artcraft in December. One of the most attractive features of "The Devil Stone" is the artistic presentation of the theme, which is based on superstition, by Cecil B. De Mille, who staged the production. Jeanie Macpherson is responsible for the scenario, which is adapted from the original story by Beatrice De Mille and Leighton Osmond.

Geraldine Farrar in this picture offers a characterization entirely different from anything in which she has ever appeared on the screen. As Marcia Manot she portrays the part of a simple Breton fisherwoman who believes she finds a famous stone which has been lost for generations, and as a result enters a new world from that in which she has been living. The treatment of the story links the time of the legendary Queen Grenelda, of Norse folklore, with the present, and promises a novelty in the handling of a film story.

Opposite the star again appears Wallace Reid, whose previous work as leading man to Farrar has proved him ideal in this capacity. Other well-known players who have won distinction in Farrar pictures appear in the new production, including Hobart Bosworth, Tully Marshall, James Neill and Raymond Hatton. Gustav von Seyffertitz, Ernest Joy, Mabel Van Buren, Lillian Leighton and Burwell Hamrick also appear in important parts.

Minter and Goodrich Head Mutual Bill

For Week of November 26 Former Will Be Seen in "The Mate of the Sally Ann" and Latter in "American Maid."

TWO five-reel productions of a widely-diversified character are on the Mutual schedule for the week of November 26. Mary Miles Minter appears in "The Mate of the Sally Ann," a comedy drama of an unusual type, the first of her productions under the direction of Henry King. "American Maid," starring Edna Goodrich, a distinctly American photoplay, is released on the same date. "American Maid" was directed by Albert Capellani.

The week's schedule includes "A Fight for a Million," Chapter XI of "The Lost Express," the Mutual-Signal mystery serial; "Tom, Dick and Harry," a one-reel Strand comedy, starring Billie Rhodes, and "Jerry and the Burglars," a one-reel Cub comedy starring George Ovey. Mutual Weekly, released November 26, is as newsy as the censors will permit.

"American Maid" is Miss Goodrich's fourth Mutual production. It gives her an opportunity to prove her sobriquet of "The All-American Girl." The story, beginning in a French field hospital in the war zone, changes to the American West and does not depend on a war theme to maintain interest. It is essentially an American drama, graphically presented. It was directed by Albert Capellani, the French director whose staging of European and American productions has brought him wide fame. In the supporting cast are George Henery, William B. Davidson and John Hopkins.

Mary Miles Minter selected "The Mate of the Sally Ann" from a big list of plays written especially for her, and her judgment is justified. As the friendless, motherless ward of her old, sea-faring grandfather, Captain Ward, Miss Minter portrays the life of a lonely, dreaming girl as only she can. An unusual vein of comedy runs through the story, some of which is supplied by a remarkably intelligent dog.

The story is by Henry Albert Phillips. Included in the supporting cast are Alan Forrest, George Periolat, Jack Connolly and Adele Farrington, players who have helped make the Mutual-American productions so popular.

The Strand-Mutual comedy, released November 27, starring Billie Rhodes, is a regular laugh fest. "Tom, Dick and Harry" is a tale of three chums who match wits to win the love of one girl.

"A Fight for a Million," Chapter XI of "The Lost Express," featuring Helen Holmes in her latest Signal-Mutual serial, develops intense situations as the solution of the mystery draws near.

In "Jerry and the Burglars," the Cub comedy released November 29, George Ovey gets the most out of a cleverly-written sketch. The Mutual Weekly, available Monday, November 26, presents happenings of unusual interest abroad and at home.

MONROE SALISBURY AND VIOLA VALE IN "ZOLLENSTEIN."

Intrigue and romance of the sort that grips is found in the current Falcon Feature, "Zollenstein," a General Film release. It is an excellent adaptation of W. B. Ferguson's stirring story of a contest for the throne of Zollenstein. Viola Vale and Monroe Salisbury are featured.

The action deals with the attempt of an illegitimate brother of a king to obtain the throne. Success is almost within his reach when John Mortimer comes to Zollenstein. He is recognized as the son of the dead king, who had been banished to England in early youth, and is installed as the new king, but not without a series of adventures which hold the interest to the climax.

This is the last of the current series of Falcon Features released by General Film, one of the most satisfying groups of film dramas ever presented to the public. A strong array of actors have been gathered in support of Monroe Salisbury and Viola Vale. They include Daniel Gilfether, William Edler, Frank Erlanger, Jane Pepperell, Edward Jobson and Leah Gibbs. H. M. and E. D. Horkheimer supervised the making of this feature picture.

TOUCHING STORY IN "LAND OF PROMISE."

Both literally and figuratively the title, "The Land of Promise," applies in the play of that name which Billie Burke used as a starring vehicle in the legitimate several seasons ago and which will be her next picture from Paramount. Manitoba, Canada, is the locale, and to the friendless English girl who drifts into the Dominion to find her brother it is literally a land of promise. But in the end she finds that the promised land is really in the happiness that comes from true love, so there is also the symbolic meaning.

Needless to say, Billie Burke will be an ideal Nora—since she created the part for the stage. Thomas Meighan plays opposite Billie Burke, and a strong cast supports them in this vital drama.

TROPIC STRAW WEAVERS IN PICTOGRAPHS.

In Florida and elsewhere where the palmetto palm flourishes there is a unique industry that is shown in the ninety-fourth issue of the Paramount-Bray Pictographs. Annually hundreds of thousands of hats are made from the leaves of the palmetto leaf and shipped all over the world. This subject is intensely interesting as an example of manual craftsmanship. "Straw Weavers of the Tropics" will repay any one's time in educational value and general interest.

World Films to Finish the Year

Here Are the Titles and Release Dates of Brady-Mades Up to 1918.

THE official release sheet of World Pictures Brady-Made is now issued for the remainder of the current year as follows:

November 19, Ethel Clayton in "Easy Money"; "November 26, Kitty Gordon in "Her Hour"; December 3, Montagu Love and Dorothy Kelly in "The Awakening"; December 10, Carlyle Blackwell and Evelyn Greeley in "The Good-for-Nothing"; December 17, June Elvidge in "The Tenth Case"; December 24, Madge Evans and Henry Hull in "The Volunteer"; December 31, Kitty Gordon in "Diamonds and Pearls."

Miss Gordon's early play of this series, "Her Hour," was written by Raymond Schrock and directed by George Cowl, while her second contribution to the list titled "Diamonds and Pearls" was produced under the direction of George Archainbaud.

For "The Awakening," directed by George Archainbaud, Miss Dorothy Kelly, a very well known screen actress, was specially engaged as co-star with Mr. Love, and she has a role that closely suits her acting capacities—a pathetic young girl in Paris who nearly starves in her determination to maintain her self-respect.

Mr. Blackwell himself discovered a play suitable to his requirements in "The Good-for-Nothing," and rewrote portions of the story, introducing certain highly picturesque incidents from his own life. Mr. Blackwell also directed the making of this photoplay in addition to acting the leading male character. Miss Evelyn Greeley, who is starred with this actor in "The Good-for-Nothing," has advanced with great rapidity in the esteem of World Pictures patrons in all parts of the country, and is a strong personal favorite.

Miss Clayton's most recent picture play, "Easy Money," was written by Gladys E. Johnson and directed by Travers Vale, while George Kelson was the director of Miss Elvidge's screen drama, "The Tenth Case."

"The Volunteer," in which Madge Evans and Henry Hull are co-stars, is from Julia Burnham's story, the scenario having been made by Virginia Tyler Hudson, with the direction in the hands of Harley Knoles. This is the picture play in which all the World stage celebrities and Mr. Brady, himself, appear personally with little Madge, making an all-star cast of entirely remarkable calibre.

A formal announcement of World Pictures Brady-Made to follow the beginning of 1918 may be expected shortly, with the indications favoring a list of unusual numerical strength, inasmuch as the intensive activities at the big World studio in Fort Lee have been increasing for several months, while the policy of marketing only one picture each week has not shown deviation.

Six or seven picture plays have been undergoing preparation nearly all the time during this period, so that the accumulation must be quite formidable by now. It is also known that several of the photoplays already completed but not announced are of greater dimensions than the usual five reels.

This is taken to mean that the experiment of issuing for the World program such productions as "Rasputin, the Black Monk," "The Burglar," etc., was so satisfactory in its results as to encourage further operations along the same line.

"But," remarks Director General William A. Brady, "every body may be sure that the question of mere length will not guide the production of any World Pictures. If the material is actually there for eight reels the picture will be in eight reels, not otherwise. I never could see the value of buying a photoplay by the mile, and anything I would not buy I should dislike being put in the attitude of having tried to sell."

HAROLD LOCKWOOD IN "THE AVENGING TRAIL."

Though the story suggests otherwise, the character of Gaston Olaf, which Harold Lockwood is playing in his new picture, "The Avenging Trail," now in process of production under the direction of Francis Ford, with Fred J. Balshofer supervising, is a thoroughly American type.

Henry Oyen, the author of the novel, "Gaston Olaf," which is the basis of the photoplay, describes his chief character as a "blood-brother to the rough outdoors about him, as big, as free, aye, and as lawless. His grace and elegance of form, so rare in a big man, Gaston had from his French mother, and his huge-boned viking's body had come to him from a giant Norse sire. Withal, he was an American, born and reared, and some of his reputation for lawlessness had been made at the expense of men who questioned his nationality."

"The Avenging Trail" is a story of the North Woods—a story of hardy men who clear the way for civilization against big odds. It gives Mr. Lockwood one of the most powerful roles he has ever played before the camera.

WORLD LIBRARY TOPICS.

The current issue of the Selig World Library, a General Film release, includes a wide variety of interesting subjects which make it one of the most valuable issues produced to date. Among the subjects pictured are: "The Ole Swimm' Hole," at Delhi, India; "The Fuel Markets of India," "The Source of Rubber," "Your Thanksgiving Feast," "No Cows an' Chickens on this Farm," and "Knit a Bit," a scene showing blind girls doing their bit for their country.

"THE SEVEN SWANS" (Paramount).

Marguerite Clark, heroine of the "Sub-deb" stories, the third of which, "Bab's Matinee Idol," will be released November 26, is already at work on a Christmas play for Paramount—something in the nature of a gorgeous fairy-tale, the title of which is "The Seven Swans."

It will be elaborate in every detail of setting and costuming, and will present the charming actress in a role ideally suited to her talents. J. Searle Dawley, who directed the Bab stories, is also handling the Christmas picture.

The studio looks like a series of pictures taken from some



Scene from "The Seven Swans" (Paramount).

of the beautiful gift books of fairy stories. There are interiors showing bed-chambers, wherein royal princesses are wont to woo Morpheus. Stately towers arise, and no stage of an English pantomime ever presented a more fanciful and picturesque appearance. Actors clad in the resplendent raiment of the imaginary kingdoms of childhood dreams are everywhere, and Miss Clark herself, bewitchingly garbed in velvet and ermine, might well have stepped from the pages of Hans Christian Anderson or the Brothers Grimm.

JAMES MONTGOMERY FLAGG ON THE SCREEN.

Not only has Mr. Flagg brought us down to earth with his cartoons, he has made everyday folks laugh at themselves in his writings. Now he has prepared a series of life character sketches for the screen ("social satires," he calls them), which he has grouped under the general title, "Girls You Know." Each sketch provides the basis for a single-reel picture, twelve of which will be released at two-week intervals by the Edison Studios. Mr. Flagg appears in each picture, and, in addition, a distinctive type of attractive American girl is featured. We will see Mr. Flagg seated at the easel in his studio roughing out a sketch of a model who stands before him. The model is curious to know the subject of her pose, and Mr. Flagg tells her in his way. Then we see the humorist's conception of his model involved in a natural but amusing circumstance, punctuated by Flagg titles, which are as humorous as the scenes themselves. Mr. Flagg's sketches of the girls will be featured in the pictures and posters.

IRVING CUMMINGS TO PLAY OPPOSITE ETHEL BARRYMORE.

Irving Cummings, the favorite screen player, will have the leading masculine role of Jasper Mallory in Ethel Barrymore's forthcoming metro wonderplay, "An American Widow." This comedy by Kellett Chambers has been picturized for Miss Barrymore's use by Albert Shelby LeVino, and is being directed by Frank Reicher.

Irving Cummings has long been a favorite figure with screen patrons. For the World Company he has appeared in "The Hidden Fear" and "The Gilded Cage." For Famous Players he has been seen in "The Saleslady" and "The World's Great Snare." For Pathe and Horsley he has appeared in many feature productions. The American serial, "The Diamond from the Sky," added much to his popularity. A career on the speaking stage preceded Mr. Cummings' screen experience.

NEW JEWEL OFFICE IN CINCINNATI.

C. E. Hite, formerly with the Goldwyn Distributing Corp., has joined the Jewel Productions, Inc., forces as manager of the Cincinnati office which was recently opened in the Strand theater building there.

A complete organization has been installed to assist Mr. Hite and there is every indication that a large territory will be transferred to the Jewel ledgers soon.

Universal Begins Work on Serial

It Is "The Bull's Eye" and Is a Narrative of the Cattle Country of Today—Eddie Polo Featured.

STARTING right off with a slam-bang that is bound to make a host of friends for itself, a new serial recently went into production at Universal City. It is called "The Bull's Eye," and is a narrative of the cattle country—said to depart from the usual sort of wild-and-woolly western yarn, being a tale of the plains as they live and love in that locale today. The story is one of timely interest, dealing in one of its places with a situation arising from present war conditions, a villainous food speculator being one of the principal characters.

Eddie Polo, whose strenuous and spectacular work in previous Universal serials, notably "Liberty" and "The Gray Ghost," has made him one of the most popular of male stars in the continued photoplay, is playing the leading role in the production. Vivian Reed, who has won a big following among motion picture fans with four years of capable work with the Selig company, has been secured by the Universal company to play opposite Polo.

The basic idea of the story was furnished by Henry McRae, production manager of Universal City, and formerly a director of Western features, who knows whereof he speaks when he tells of the unbounded West. The story is being written by Tom Gibson, who has been responsible for a large number of successful photoplays during an engagement of three years on the scenario staff of Universal.

James W. Horne has been "turned loose" as director of "The Bull's Eye." It is asserted that Mr. Horne has staged a greater number of pictures of the serial sort than any one in the industry. In a long engagement with the Kalem company he produced among others "The Mystery of the Grand Hotel," "The Girl Detective," "Social Pirates," "The American Girl," "The Girl From 'Frisco" and "Stingaree." Art Flavin is his assistant and Al Cawood is the photographer.

Exceptionally capable people have been fitted into the supporting cast, all of them specializing in the types they portray in "The Bull's Eye." William Welsh, who formerly played some excellent character roles in Universal films, notably in "Twenty Thousand Leagues Under the Sea," has rejoined the company after a year's absence and is playing the "heavy." Hal Cooley plays a juvenile lead and Ray Hanford, as the cattle king of the locality, has an important part, as has Frank Lanning, recently of the Lasky studio, who plays the role of a sheep baron. Noble Johnson, who played the Indian, Little Bear, in Universal's "Red Ace" serial, also appears in "The Bull's Eye" in an essential role.

KNITTING MILL SCENE IN METRO SUBJECT.

A complete outfit of machinery of a woolen knitting factory was installed in a setting at the Metro studios in New York City for the scenes in Ethel Barrymore's forthcoming feature production, "The Eternal Mother," adapted from Sidney McCall's novel, "Red Horse Hill," by Mary Murillo, and directed by Frank Reicher.

All the factory atmosphere was genuine, as the machinery was transported to the studio from a factory in Brooklyn, and a foreman from the factory supervised the erection of the outfit in the set. Fifty children were engaged to work in these



Scene from "The Eternal Mother" (Metro).

factory scenes, which were taken after school hours so that the youngsters would not miss their lessons. The children are shown working the knitting machines and looms, and a brutal overseer, Buckey McGee (L. R. Wolheim), keeps them steadily at their work.

A gripping accident occurs, when Felice (Maxine Elliott Hicks) gets her arm caught in the machinery. Just before lunch-time Felice starts to eat a piece of bacon and one of the children grabs it away from her. The two children struggle and Felice falls against the belt that runs from a motor

to the machinery. Her little arm is caught and carried down to the wheel, where it is crushed. The child gives a piercing scream and the children gather around her. The motor is shut off and the little victim is lifted away from the wheel.

These factory scenes have an important bearing on this gripping story, which gives Ethel Barrymore one of the best starring vehicles she has ever played in under the Metro standard.

Publicity De Luxe

Jewel Productions Issues Ornate and Comprehensive Booster Booklet.

AN EDITION de luxe of "Pay Me," the five-act power-packed Jewel production, is just off the press and represents one of the handsomest and most comprehensive photodramatic campaign complements ever issued. It was conceived and developed in the New York offices of Jewel Productions, Inc., 1600 Broadway. Its cost represents \$5,000. It was seven weeks in the making; nine different types of paper are used in its construction, each page represents a plate, all hand-drawn and hand-lettered; six artists are represented by work never surpassed in any similar photoplay-pushing achievement. Some 5,000 copies are being issued.

The book proper boasts sixty-six pages, with French fold, shadowed cover, bound with silk cord and bow, an inner cover, back and front of spiderweb tissue. The effective cover design, printed in black and gold and embossed, represents a jewel box with alluring contents escaping. The hand-lettering announces: "Jewel Productions, Inc., Presents Dorothy Phillips, the Idol of Millions, in 'Pay Me.'"

The mottled paper employed for this cover, which is peculiarly appropriate for it, was secured after three weeks of effort, through a New York jobber, from an up-state mill which, because of war conditions, had discontinued making the super-weave. Super-fine white coated paper from Dill & Collins mills is employed in the rest of the book, which boasts in the center a 21x8½-inch insert photograph of Miss Phillips, the production's star, which lends itself especially well to framing and decorative possibilities.

The pictures and photographic compositions of the book are backed with delicate buff tints which effectively bring out the fine details of the drawings. The first page announces in hand-embossed black and gold the book's elaborate contents. The second page represents an autographed photograph of Miss Phillips. Page three, which is especially attractive, presents Miss Phillips, wearing her much-discussed trouserette gown, poised, butterfly-like, above a dazzling background of Broadway at night, the idea being significant of her triumph and that of "Pay Me" in the most critical amusement center of the world. Page four introduces colorful scenes from "The Nugget" wherein is staged the big man-fight of the piece, and the roulette table which plays so vital a share in the Jewel production of primitive passions and mighty emotions. A clever innovation gives credit to Director Joseph De Grasse, to De Jonjhe, for the costumes, to Bess Meredith for the scenario, to Brinkerhoff for locations, scenes and settings, and to King Gray for the super-photography.

The entire remainder of the book is occupied by exact reproductions of headlines and criticisms, excerpts from New York daily and trade papers commenting on "Pay Me," which earned the unanimous verdict of approval from the entire New York press. A synopsis of the piece, an effective page of stills from tense moments in the drama, skillful advertising aids to the exhibitor, cooperative press suggestions, cuts, pages illustrative in art and copy of the primitive passions, love, hate, fear, jealousy, which largely feature the offering, alternate effectively with these critic pages.

The last five pages of the book are occupied by five other exceptional Jewel offerings which have attracted such widespread attention since the inception of Jewel Productions, Inc., in the early autumn.

L-KO'S ARRANGEMENTS FOR DECEMBER.

The trip to the West Coast that involved consultations between President Julius Stern and Director General J. G. Blystone, of L-Ko, has developed matters of progress in that series of merry-makers showing thus early in the December releases. Plans for the future carry further advancements to keep L-Ko at the head of the procession. Four particularly good comedies are ready for December, to reach exhibitors through Universal exchanges on the following distribution dates:

Dec. 5.—"A Hero for a Minute," featuring Bobby Dunn, late of Keystone's forces, and Kathryn Young, L-Ko's comedy vampire. Robert Kerr directed this Blystone offering.

Dec. 12.—"Deep Seas and Desperate Deeds," starring Myrtle Sterling and featuring Al Forbes at the head of her supporting company. This is also a Blystone production directed by Vin Moore.

Dec. 19.—"Shot In the Excitement," which pictures the philanderings of a raspberry Romeo, will have Dave Morris as the star in a special L-Ko directed by Craig Hutchinson. Over this subject Julius Stern becomes especially optimistic.

Dec. 26.—L-Ko's Christmas present to exhibitors is the first of a series of special comedies involving Max Swayne, the heavy-moustached "Ambrose" of screen comedy repute, who will offer "Ambrose's Icy Love." This one was directed by W. Frederick, who will produce further "Ambrose" frolics as L-Ko's.

Metro's December List

**Will Release Five Important Productions During the Month
—Leading Players Featured.**

METRO will bring a successful year to a close with five exceptionally strong releases. Slated for appearance during the month of December, 1917, are productions starring Ethel Barrymore, Francis X. Bushman, Beverly Bayne, Emily Stevens, and Harold Lockwood, the last named beginning and ending the month, being represented by two great pictures.

First on the list of December releases is "The Square Deceiver," starring Harold Lockwood. "The Square Deceiver" is a picturization of Francis Perry Elliott's delightful story, "Love Me for Myself Alone."

In "The Square Deceiver," the star has the role of young Van Dyke, a millionaire. Pauline Curley plays opposite Mr. Lockwood. Others in the cast are Dora Mills Adams, Richard I'Estrange, and E. P. Sullivan. Fred J. Balshofer adapted and directed the feature.

The December 10 release is "Alias Mrs. Jessop," with Emily Stevens as star. This, too, is a book play, a screen version of a clever story by Blair Hall. William S. Davis directed it. Albert Shelby Le Vino adapted it for the screen, and it has been produced under the personal supervision of Maxwell Karger. Miss Stevens has one of the greatest opportunities of her career in the dual role of Janet and Lillian Ford. In her support are Howard Hall, Donald Hall, William H. Tooker, Sue Balfour, Lillian Page, and Eldean Steuart.

On December 17 will be shown for the first time "God's Outlaw," with Francis X. Bushman and Beverly Bayne as co-stars. "God's Outlaw" was written and directed by William Christy Cabanne. In "God's Outlaw," Mr. Bushman plays a rustic hero who becomes sheriff. His methods of keeping peace are effective, but the heroine (Miss Bayne) grieves over the fact that he does not believe in a divine power. The way in which he finds peace within his own soul, as well as sustaining it in his community is dramatically told in this five-act wonderplay. Some of the best screen fights Mr. Bushman has yet put up are seen in "God's Outlaw." In the supporting cast are Helen Dunbar, Sue Balfour, Belle Bruce, Robert Anderson, and the popular Chinese actor, Charles Fang.

"An American Widow," with Ethel Barrymore as star, will be the release of December 24. Frank Reicher is directing "An American Widow" in this screen version of Kellett Chambers' play, and it will be produced under the personal supervision of Maxwell Karger. Albert Shelby Le Vino prepared the play for the screen for Miss Barrymore's use. Irving Cummings, one of the screen's favorite players, has been engaged to play opposite Miss Barrymore in this production. Other members of the cast are H. Dudley Hawley, Ernest Stallard, distinguished on the speaking stage; George A. Wright, a Metro favorite; Alfred Kappler, and Pearl Brown.

The final release of the year is "The Avenging Trail," which Harold Lockwood as star. This is a picturization of Henry Oyen's novel, "Gaston Olaf," a story of the North woods.

The usual number of Drew comedies will be released during the month of December.

AN AMERICAN TRAINING CAMP IN FRANCE.

An appropriate opening scene for No. 151 of the Gaumont-Mutual Weekly, which is released on Sunday, November 18, shows a Gaumont cameraman starting on a special tour of the U. S. Army Camps. This is only one of the many Gaumont staff photographers who are making an accurate picture record of the life and work of our soldiers at home and abroad.

The Secret Service has rounded up hundreds of dangerous aliens in the United States, but there is now a general demand that all enemy aliens be sequestered at inland places far distant from the seacoast, factories, or any places where it might be possible for them to destroy anything. A fire, which consumed a huge war plant in New York City, destroying \$2,000,000 worth of small munitions, is graphically portrayed in this issue of the Mutual Weekly.

Other scenes in this number serve to keep the spectators posted as to what is happening in France and the United States. An American training camp in France is shown, with our boys preparing for the strenuous work ahead of them. They learn the "trench crouch," the use of anti-aircraft guns, the throwing of grenades, the construction of and actual living in trenches.

In the United States, a Gaumont cameraman spent several days with our air scouts, who are being trained to use observation balloons. Many of these balloons are as huge as Zeppelin airships.

In California, thousands of goats and ostriches are being raised for food, and it is claimed that their meat will soon become as popular as beef. There is also pictured the gathering of California's enormous date crop, which adds another item to the food supply.

Forty of our leading Senators and Representatives leave San Francisco for Hawaii, where they will study conditions relating to naval and military affairs. In the nation's capital the Government is experimenting with America's first women letter-carriers, and there is little doubt but that women will be able successfully to perform this work, thus sparing additional men for the more arduous labor directly related to the war.

"FIGHTING MAD" (Butterfly).

William Stowell, who has previously appeared in Bluebirds as leading man for Dorothy Phillips, is the star of the Butterfly release for December 3. In J. Grubb Alexander and Fred Myton's story, "Fighting Mad," the leaders in support of Mr. Farnum will be Helen Gibson and Betty Shade. Edward J. LeSaint directed the production.

There is much of sensation in "Fighting Mad," but the main theme of the story refers to a minister who had lost faith in



Scene from "Fighting Mad" (Butterfly).

his God, but has it restored in time to save his daughter from the man who had been chiefly instrumental in the minister's downfall. William Stowell, by build and dramatic temperament, is exactly suited to depict the vigorous type that leads the interest through exciting episodes to a satisfactory conclusion.

The exhibitor will have an opportunity to identify Stowell with his work as a leading man in Bluebirds, as he has been associated with Dorothy Phillips all along. This will be his only appearance in Butterfly productions, as he is again working with his former leading lady.

TRADE SHOWING FOR UNIVERSAL SERIAL.

The Universal announces a special exhibition of the first six episodes of "The Mystery Ship" at the Broadway theater, Thursday morning, November 22, at 10 o'clock. Invitations have been mailed to exhibitors in New York and the surrounding territory announcing the event to individual show men, and general heralding of the affair is asked to the end that any manager who inadvertently may have been overlooked in sending out the invitations will be apprised of the date and time of the special exhibition.

President Carl Laemmle, of the Universal, basing his judgment on great experience in producing and marketing serials, is convinced that "The Mystery Ship" contains more elements of sensational appeal than any work of the sort Universal has ever released. Ben Wilson and Neva Gerber, who have Kingsley Benedict as their chief assistant in adventures, are declared to possess special qualifications for serial exploitation, and Mr. Laemmle has taken personal charge of "The Mystery Ship's" campaign.

The showing at the Broadway theater Thursday morning will be the first of similar exhibitions to take place in the larger cities, which exhibitors may see and be convinced for themselves that "The Mystery Ship" has all that Mr. Laemmle is banking on to put the entire series of eighteen episodes across. Motor busses will pick up the exhibitors of Greater New York, following convenient routes, carrying invited passengers to the Broadway, and taking them back to their theaters in time for matinee.

CROMLOW LABORATORIES MAKING SPECIAL TITLES.

Under the able general management of Allan A. Lowrey, Cromlow Film Laboratories, with headquarters at 220 West Forty-second street, have in the past and are still doing laboratory work for some of the foremost concerns in this section of the country; among them are the Inter-ocean Film Corp., Paramount, Manx-Man Co., Enlightenment Photoplays Corp., Cinema Distributing Corp., Cosmophotofilm Corp., and McClure Pictures Corp. Aside from the printing end of the laboratory business, Cromlow have been specializing in a distinctive type of illustrated titles, which was demonstrated in the Goldwyn release, "The Manx-Man," which has caused a great deal of comment in the trade and daily papers recently. With painstaking pains, accuracy at all times, and a slogan, "We never disappoint," Cromlow Film Laboratories promise to become one of the foremost in their line in a very short time.

Selznick Signs Up Loew Houses

Contract Calls for Seventy Days' Showing in Entire Chain in New York and New Rochelle.

LEWIS J. SELZNICK, president of the Select Pictures Corporation, took a hand in the selling game recently and signed up Marcus Loew for his New York circuit in the largest single contract for star pictures ever written for the Loew theaters.

This contract calls for runs in all Marcus Loew houses throughout Greater New York and New Rochelle. The productions covered by it include all of the pictures produced by Clara Kimball Young and her own company, by the Norma Talmadge Film Company, and pictures starring respectively Alice Brady and Constance Talmadge; these constitute the various Select Star Series of pictures. They will be shown in the various houses of the Marcus Loew circuit in this district for runs of seventy consecutive days.

All of the stars whose pictures are affected by this contract have already completed one or more of their offerings in the Select Star Series of pictures. Clara Kimball Young's first picture is "Magda," which was made and presented by her own company and directed by Emile Chautard; Miss Young's next picture, "Shirley Kaye," is directed by Joseph Kaufman. Norma Talmadge's first Select picture is "The Moth," directed by Edward Jose; her second picture, "The Secret of the Storm Country," was directed by Charles Miller; Constance Talmadge's first star picture, "Scandal," is a current release, and was directed by Charles Giblyn. The new picture which Miss Talmadge has just finished for Select, "The Honeymoon," was also directed by Mr. Giblyn. Alice Brady has completed but one of her Select pictures. It is "Her Silent Sacrifice," and was directed by Edward Jose. Miss Brady is now at work on her second Select picture, "The Lifter Cross," which is also being directed by Edward Jose. This is an adaptation by Paul West of Charlotte Bronte's immortal story, "Jane Eyre."

HUSTLING PATHE SALESMEN.

With the bigger, better program to work on, Pathe salesmen are redoubling their efforts for the big drive on Pathe Plays. H. P. Calloway earns the distinction of leading the entire sales force for the month of October, according to figures compiled at the home office, and his average is the highest ever scored, indicating the increase in Pathe's business.

F. A. Gray is second, and H. I. Goodman third, and the list includes the following new men who have become Pathe salesmen because they see big results ahead: C. C. Buchanan, A. H. Tooffler, J. E. Schwartzbine, K. A. Suelka, E. W. Johnson, H. Dickenson, M. Hulling, J. Moyer, J. Sockoloff, B. C. Johnson, R. E. Walker, J. Hill, J. O. Manson, H. V. Catlin, and F. J. Cavanaugh.

"THE LOST EXPRESS" NEARING CLOSE.

As the solution of the mysterious disappearance of "The Lost Express" draws nearer interest increases in the unusually absorbing chapter play now being released by Mutual and featuring Helen Holmes.

Chapter XI, "A Fight for a Million," released November 26, possesses distinctive features of photography as well as thrills,



Scene from "The Lost Express" (Mutual).

in that it was staged in the beautiful Yosemite Valley. Miss Holmes enacts a dual role in this episode—bookkeeper as well the leader of the little army struggling against the villainous syndicate.

Much of the action in the second reel takes place in the depths of the mine, and Director McGowan has produced some beautiful and weird lighting effects. The gun fight between the conspirators and Helen's forces is highly dramatic and there are humorous touches to the story as well, especially when Helen finds it rather embarrassing to have to go to bed to complete her ruse in impersonation.

Fox Program

Caprice, Carmen, Pearson and Brockwell Starred in Fox Special Features for December.

ALL but one of the releases of William Fox Special Features during December will feature women stars, the same actresses appearing as in the 52-a-year pictures for November, except that this month another new star, Jewel Markova, will replace the new Russian star, Madam Sonia Marmova.

The first pictures, December 2, will be a draft-to-the-trenches war story, "The Pride of New York," with George Walsh battling for love and liberty. June Caprice, who was last seen in "Miss U. S. A.," will return December 9 in "Unknown 274," the title being the tag number of a foundling in an orphan asylum. The action hinges on the life and identification of the girl, her restoration to her father finally being effected through the latter's recognition of the tone of a violin which he played in his younger days.

Miss Carmen's debut as a star will be made December 16 in "A Soul for Sale," a Western mining camp story, in which the heroine sells herself for \$6,000 to raise money for her brother, and is "bought" by a minister who is interested at first only for humanitarian and moral reasons, but who eventually develops a much more personal interest in his purchase. The drama is said to be rich in emotion opportunities.

The two other December releases have been completed, but not titled. One, December 23, will be a Virginia Pearson picture, involving an attempt to fasten the theft of a painting on an innocent woman, and the other, to be available December 30, will feature Gladys Brockwell. This latter story is of a woman who gives her life to save an American spy in Germany.

"THE HIDDEN HAND," PATHE'S NEW SERIAL.

"Another 'Iron Claw' is the verdict of the scores of exhibitors who have seen the first episodes of "The Hidden Hand," Pathe's new serial, in which Doris Kenyon is starred, and Sheldon Lewis, Arline Pretty and Mahlon Hamilton are featured.

"It has all the elements that put the Pathe serials over in a big, successful way," continued one exhibitor, who has run most of the Pathe serials in his houses. "It has mystery; it has production; it has a wonderful cast; it has the snappiest kind of direction, and the advertising and publicity, I understand, will be conducted on as large a scale as on former Pathe serials."

The verdict of this exhibitor is borne out by all who have seen the early episodes of the serial, and the advance bookings reported by Pathe's exchange managers in all sections of the country are equal to those on any serial released by this firm.

The story of "The Hidden Hand" was written by Arthur B. Reeve and Charles A. Logue, who have put mystery, thrills and stunts into it from start to finish.

It has been termed the Pathe four-star serial because of the great reputation of the four prominent screen favorites that head the cast in this continued photoplay.

Contracts have been made with scores of big newspapers throughout the country to carry the complete novelization of "The Hidden Hand," together with interesting stories about the principals in the serial, and readable details on the filming of this production. Big display ads will be carried in about seventy-five newspapers for many weeks, so that the interest of the public in this serial will not be allowed to wane.

DOROTHY PHILLIPS IN BROADWAY DRAMA.

A drama that goes deeply into the life that lies beyond the footlights of New York's theatrical world is "Broadway Love," upon which Director Ida May Park lately started production. It is a picturized version of a magazine story by W. Carey Wonderly, whose tales of the gay White Way are well known to readers of modern magazine fiction. Miss Park herself arranged the story for the screen.

Dorothy Phillips plays the leading role, surrounded by a cast the equal of which seldom has been seen on the photoplay screen. William Stowell is the leading man and Lon Chaney is playing the principal character role. Others in the cast are Juanita Hansen, Gladys Tennyson, Lule Warrenton, Eva Southern, Harry Von Meter and William Burrell.

It is expected that Miss Phillips' role—that of a country girl who could not resist the lure of the lights of Broadway—will prove to be the strongest thing she has done in all her screen career. Miss Park and her entire company of forty people have gone to Long Beach, Cal., where they will be engaged for ten days in the staging of many of the important scenes of the production.

GAIL HENRY TRANSFERS TO L-KO COMEDIES.

Gail Henry, who has established herself in favor as comedienne of Joker Comedies under the Universal brand, has transferred her activities to L-Ko, and will work opposite Hughie Mack and Bobby Dunn. Thus talent from three well known brands will assemble in this particular L-Ko organization; Hughie Mack having lately come from Vitagraph, Bobby Dunn from Keystone, and Miss Henry from Joker. President Julius Stern, of L-Ko, made the trip to Los Angeles to rearrange the comedy organization in consultation with J. G. Blystone, director general of L-Kos. There will be further changes later.

Pathe Program

Baby Marie Osborne and Second Episode of "The Hidden Hand" Lead An Interesting Schedule for Week of December 2.

BABY MARIE OSBORNE, in one of the best pictures she has ever made, the second episode of "The Hidden Hand" serial, which is staring out as another "Elaine," the 12th chapter of "The Seven Pearls," a Lonesome Luke two-reel comedy, and another installment of the Argus Pictorial are features of Pathe's program for the week of December 2.

Baby Marie Osborne's play is entitled "A Little Patriot." It is a five-reel Gold Rooster play, produced by Diando, scenario by Lela Liebrand, story by John W. Grey, directed by William Bertram. In this picture Baby Marie Osborne comes into her own. It is one of the best in which she has ever appeared. It is characterized by the delightful comedy touches which made the Baby famous, and it also has a strong and timely vein of drama. The cast is a fine one, including Herbert Standing, the famous character actor; John Connelly, Marion Warner, Jack Lanning, and last, but by no means least, Ernest, the wonderful little colored boy who has been seen in the recent Baby pictures.

Doris Kenyon stars in "The Hidden Hand," No. 2, entitled "Counterfeit Faces," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, produced in two reels by Pathe. The second episode of the Four-star serial: When Ramsey rushes to Doris' rescue, the Hidden Hand escapes. This mysterious and evil man tells Verda that he can prove she is the daughter of Judson Whitney, if she will help him. With his great knowledge of science, the Hidden Hand pours liquid gas in the radiator of Doris' room and she narrowly escapes death, only to fall into the clutches of the band and is left in peril as the pictures fade from view.

Mollie King is seen in "The Seven Pearls," No. 12, "Buried Alive," with Creighton Hale and Leon Bary, produced in two reels by Astra. There is only a short time left for Ilma. She must recover the pearls or enter the Sultan's harem. Perry and Stayne succeed in a diabolical scheme, whereby Ilma is imprisoned in an insane asylum. The price of her freedom is the pearls upon which the life of her foster-father and her own happiness depend.

The Lonesome Luke two-reel comedy is called "We Never Sleep." It was produced by Rolin. This is a one-hundred-percent comedy with Harold Lloyd appearing as Lonesome Luke, detecattif—false whiskers, handcuffs and everything. Harry Pollard, is Snub, assistant bloodhound, valet, private secretary, second mate, shortstop and caddy. Bebe Daniels is Amelia Blooley, with a hungry baby and a boob husband. Bud Jameyson is Major Blooley, all his life he has been getting the loser's end of the purse.

"Fishing in Japan," Pathe combitone educational, and "Along the Tagus" (Portugal), Pathe combitone travel, form a split reel. The first half is one of the most beautiful pictures of its kind ever taken. It shows the little boats of the hardy toilers of the deep in tumbling seas and running along the rock-ledge shores. In the latter part, you see the fertile valleys of Portugal, beautiful scenes in Lisbon, the capitol, and picturesque life of the simple peasant folk.

The four articles in Argus Pictorial No. 2, the unique screen magazine in one reel, are "Fighting Forest Fires," "Spearing Eels," "Stenciling," as demonstrated by Professor Thatcher, Department of Fine Arts in Columbia University, and "Pride Goeth Before a Fall," a sad tale of Helena Smith Dayton's remarkable "Clay Folk."

An International Cartoon and educational and Hearst-Pathe News No. 98 and No. 99 complete this program.

HOLMES TRAVELOGUE SHOWS JAPANESE SCENES.

John Luther Long, Pierre Loti, Lafcadio Hearn and other writers on Oriental countries have told the world much of the charm, beauty and mystery of Nippon, but it remains for Burton Holmes, in the ninety-first release of the Paramount-Burton Holmes Travel Pictures, to introduce his followers to the pictorial beauties of that modern fairyland, "The Land of Madame Butterfly."

His season is the loveliest time to visit this land of flowers, and amid these natural blossoms the dainty Geisha girl is the human flower of which the Japanese are proud, for the word Geisha means "an accomplished one." In a lovely garden, with other travelers, the spectators sees the dances of these butterflylike little entertainers.

In the ninety-second release of the Paramount-Burton Holmes travel pictures will be shown the immediate environs of a certain famous mountain. This release is entitled "Around Fujiyama."

KIRKWOOD TO DIRECT BILLIE BURKE.

It is seldom a play that has just been presented on the stage is being translated to the screen simultaneously with its metropolitan run. This, however, is the case with "Eve's Daughter," which has just concluded a successful period at the Playhouse, New York, with Grace George in the leading role, and which is being produced for Paramount release with Billie Burke in the star part.

James Kirkwood, director of many famous pictures, has been specially engaged to direct the production for Paramount. Margaret Turnbull has adapted the play, by Alicia Ramsey, for screen purposes. "Eve's Daughter" was presented in three acts, and had its premiere in New York, October 13.

CONSTANCE TALMADGE WORKING ON "THE CLIFFS."

Constance Talmadge, the young star whom Lewis J. Selznick presented with such signal success in her first Select picture, "Scandal," is making screen history with great speed under the apt tutelage of Charles Giblyn, her director.

"Scandal," which is a film version of the serial of the same name by the popular English author, Cosmo Hamilton, had no sooner scored the hit which marked its first showing in the first-run theaters than Miss Talmadge's director completed her



Scene from "Scandal" (Select).

second Select production, "The Honeymoon." "The Honeymoon," as has been chronicled, is a swift, clean, high-tensioned comedy of marital mishaps, with stunning scenes at Niagara Falls in the background.

"The Honeymoon," which was also directed by Mr. Giblyn, received an enthusiastic reception from the Select officers when it was shown to them for the first time last week.

The new Select production, to be called "The Cliffs," has now been begun by Constance Talmadge. "The Cliffs" is an adaptation by Paul West from the comedy, "The Runaway," by Pierre Veber and Henri De Gorsse. Earle Fox, who supports Miss Talmadge in "The Honeymoon," is likewise her leading man in "The Cliffs."

Miss Talmadge and the entire company have been spending a week at Ausable Chasm, New York, and in and around Marblehead, Mass., filming some of the effective scenes of the story. "The Cliffs" will be distributed through the Select exchanges.

EVA TANGUAY SHOWS HER SPEED.

Eva Tanguay, known as "the cyclonic comedienne," the "bombshell of energy" and the "busiest personality on Broadway," proved her right to these titles and at the same time won a considerable wager when she made her debut in motion pictures.

Miss Tanguay's first picture, "The Wild Girl," in which she is presented by her manager, Harry Weber, is a Selznick production distributed by Select. In it she plays the part of a lost Southern heiress who has been reared in a gypsy camp. As the pet of the tribe, brought up as a boy and free to roam at will, the little vaudeville queen had a role particularly congenial, and she flung herself into it with accustomed zest.

After an exceedingly trying day, in which Miss Tanguay had been here, there and everywhere, someone made in her presence the old banal remark that motion picture work is the easiest of all dramatic expressions. Miss Tanguay promptly threw down the gage of battle, asserted that never in her busiest moments had she exceeded the speed of a camera day and declared that in her trips back and forth before the lens, going over this scene and that, she easily covered five miles a day.

The next morning she appeared at the studio wearing a pedometer and, when she finished work that afternoon it bore out her claim. Seven miles was registered on its face.

FIFTH GROUP OF JAXONS.

In a new series of six Jaxon comedies to be released by General Film, Pokes and Jabs are again at their merrymaking. The current release in this, the fifth series, is "Blundering Boobs," in which the two fun makers crowd a lot of their best stunts. Other subjects in the new series are: "Disappointed Love," "He's In Again," "How It Worked," "Their Model Careers" and "His Fishy Footsteps." The last two subjects introduce a new comedy team, Finn and Haddle, with many novelties in the comedy line.

Fox Issues String of Holiday Subjects

Responds to Requests of Exhibitors With Six Subjects of Unusual Interest.

WIDEAWAKE exhibitors who believe in making the most of every opportunity are responsible, according to William Fox, for the selection by the Fox Film Corporation of what are declared to be especially appropriate pictures for holiday season programs.

"We have had a large number of letters from exhibitors," Mr. Fox explains, "saying they want to appeal to the children of all ages, which includes adults, during the Christmas vacation of the schools. 'We ought to have an opportunity for as liberal selection as possible of high grade, wholesome features,' is the way the appeal was started, 'and, of course, the pictures ought to be of the sort which will prove equally entertaining to adults.'"

The Fox answer to this was a decision to push ahead the release dates of a number of productions which otherwise probably would not have been available to exhibitors until after the first of the year. "The Babes in the Woods" and "Treasure Island," featuring Francis Carpenter and Virginia Lee Corbin; "A Daughter of the Gods," the delightful fairy story in which Miss Annette Kellermann is starred, and "Troublemakers" of which Jane and Katherine Lee are the principal characters, all were brought forward for pre-Christmas booking. In addition to these are two previous releases, "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp," Carpenter-Corbin features, which have had long and profitable runs at prices ranging from 25 cents to \$1 in the Globe theater, New York, and which have been shown extensively in the larger cities of the country.

"We never have offered a better selection of pictures for holiday week showing," says Mr. Fox. "These pictures, except that of Miss Kellermann, are a development of the present year in the motion picture industry. Nothing like them has ever before been shown. Their appeal, of course, primarily is to adults, but they have demonstrated they possess the quality of interesting children far more strongly than any series of photoplays ever previously released by us. Their appeal is as broad as human nature."

PEGGY HYLAND IN PATHE PLAY.

Peggy Hyland is revealed as a Pathe star in the news that she is completing this week a five-reel feature at the Astra studios. This is an adaptation of the A. H. Wood's stage success, "The Other Woman." The production is under the supervision of Albert Parker, a new Astra director, and it is expected to prove one of the best five-reelers of the year.

The leading man is Milton Sills, one of the best known young actors on Broadway, who played opposite Irene Castle in "Patria." The cast for this includes Anna Lehr and William Parke, Jr.

"AMERICAN MAID" FEATURES EDNA GOODRICH.

Edna Goodrich, the far-famed beauty of the speaking stage, will be seen in "American Maid," the fourth of the series of



Scene from "American Maid" (Mutual).

motion picture productions which she is making for release by Mutual, on November 26. "American Maid" is a five-reel drama written by Julius Rothchild, adapted for the screen by Hamilton Smith. It was directed by Albert Capellani, the noted French director, and produced at the Glendale studios of the Mutual Film Corporation.

Miss Goodrich, whom London called the "All American Girl," is cast as a typical American girl in "American Maid." The story is built around the melting-pot idea, showing the variety

of types and nationalities which have blended to make the American woman the queen of creation.

Mr. Capellani is a pioneer in the motion picture art in Paris. In the supporting cast with Miss Goodrich are George Henery, William B. Davidson, John Hopkins, and others of equal note.

Butterfly Starts New Year Right

Opens Up With "The High Sign"—Addition of Several Players to the List of Stars.

ARRANGEMENTS for Butterfly productions in the first month of the new year have been made by Universal. Nearly all of Butterfly's galaxy of stars will be found in the line-up either late in December or in January bills. Ella Hall, Harry Carey, Louise Lovely, Molly Malone, and Little Zoe Rae now comprise the fixed stars of Butterfly, but in the following arrangements there are some features that were made at Universal City previous to the new alignment of principal players, hence the presentation of Herbert Rawlinson, Grace Cunard, Brownie Vernon, and Jack Mulhall in some of these.

For New Year's week, starting December 31, "The High Sign," featuring Brownie Vernon and Herbert Rawlinson, will be the Butterfly. The story was written by J. Grubb Alexander and Waldemar Young, and the production was made by Elmer Clifton.

January 7 brings Louise Lovely to present "The Wolf and His Mate," directed by Edward J. LeSaint from Doris Schroder's scenario of Julia Maier's story. Hart Hoxie and Betty Schade will be featured in Miss Lovely's support. The January 14 Butterfly will be "Hell's Crater," featuring Grace Cunard, with Ray Hanford and Eileen Sedgewick also appearing in vital roles.

"Madam Spy," January 21, will have Jack Mulhall featured in a story by Lee Morrison, prepared for the screen by Harvey Gates. The production was directed by Douglas Gerrard. Featured in supporting roles will be Donna Drew and Claire Du Brey.

Louise Lovely will complete the month's schedule with presentations of "Painted Lips," made from Charles Kenyon's scenario by Edward J. LeSaint. In Miss Lovely's support Alfred Allen and Betty Schade will have leading roles. "Painted Lips" will wind up the first month of the year sensationally.

BLUEBIRD SPECIALIZING IN PUBLISHED STORIES.

Managing Director Carl Laemmle, of Bluebird Photoplays, Inc., is evidencing a purpose to incorporate more popular novels and published stories in Bluebird features than heretofore. Bluebird's staff of scenario writers will furnish various original scripts to diversify the offerings, but the announcement comes that future releases will be largely made from novels that have attained popularity with the reading public.

Among the stories the screen will read for the masses in Bluebird photoplays are "Heart's Blood," assigned to Dorothy Phillips, the novel by Elaine Sterne; "Back to the Right Trail," by Fred Becholdt, will be given a special production; John S. McGrogarty's "Kane of Liscarra," and "The Mortgaged Wife," by F. H. Clark, will become future Bluebirds. These are only a few of the stories to be screened at Universal City—there are many others under negotiation.

"ETERNAL TEMPTRESS" IS FIRST CAVALIERI.

For her first Paramount picture, "The Eternal Temptress," in which she will appear as the Princess Cordelia Sanzio, Mme. Lina Cavalieri will have powerful support, the cast having been chosen with great care, and consisting of well-known screen players. The role of Harry Althrop is interpreted by Elliott Dexter, well-known to Paramount patrons, while Count Rudolph Frizl is portrayed by Alan Hale. Among other prominent actors who appear are Edward Fielding, Mildred Connelman, Hallen Mostyn, James Laffey, Pierre De Matteis and Peter Barbier.

Emile Chautard directed the production. The story was written by Mme. Fred de Gressac, and Eve Unsell prepared the scenario.

"The Eternal Temptress" will be released by Paramount in December, and it is confidently expected to create a veritable sensation in the screen world.

ASHLEY DIRECTING MADGE KENNEDY.

Madge Kennedy and her Goldwyn Company of eighteen have gone to Georgia in search of peach blossoms and mad bulls. "Oh, Mary, Be Careful!" requires the services of one and the scenic assistance of a lot of peach trees in bloom. The bull, be it known, chases one of the principal characters in the picture up a blooming peach tree.

The Kennedy Company consists, besides the star, of George Firth, leading man; Marcia Harris, George Stevens, Yolande Duquette, Marguerite Marsh, Bernard Thornton, Harry Myers, Kathleen McEhren, Dixie Thompson, J. William Weston, William Carr, Logan Paul and Alton Hamilton.

Miss Kennedy's director in the new picture is Arthur H. Ashley, successful picture player and director. Mr. Ashley's personal staff consists of Clarence Jay Elmer, assistant, and Edward Brophy, technical assistant.

"ALIMONY" FIRST NATIONAL FEATURE.

If the principles of Dun and Bradstreets were applied to the film industry, and one were looking up the rating of new productions, "Alimony," Hayden Talbot's drama recently purchased by the "First National," would command instant attention because of the names on its credit title. It gives deserved credit to Robert Brunton as production manager, Emmett J. Flynn as director, and L. Guy Wilkey for the photography. Mr. Brunton is well known to the trade and public as a result of his excellent work when art director for Tri-



Scene from "Alimony" (First National).

angle. Emmett J. Flynn, though a youngster in years, began his directorial career under David W. Griffith. He has made several of Mary Pickford's most popular releases, and has a number of other successes to his credit.

As for the cast: Lois Wilson, George Fisher, Joseph J. Dowling, Wallace Worsley, and Arthur Allardt are all screen players of standing. Miss Josephine Whittell is a "find" of Mr. Flynn's. Though a musical comedy star who dropped into pictures quite accidentally her work as Mrs. Bernice Bristol Flint, divorcee and adventuress, is so good that it is doubtful if the stage can outbid the camera for her future services.

Altogether, "Alimony" is the result of good team work on the part of thoroughly sound craftsmen, and the result is a well balanced and artistic production which commended itself instantly to the Circuit's purchasing board, who expect great things of it in their own theaters, and subsequently throughout the territory served by Circuit exchanges.

MISS CLARK FINISHES THIRD BAB STORY.

What the French so aptly describe as "contretemps" render the forthcoming "Bab's Matinee Idol," a Marguerite Clark picture from Paramount, highly diverting and as full of laughs as the proverbial egg is of meat. It will be released November 26. This third comedy in the "Sub-deb" releases, filmed from Mary Roberts Rinehart's stories, is believed by those who have seen it in the course of production to be the most laughable as well as the daintiest of the trio. Both its predecessors have served to set an entirely new standard in film comedy of the polite sort. J. Searle Dawley, who has directed Miss Clark in many of her pictures, has staged all three.

The same cast, with a few additions, that has appeared in the preceding Bab films is seen in this picture. It includes besides the heroine Helen Greene, Nigel Barri, Isabel O'Madigan, Frank Losee, Vernon Steele, Cyril Chadwick, Daisy Belmore and George Odell.

ORIGINAL POSTERS IN BLUEBIRD.

In the first scenes to be filmed of Miss Mae Murray's next Bluebird release, "The Eternal Columbine," by H. Sheridan Bickers, a New York theatrical manager's office is decorated with genuine original oil and crayon posters by two of England's greatest poster artists and cartoonists—John Hassall and Albert Morrow—whose work is familiar to all readers of Punch. These valuable poster paintings and original sketches were loaned to Director Robert Leonard by the author especially for this picture, and were executed by Hassall and Morrow for a London stage play at the annual performance in aid of the Actors' Benevolent Fund. They are strikingly brilliant examples of European poster art.

"A HERO FOR A MINUTE" (L-Ko).

Bobby Dunn, late of the Keystone forces, is introduced to L-Kos in the release announced for December 5 under the title of "A Hero for a Minute." In securing the services of Mr. Dunn the specific style of comedies in which he should

appear among L-Kos was decided upon by Director General J. G. Blystone, and "A Hero for a Minute" starts the series. Kathryn Young, the comedy vampire, who has accumulated a good reputation for her work in previous L-Kos, is the leading comedienne in support of Dunn and Ed. Kennedy, and will, with Miss Young, have special prominence in the arrangements.

The laugh-motive in "A Hero for a Minute" is a mix-up in police matters involving comedy politics in a medium sized



Scene from "A Hero for a Minute" (L-Ko).

town. When the police and fire departments get into joint activities ridiculous situations and surprise sensations are developed along unusual lines. To accomplish something new in a slapstick way seems hard to do, but it is claimed that Director Blystone has "come through" in this L-Ko.

"A BRANDED SOUL" (Fox).

A picture that parallels an incident that occurred in Rome nearly two thousand years ago with one of today in a quaint old Mexican village is the Fox special feature release for November 25. The title of the play, which is derived from one of the strongest scenes, is "A Branded Soul," and the star is Gladys Brockwell.

The story opens in Rome with the seizure of a young woman at a birthday feast. The man who seizes her falls victim to her sweetness and spiritual influence, and is converted to the Christian faith, the girl proving to be St. Cecilia. The subsequent story is of a modern St. Cecilia, the production having a strong religious atmosphere, persecution of various sorts, and spy work against the United States Government being im-



Scene from "A Branded Soul" (Fox).

portant factors contributing to make the action vigorous and tense.

Miss Brockwell is supported by a strong cast, including Colin Chase, Vivian Rich, Willard Louis, who has been in eighteen Fox productions, and Lewis J. Cody, Gloria Payton, Fred Whitman, and Barney Furey, who are making their first appearances in a Fox company.

The story is by E. Lloyd Sheldon, the scenario by Franklyn Hall, and the photography by Charles Kaufman. Bertram Bracken is the director.

Triangle Program

Winifred Allen in "For Valour," Alma Rubens and Walt Whitman in "The Regenerates," on Releases for November 25.

THE Triangle features to be released the last week of the current month will round out one of the most diversified programs which has been published by this company for several months. Following the military drama, "Fighting Back," with William Desmond and Claire McDowell; "Up or Down," the comedy drama featuring George Hernandez; Roy Stewart's Western, "The Medicine Man"; "Indiscreet Corinne," Olive Thomas' fourth and best play; the prohibition story of "A Case at Law," and "The Fuel of Life," in which Belle Bennett did some unique "business" vamping; "The Regenerates," and "For Valour" are expected to pull big business when they are released November 25.

Walt Whitman, who scored a great success as the eccentric old miner-mayor of Baxterville in "The Firefly of Tough Luck," with Alma Rubens in the title role, will again star with Miss Rubens in "The Regenerates." The new play is said to give him a wide range for the intensive character work which has been so favorably received by theatergoers and critics. As the proud patriarch, Mynderse Van Duyn, he needs no make-up or theatrical effects to delineate the pride of race which makes undiluted blue blood a Van Duyn fetish. In the supporting cast with Miss Rubens are Pauline Starke, Darrel Foss, John Lince, and a well balanced company of Triangle players. The picture was directed by E. Mason Hopper.

"For Valour," the second release of the week, gives little Winifred Allen a vehicle which is splendidly adapted to that young lady's talent. It is a timely story of the great war, but it does not draw on the grim and sordid aspects of the conflict for its theme. The story, which is based on I. A. R. Wylie's story, "Melia No-Good," in Good Housekeeping Magazine, opens in Canada just before the beginning of the war. Miss Allen is cast as the daughter of a family living comfortably but humbly on the father's pension. Her brother is frankly dissatisfied with his lot in life, and, equipped with a suit bought by his sister's savings, he begins the study of law, and also a romance, which later dulls his sense of duty to sister, father, and even country. On the pretext of going to night school 'Melia dances in a cheap burlesque to retrieve her savings, and when the call to the colors is sounded and she is denied admission to Red Cross service, her vision of the part her brother will play on the battlefield is life itself to the little girl who is trying to "do her bit" where only men were wanted. Her struggle to get him to enlist, and the indignities she suffered to clear his name and finally send him away in khaki before she was thrown into jail for theft, making striking scenes, full of interest to every citizen who is awake to the pall which now enshrouds nations. Richard Barthelmess plays opposite Miss Allen. Henry Weaver, prosecutor in "The Only Way" on the legitimate stage, appears in "For Valour" as Miss Allen's father.

A meal ticket starts Paddy McGuire on his merry way in the Triangle-Keystone comedy for this week, "Won by a Fowl." The various side trips on the way to his speedy finish include a warm reception in an oven, with a sputtering bomb as boon companion. Peggy Pearce as the jealous wife, and Claire Anderson, Chef Baldy Belmont's waitress sweetheart, are among the pretty girls who assist Fritz Schade in his adventures as boss of the cafe. William Beaudine directed the comedy.

"A False Alarm" and "A Tough Turkey Trot" will also be released on the regular program of November 25 as one-reel Triangle Komedies.

MARGUERITE COURTOT IN NEW EDISON RELEASE.

In casting the part of "Virginie," a Belgian girl, in the forthcoming seven-part picture based upon "The Three Things," a story of the present war by Mary Raymond Shipman Andrews, a type was sought who could conceive the heart-rending situations of the Belgian invasion and who could at all times register complete innocence. Marguerite Courtot was finally chosen, and has in every sense complied with what was expected of her.

Perhaps instinctively she has interpreted the manner of a Belgian girl subjected to the mental tortures of seeing her home demolished, and who stands helplessly aside while her mother and little brother are murdered, and who, previous to her escape, is tormented by the brutality of the German soldiers, for Miss Courtot is of French descent. The production promises to be the most realistic Edison Perfection Picture ever released.

Alan Crosland is the director, and the war scenes are being made with the co-operation of the United States Marine Corps and shows the marines under actual fighting conditions. The picture will be ready for release about the middle of December.

QUEEN LIL'S FUNERAL TO BE FILMED.

Funeral ceremonies of Queen Liliuokalani, of Hawaii, who died in Honolulu November 11, are to be filmed exclusively for the Famous Players-Lasky Corporation by arrangement with the territorial government of the Hawaiian Islands secured by George Melford, who is now at the islands with Sessue Hayakawa directing "Hidden Pearls" for Paramount.

This is the last time a funeral will be held with the ancient Hawaiian rites and ceremonies, and the perpetuation of the

event in celluloid will be invaluable from a historical standpoint, and also form an exceedingly interesting and impressive picture. Following the death of the Queen, who had been in ill health for many months, preparations were made for the body to lie in state, with a territorial guard of honor, pending the funeral arrangements.

A complete motion picture record of the ceremony attending her funeral will be made and released exclusively through the distributing organization of the Famous Players-Lasky Corporation.

Coming Bluebirds Announced

Franklyn Farnum Will Be Seen in "The Scarlet Car," a Richard Harding Davis Story.

DURING the past week Franklyn Farnum's next Bluebird release was shown to executives in the New York headquarters, and passed upon for schedule January 7 as embodying every element that makes for good photoplaying. The late Richard Harding Davis wrote the story, and large sales were recorded for "The Scarlet Car." Mystery and adventure, with an engaging love story, provide the very features that make pictures most popular. Joseph DeGrasse has made the production, Mr. Farnum's support including Edith Johnson, his leading woman; Al W. Filson, especially engaged; Lon Chaney, Sam DeGrasse, and other selections from Universal's stock forces.

"The Eternal Columbine," written by H. Sheridan Bickers, and produced by Robert Leonard as Mae Murray's third Bluebird offering, is nearing completion at Universal City, along with "Broadway Love," the Ida May Park production in which Dorothy Phillips will appear late in January. H. Carey Wonderly wrote "Broadway Love," reflecting a new side light on the famous thoroughfare.

Further preparations for the Bluebird program include "The Catamount," which is being filmed by Joseph DeGrasse, with Franklyn Farnum, the star, and Edith Johnson, leading woman, from a story by R. N. Bradbury and F. H. Clark. There will be a Rupert Julian presentation of "The Highest Card," written and scenarioized by Elliott J. Clawson, in which Ruth Clifford will star with her leading man, Monroe Salisbury, prominently featured.

Violet Mersereau's appearance in "The Girl by the Roadside" has been announced as the final Bluebird for 1917. This presentation will be made December 31 to complete the holiday fortnight begun by Mae Murray in "Face Value" December 24. Bluebird believes that especially good bills for the exhibitors' Christmas and New Year's weeks have been selected in the presentations by Mae Murray and Miss Mersereau.

TYPHOON INSTALLED AT DAYTON THEATER.

The big new Dayton theater at Dayton, Ohio, now in course of construction, is another to use the Typhoon System of cooling and ventilating in connection with its heating system. Schenck & Williams are the architects.

A whole carload of Typhoon equipment is leaving the works this week for Dayton. Included are nine mammoth Typhoon fans—ten feet, eight feet and six feet in diameter. Two 8-ft. and two 10-ft. Typhoons on the roof will keep the Dayton cool on the hottest days of summer, assisted by two 6-ft. fans.

For the winter, two 8-ft. fans will draw fresh air through heat coils and blow it into the theater. A 10-ft. Typhoon fan in the basement will serve to draw the heated air down, and so complete a perfect heating and ventilating equipment.

HAYAKAWA GOES TO HONOLULU.

Sessue Hayakawa, Paramount's famous Japanese star, and his company, under the direction of George Melford, have sailed for Honolulu, where a new and important photoplay will be filmed amid tropic surroundings. Properties and equipment for 150 persons were taken along, but for the minor roles the services of native actors will be obtained.

In the party besides the star was Margaret Loomis, who appeared so successfully with Hayakawa in his former production, "The Bottle Imp," and also in his most recent picture, "The Call of the East."

While the company will probably not be obliged to remain in Honolulu for more than ten days, all the important exterior scenes will be taken there. Others in the party were James Cruze, Claude Mitchell, Mr. Melford's assistant; Paul Perry, photographer, and Noah Beery.

"NUTTY KNITTERS" A TIMELY COMEDY.

Victor Moore heads a strong cast of comedy experts in the forthcoming Paramount-Klever Comedy, "Nutty Knitters," to be released November 19. Among the well known players in this amusing little farce are Dave Don and Peggy Adams. Thomas J. Gray is author of the comedy, which was directed by Chester M. DeVonde.

The fact that almost every one nowadays is engaged in the commendable sport of knitting forms the basis for the most timely short picture that has been issued in weeks.

LINCOLN & PARKER OPEN OFFICE.

The Lincoln & Parker Company, Inc., of Worcester, Mass., manufacturers of educational and traveling films, have opened a New York office at 708 Times building.

Fairbanks and Hart in Coming Artcrafts

Former Will Be Seen in "Reaching for the Moon" and Big Bill in "The Silent Man."

FOLLOWING the November releases presenting Mary Pickford in "The Little Princess" and Elsie Ferguson in "The Rise of Jennie Cushing," Artcraft Pictures will round out its banner month with Douglas Fairbanks and William S. Hart attractions. Making in all four big box-office cards for the month of November, this offers the largest number of releases for Artcraft since its inception.

The next Douglas Fairbanks offering will be released November 19 and is entitled, "Reaching for the Moon." The story, by Anita Loos and John Emerson, was staged under the direction of the latter. It was for this picture that the entire Fairbanks producing organization crossed the continent to film eight scenes in New York City, after which it returned to California to produce the major part of the photoplay.

It is announced that this is the most elaborate Fairbanks picture yet produced and entailed the building of several big sets, including a Venetian village, with its picturesque canals and romantic gondolas. In the cast are Frank Campeau, Eileen Percy, Millard Webb, Eugene Ormonde, Jim Hogan and Keene Thompson.

William S. Hart's second Thomas H. Ince release through Artcraft, "The Silent Man," will be the last November offering, on the 26th. This story is from the pen of Charles Kenyon, whose "Kindling" was played with such success by Margaret Illington. The effort of "Silent" Budd Marr, the role portrayed by Hart, to recover a gold mine that has been taken from him by an unscrupulous gambler, with the connivance of a government agent, forms the basis of this story, which is replete with typical Hart thrills.

Staged under the supervision of Thomas H. Ince, this production, it is promised, discloses "Big Bill" in a part that gives him great opportunity to not only display his histrionic talents, but his great physical prowess as well. Appearing opposite the star is Vola Vale, whose success in the leading feminine role of Charles Ray's, "The Son of His Father," is well remembered. Others in the cast are Robert McKim, J. P. Lockney, George P. Nichols, Gertrude Claire, Milton Ross, Dorcas Matthews and Harold Goodwin, a boy actor, whose exceptional work in this picture is expected to create wide comment.

RUGE AS A TROLLEYMAN.

In the first of his new series of Sparkle Comedies, released by General Film, Billy Ruge appears as a Beau Brummel conductor, who puts a lot of speed and dash into his wooing. "On the Love Line" is one of the best comedies Ruge has yet done for the screen, and is a guarantee of other fast stepping laugh makers for comedy lovers.

CAINE INTERPRETS LOVE MOTIVE IN MANXMAN.

Hall Caine, the film version of whose novel, "The Manxman," is now being booked by the Goldwyn Distributing Corporation in theaters around the country may be said to be one of the few authors of our times who has an original point of view concerning woman. And it is original by virtue of the fact that his philosophy was that of Christ, paradoxical as that may seem.

"When a good woman falls from honor," writes Mr. Caine



Scene from "The Manxman" (Goldwyn).

in "The Manxman," "is it merely that she is the victim of momentary intoxication, of stress of passion, of the fever of instinct? No, it is mainly that she is a slave of the sweetest, tenderest, most spiritual and pathetic of all human fallacies—the fallacy that by giving herself to the man she loves she attaches him to herself forever. This is the real betrayer of nearly all good women that are betrayed.

FOX COMPLETES "LES MISERABLES."

"Les Miserables," the greatest epic and dramatic work of fiction ever created or conceived; the epic of a soul transfigured and redeemed; purified by heroism and glorified through suffering; the tragedy and comedy of life at its darkest and its brightest; of humanity at its best and at its worst.—Encyclopaedia Britannica.

This is the verdict of that supreme authority as to "Les Miserables," the most melodramatic of all Victor Hugo's marvelous melodramas, which William Fox will present in picturized form with William Farnum in the character of Jean Valjean.



Scene from "Les Miserables" (Fox).

"Les Miserables" is undoubtedly the masterpiece of the Fox Film Corporation. The book is the brightest gem of literature, and Mr. Fox's photoplay follows the story with realistic fidelity.

Believing that in "Les Miserables" lay the greatest story of modern times, Mr. Fox intrusted the making of the photoplay to Frank Lloyd, who directed "A Tale of Two Cities." Mr. Lloyd has excelled all his past efforts, and has delivered what will undoubtedly be pronounced not only the "greatest picture of the year," but the most wonderful picture made since the beginning of the cinema industry.

"Les Miserables" was made under ideal conditions "somewhere in New Jersey," and at a time of the zenith of photoplay production.

Given the greatest story of modern or ancient times, a star who is a living, breathing type for Jean Valjean—William Farnum—and an unlimited amount of money, Mr. Lloyd has produced a most remarkable screen drama.

The supporting cast is of exceptional strength, and includes Jewel Carmen, Dorothy Bernard, and Kittens Reichert.

The National Board of Review made a special report upon the subject, indorsing it in no uncertain terms.

ARBUCKLE IN "A COUNTRY HERO."

The first of the Paramount-Arbuckle Comedies to be made in California, entitled "A Country Hero," is well on its way and according to reports from the studio at Long Beach this new two-reel picture will be one of the most notable of his screen career. Four cameramen and two graflex machines were on the scene when a flivver, used by the weighty hero in pursuing the villain and the heroine, blew up unexpectedly in the main street of Jazzville.

Jazzville, be it known, is the imaginary rural village chosen as a setting for "A Country Hero." In its main street appears the blacksmith shop where "Fatty" toils. Also will be seen the Jazz Hotel, post office and other landmarks.

This comedy, which will be released in the near future, tells of the rivalry between "Fatty" and Cy Klone, the garage owner, over the affections of a pretty school-teacher. A stranger, however, comes to town—a city chap—and unites the two rivals in a common cause against him when he tries to steal the school teacher from beneath their eyes. The stranger takes the heroine to the city and there he is followed by "Fatty" and Cy who finally rescue her from the unscrupulous villain. Alice Lake supports Mr. Arbuckle as the leading woman in "A Country Hero."

"THE OTHER STOCKING" (Nestor).

Retained for a limited number of issues, the Universal will release Nestors because of the urgent request of exchange managers, as expressing the desire of exhibitors. Selections have been made from the choice of several completed merry-makers, and the release for Dec. 3 will have two of Universal's most popular comedians—Eddie Lyons and Lee Moran—as stars of "The Other Stocking." These jolly comedians have a fast-moving medium for exploiting their peculiar and natural gifts for mirth provoking and a large company (mostly pretty girls) back them up in a spirited performance. It will be generally accepted as one of the best of the Lyons-Moran offerings.

NAZIMOVA'S SECOND METRO "A CHILD OF THE SUN."

Nazimova has completed her work in "God's Message," her initial Metro production, and will soon start her second picture, "A Child of the Sun." George D. Baker, who guided the star in her first Metro appearance, will again direct her in the new picture, which will be staged in Arizona. "A Child of the Sun" is a rugged romance of old Mexico, providing Nazimova with a role of great dramatic intensity. The Metro star will be seen as a native Mexican girl.

Charles Bryant, who played opposite Nazimova as Paul Granville, an American artist in "God's Message," will again support the star in the leading male role, an American mine owner who has vast interests across the Rio Grande. A large cast of Metro favorites, several of whom played in her first Metro production, will support her in the second production.

Picture Theaters Projected

HARRISON, ARK.—Moving picture theater will be opened here by W. J. Boody, of Eureka Springs, about first of January.

HAPPY CAMP, CAL.—George D. Carter, of Oakland, has leased Evans' hall, and will convert it into a moving picture house.

LOS ANGELES, CAL.—New Kinema theater has opened here under the management of Shirley C. Ward.

MARYSVILLE, CAL.—E. A. Serviss has purchased the Liberty theater from K. A. Adelberg.

REDWOOD CITY, CAL.—Germania hall on Broadway is being converted into a moving picture house.

SACRAMENTO, CAL.—W. T. Merrill plans to open the Acme theater at 1115 Seventh street as a moving picture house.

SAN JOSE, CAL.—Southern Development Company have plans by Bender & Curtiss for the Hippodrome theater, to cost \$100,000. Lessees, Sheenan & Lurie.

CHICAGO, ILL.—Proposition to move the Blackstone theater to a new location is being considered. Alderman Pretzel is chairman of the building committee.

CHICAGO, ILL.—Central Park theater, at the corner of Central Park avenue and West Twelfth street, has been opened.

MANTENO, ILL.—Arrangements are being made to lease Goussets hall twice a week for the showing of moving pictures.

PEKIN, ILL.—G. W. Hill, of Peoria, has purchased the Court theater from Gilbert Wiley.

ROCKFORD, ILL.—J. E. O. Pridmore, 38 S. Dearborn street, Chicago, is preparing plans for a one-story theater to cost \$150,000. It will be known as the Midway. Ross P. Beckstrom is interested.

WAUKEGON, ILL.—Schwartz theater has reopened under the management of Charles Takacs.

LOGANSPOUT, IND.—Frank Robinson has leased the Nelson theater and renamed it the Majestic.

VEEDERSBURG, IND.—Tokyo theater has moved to the St. Clair Hardware building.

CARROLL, IA.—Moving picture theater here has been taken over by Abe Zavitz.

DAVENPORT, IA.—On the site of the Continental block, recently destroyed by fire, a theater is being erected for S. E. Greensbaum, of this city, and A. H. Blank, of Des Moines, to cost \$400,000.

HAMBURG, IA.—Howard Cohen plans to erect a moving picture theater here.

LEWIS, IA.—B. C. Harris has disposed of the Lewis opera house to J. R. Johnston and David Blankenhorn.

NEW HAMPTON, IA.—William H. Keigley, of Albert Lee, Minn., has purchased the Idle Hour theater from David Miller. It will be conducted under the management of E. E. White.

OELWEIN, IA.—T. W. Bryant, owner of the Gem theater, has purchased the Orpheum theater, and will conduct both houses.

CADILLAC, MICH.—Fitzpatrick McElroy Company has purchased the office of Williams Brothers Lumber Company, and will convert it into a moving picture theater. The improvements will cost about \$50,000.

CALUMET, MICH.—Lyric theater is being erected at the corner of Mitchell and Cass streets.

DETROIT, MICH.—Donahue & Shoebottom have the contract to erect a two-story theater for the DeLuxe Theater Company at the corner of Kerchval and Parkview avenues.

GRAND RAPIDS, MICH.—H. C. Cornelius and William J. Clark have purchased the A. J. Gillingham theater interests.

IDA, MICH.—Pastime theater has been renamed the Auditorium. Earl Schafer is manager.

IONIA, MICH.—T. P. Silkwood is the new manager of the Orpheum theater.

IONIA, MICH.—New Regent theater will open soon.

LAURIUM, MICH.—John DeLo and Wallace Austess are the new owners of the Lyric theater.

SPARTA, MICH.—New moving picture theater erected for F. L. Hilton has been opened.

BUFFALO, MINN.—United Theaters Company, of Minneapolis, have purchased the Eagle theater from T. J. Fisher.

CROSBY, MINN.—George A. Allen, of Lyceum scenic studio, plans to install moving picture equipment in new armory here.

LAKEFIELD, MINN.—Scenic theater is again being conducted by F. G. Stokes.

PINE ISLAND, MINN.—New owner of the Pleasant Hour theater is H. H. Billing.

PINE RIVER, MINN.—C. P. Eastman has leased the Cozy theater from E. B. Dahl.

RED LAKE, MINN.—A. Howe has disposed of his interest in the Lotus theater to A. B. Halseth.

REDWOOD FALLS, MINN.—Schmhekel Brothers have disposed of their lease on the Grand theater to M. O. Byram & Son.

ST. PETER, MINN.—F. N. Farris, of St. Paul, has leased the Princess theater, and will conduct it as a moving picture house.

WINTHROP, MINN.—Raymond Busch has purchased Hub City theater from R. C. Brown.

BOZEMAN, MONT.—Rose K. Ruerup has disposed of the Gem theater to Otto Schmidt, E. H. Kleinschmidt, and Howard R. Green.

BLAIR, NEB.—Frank Creely has purchased the interest of Harry Higley in the Home theater.

COLUMBUS, NEB.—William Swan has purchased the equipment of the North theater.

HEBRON, NEB.—A. W. Hindman has purchased the Gem picture theater from Dr. Brugh.

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COLLECTOGRAPH COMPANY

Portland, Maine

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Castle Square Theater Now a Film House

Famous Old Legitimate Theater Opens After Extensive Alterations as a Beautiful Motion Picture House—Interesting Decorative Scheme.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—The Castle Square theater, the famous old playhouse of the Hub, which has been wholly remodeled and rebuilt, was opened to the public Monday evening, October 29, as a magnificent new moving picture theater. The initial performance was a complete success, and the house was filled to capacity.

The Castle Square theater has served a greater part of its existence as a stock house, and some of the finest companies in the United States have played the theater during past years. When first constructed it was considered a model playhouse. Architecturally, it was one of the finest houses in the country, yet it was necessary to make several changes to make it suitable for a moving picture theater.

New Decorative Scheme.

The new decorative color scheme is old rose and gray, with gold leaf tinting, with the idea of creating warmth of tone and to give the necessary cheerful brightness. New mosaic floors have been laid in the lobbies and promenade, the seats reupholstered, and other floors recarpeted. The plush hangings accord with the general decorative scheme. For the stage there has been constructed a new permanent setting to frame the screen and allow a fitting set for the concert artists, for music will form a generous portion of the programs.

The screen is of the latest gold fibre material. A grand concert piano, with choralcelo attachment, has been installed.

The booth is in the rear of the orchestra in order to give the best picture projection. The heating and ventilating apparatus has been overhauled and renewed, thus assuring the same perfect flow of air which always has characterized the theater.

The First Audience and the Bill.

The first-nighters enjoyed a perfect evening, as the program could not be equalled. Everyone went away satisfied that the "new" house intended to put on an excellent show every week. The expressions of surprise at the several changes in the interior of the house were numerous and equally varied. The innovations appealed to the patrons, both old and young. There is good reason to predict that the Castle Square theater will draw patronage from a great portion of the discriminating.

The film bill consisted of the Hearst-Pathe News Weekly, "Mixed Nuts," a Sparke comedy, which caused side-splitting laughter throughout; American War News Weekly, which also pleased the audience, and "The Manxman," a Goldwyn picture.

The program opened with an overture. The Harvard Quartette, comprising Messrs. Boyd, Bartlett, Phillips, and Thomas, all of whom are well known in New England, sang several selections, including "The Soldier's Farewell," "Hark! The Trumpet Callet!" "Maid of the Valley," and "Swing Along." Margaret Whitaker, violinist, played Zimbalist's

"Dance Neapolitan," "Tambourin Chinois," "Serenade," and Kreisler's "Viennese Folk Song" delightfully. Herbert W. Smith, baritone, was expressive in his rendition of "I have a Rendezvous with Death!" and "Exhortation." "The Manxman" especially pleased the audience.

Expensive Fire in Melrose.

Melrose, Mass.—The Melrose theater, one of the finest moving picture houses of the city, was damaged to the extent of \$20,000 by a fire on the night of November 1. The fire started an hour and a half after a large audience had been dismissed. The fire started in the basement, it is believed, from a defective heater. The theater was owned by James Lewis. It will be rebuilt at once.

Samuel Steinfeldt Now With Metro.

Boston, Mass.—Samuel Steinfeldt, former manager of the Select Pictures Corporation, of New England, has been assigned to Western Massachusetts for Metro Pictures Corporation.

J. Lester Reardon Joins Metro.

J. Lester Reardon, formerly owner of the Cross Street theater in Somerville, Mass., and recently connected with Select Pictures, is now a salesman for Metro.

A. E. Penn Will Cover Vermont.

A. E. Penn, formerly of Pathe, now "covering" Vermont for Metro.

Max Carmusian Goes to Connecticut.

Max Carmusian, recently connected with Select Pictures, appointed representative for Metro in eastern Connecticut.

George Murnick in New Hampshire.

George Murnick, formerly of Pathe, representing Metro in New Hampshire.

Harry Bassett With Select.

Harry Bassett, formerly eastern Massachusetts representative for Universal Film Company, now covering western Massachusetts and Vermont for Select Pictures.

Martin Kelliher Covering Connecticut.

Martin Kelliher, formerly of Metro, has joined Select Pictures, and is covering Connecticut.

Michael Alperin With M. H. Hoffman.

Michael Alperin, formerly connected with Paramount, now covering Vermont and New Hampshire for M. H. Hoffman.

Charles Howard Eaton Dies.

Boston, Mass.—The sudden death of Charles Howard Eaton, who was a victim of acute indigestion, has caused profound

sorrow among the local film exchanges and moving picture houses. Mr. Eaton, who was one of New England's foremost film men, and who was beloved by every member of the film industry in New England, was connected with the local office of the World Film Corporation at the time of his death, and his loss is deeply felt by Manager George Fecke. Manager Fecke paid a high tribute to the memory of Mr. Eaton, when he said that he was one of the ablest film men he had ever met, and that his death was a great sorrow to him personally. "Mr. Eaton was a man of great ability, and his sudden death is a great loss to our company," said Manager Fecke.

The New "Quo Vadis" Shown.

Boston, Mass.—A large representation of motion picture exhibitors from different sections of New England came to this city Friday, November 16, to witness a private trade showing of the new revised edition of "Quo Vadis" at the Park theater.

Samuel Krellberg Will Handle Russian Film.

Boston, Mass.—Samuel Krellberg, president and general manager of the Overland Film Company, of New York, is to exploit in New England "The Russian Revolution," the authentic pictures of the Muscovite revolt.

"Al" Lewis, recently connected with the Supreme exchange, which controls the rights for "Enlighten Thy Daughter," will be with him.

Mr. Lewis has started on an extended tour with the revolt pictures through the leading New England cities and towns.

New Company Takes Over Trimount Theaters, Inc.

Boston, Mass.—On November 1, the interests of the Trimount Theaters, Inc., a Massachusetts corporation, which controlled the Princess and Gorman theaters, Framingham, Mass., and the Orpheum and Gardner theaters, Gardner, Mass., were taken over by the George A. Giles Co., a new Massachusetts corporation, with a capitalization of \$1,000,000.

Mr. Giles, the treasurer of the old company, is the treasurer and general manager of the new corporation.

Brockton Has Censor Board.

Brockton, Mass.—The appointment of a board of motion picture censors for the city of Brockton has just been announced by Mayor McLeod. The new board will review every picture to be shown in this city, and will either put the stamp of approval on them or recommend that they not be exhibited here.

Boston, Mass.—Edward J. Farrell, general manager of the Metro Pictures Corporation, of New England, and the American Feature Film Company, of this city, who is handling Jewel productions in New England territory, is planning a gigantic advertising campaign for the latest Jewel release, "The Co-Respondent."

Manager Farrell believes that in concentrating all of his advertising in one leading paper he will derive better results than if he attempted to advertise in every Boston paper on a smaller scale.

Canadian Exchanges Have New Problems

American Emergency Export Tax on Films Will Now Have to Be Met—Import Duty, War Taxes, Censors' Fees, Express Charges More Than Price of Film.

By W. M. Gladish, 1263 Gerrard St. East, Toronto, Ont.

TORONTO, ONT.—With the announcement in November 17 issue of Moving Picture World to the effect that moving picture films intended for export to foreign countries from the United States must carry the same war tax as are provided under the War Emergency Revenue Act of the United States, exchange managers and exhibitors of Toronto woke up, with a start, to a realization that they would probably be called upon to compensate in some way for the American war tax. Until they read the official news in Moving Picture World, Canadian film men were inclined to ignore any reference to the American taxation, but they have since been digging into the details to find out where they stand and how much the levy is going to cost. The Canadians have also discovered that they must also pay the American war tax of three per cent on all automobile, motorcycle and jewelry imports from the U. S. A.

With the imposition of the American war tax, Canadian exchanges must meet the cost of Canadian duty, Canadian war tax, and American war tax. The Department of Customs for the Dominion arbitrarily places a valuation of eight cents per foot on all moving picture films regardless of their apparent market value. The Canadian duty is twenty-five per cent, of this valuation, and to this is added the Canadian war tax of seven and one-half per cent. The duty and war tax charges per 1,000 foot reel to date have amounted to \$26. The censors' fees in the various provinces range from 50 cents to \$2.50 a reel, while the shipping costs from Toronto to Winnipeg, then to Calgary, and finally to Vancouver and back are very heavy. Likewise the shipping rates from Toronto to Montreal and then to St. John are also heavy.

It frequently happens that the aggregate cost of duty, war tax, shipping charges and censors' fees is quite a bit more than the original charge made by a producing company to the Canadian distributing company for a picture.

The Mutual has already notified its Toronto office that it will assume all American war tax obligations on reels shipped here. No definite action otherwise had been taken by any Toronto film company or exchange up to November 15, however.

Globe Film Secures Paralta Releases.

Toronto, Ont.—The outstanding trade announcement was the declaration by President Arthur Cohen, of the Globe Film Company, Limited, that his corporation has secured the exclusive Canadian franchise for Paralta Pictures. It means at least twenty-four more features for the Globe people during the coming year, and the company will be in a position to talk program to all exhibitors henceforth. President Cohen arranged to take three prints of every Paralta release, one each for the Toronto, Montreal, and Winnipeg territories. The first Paralta will come early in December, it is declared, and it will be "Man's Man," with J. Warren Kerrigan. This will be followed two weeks later with "Madam Who," starring Bessie Barriscale, and the third will probably be the "Robe of Honor," with Henry B. Walthall.

During the past six months the Globe company has released some twelve state rights features. Two of the latest to be booked by exhibitors include "The Warrior" and "Babbling Tongues." The former is one of the first film features to be shown at the new Loew theater in Montreal, while the second was shown at the Rialto, Toronto, during the week of November 12. The Globe now lists numerous state rights features, program fea-

tures, and comedies, the latter being the Kay-Bee productions.

Canadian Exhibitors Show Patriotism.

Toronto, Ont.—Canadian moving picture exhibitors are showing their patriotism in no mistaken manner in connection with the floating of the latest war loan in the Dominion. A special film, "Victory Calls to You, Canada," prepared by Regal Films, Limited, at the direction of Sir Thomas White, Federal Minister of Finance, was shown in hundreds of theaters throughout the country starting with the week of November 12, and a number of the theaters made splendid offers to purchase Victory Bonds themselves.

On November 12, Manager Mitchell, of the Regent theater, Toronto, announced that the entire proceeds of the Regent from November 12 to November 30 would be used for the purchase of the Government bonds.

In Montreal, Mr. George Nicholas, managing director of the Independent Amusement Company, Limited, controlling the Strand, Regent, and Moulin Rouge moving picture theaters, will devote the entire proceeds of the three houses for the week of November 12 for the purchase of bonds. Special subscriptions were also collected from the shareholders and employees of the company. Large thermometers outside of the three theaters showed how the receipts of the individual houses were mounting up for the purpose. Good programs were offered at the three theaters during the week in order to boost the thing along.

On top of all this the managers of many Toronto theaters permitted representatives of the Sportsmen's Patriotic Association to make collections at each performance for a fund with which to purchase Christmas presents for the needy wives and children of 37,000 Toronto soldiers now overseas.

S. Massaud Takes Another Theater.

Three Rivers, Ont.—The Victoria theater, Three Rivers, has been taken over by S. Massaud, who is also the proprietor of the Perron Hall theater, Montreal.

Loew's 127th Theater Opened.

Montreal, Que.—The opening of Marcus Loew's 127th theater, which has been built at Montreal, took place on Monday, November 19, with special pomp. Many celebrities were present by invitation, each of the 3,200 seats having been reserved for the big occasion. The opening picture feature was "The Secret of the Storm Country," starring Norma Talmadge. The orchestra of this new house is made up of seventeen musicians.

Toronto Notes of Interest.

Toronto, Ont.—Manager Mitchell, of the Regent theater, Toronto, announced a special series of high class concerts by the Regent orchestra under the direction of John Arthur for a period of six weeks during November and December.

Toronto, Ont.—Manager Benny Rogers, of the Toronto Fox branch, announces that two new prints of "A Daughter of the Gods" are being offered on a rental basis. One of these prints has been cut down to seven and one-half reels to enable exhibitors to present the special feature twice during an evening if desired.

Hamilton, Ont.—The leading legitimate theater in Hamilton, the Grand opera house, operated by A. J. Small, has booked the Goldwyn productions. "Polly of the Circus" was presented during the week of November 5. Further Goldwyns are to be shown at this theater every other week.

Maritime Provinces News

From Alice Fairwether.

The Vaudeville Situation Creating Interest.

ST. JOHN, N. B.—The Opera House in St. John runs five acts of vaudeville with a serial, changing the serial on Thursdays. The acts come from Boston and New York, going on to the Strand at Halifax (also controlled by J. M. Franklin). The Opera House under the management of W. C. McKay has been very successful and vaudeville has become an acquired taste with plenty of people. The serials running at present are "The Gray Ghost" and "The Red Ace," both Universal.

The Lyric has for some years given one act of vaudeville with pictures, changing twice a week.

Now the Imperial has added three acts of Keith vaudeville to its program, raising the price to twenty-five cents and fifteen in the balcony. The Paramount and Arctcraft pictures had their first showing on the new contract beginning Nov. 5, with Mary Pickford in "The Little American," which did good business.

The Gem shows pictures and two acts of vaudeville.

Leading Halifax House Turns to Films?

Halifax, N. S.—The Academy of Music, one of the oldest and most conservative theaters in the Maritime Provinces, whose directors have been the strongest supporters of the legitimate stage, is reported to about to change its policy. The plan at present is to run features with perhaps an educational film or a Weekly. A big orchestra is also proposed with perhaps a musical act or a very good singer. The pictures will be shown for three days or a week.

The Academy seats twelve hundred persons and for years has had its own stock company. If this house turns to pictures it will mean a big change in the theatrical circles.

New Censor Appointed—Not a Woman.

St. John, N. B.—Edmund Owens has been appointed to the vacancy in the New Brunswick Board of Censors. Mr. Owens is a popular man and will undoubtedly make an excellent censor, but the women's societies are very much disappointed that the vacancy was not filled by a woman.

Lady Orchestra Proves a Success.

New Glasgow, N. B.—The new orchestra at the Roseland theater is proving a great success. The orchestra consists of ten ladies and is proving quite an attraction. The stage of the Roseland is very nicely decorated and well lighted, making the theater a very bright and attractive place.

N. W. Mason is intending to run states rights pictures at the Roseland, raising the price to 20 cents.

Notes of Interest to Trade.

Halifax, N. B.—J. M. Franklin has booked for the Strand from G. A. Margetts of the Canadian Universal the new serial, "The Mystery Ship."

At the King Edward, George X. Cuture has booked a second running of the Alice Howell comedies, showing what a success they were at his theater.

"The Red Ace" is proving popular in Halifax and there is every possibility of a second run in a theater there.

Ackers theater at Halifax has closed down for a few days while 40 or 50 men are busy redecorating and renovating the house. The seats are being upholstered, the operating booth enlarged and a steel truss is being placed under the balcony to give greater support and two new Power's machines, motor driven, are being installed. With a new screen and an asbestos curtain, the stage is being equipped in a thoroughly up-to-date manner.

Pine Tree News Letter

By John P. Flanagan, 151 Parkview Ave., Bangor, Maine.

Thomas H. Cuddy Sells Augusta Opera House.

AUGUSTA, ME.—Equity rights in the Augusta opera house have been purchased from Thomas H. Cuddy by the Augusta Amusement Co., of which William B. Williamson is president and treasurer. Blaine S. Viles, Guy P. Gannett and Mrs. W. B. Williamson are the other directors of the company, which now controls three theaters, the Augusta opera house and the Colonial of Augusta, and the Belfast opera house. The Colonial was built wholly for and devoted exclusively to moving pictures.

It is understood that Mr. Cuddy was paid \$3,300 for his equity rights in the opera house, of which he has been manager since 1904. It is the purpose of the new company to run both moving pictures and other shows when stellar dramatic attractions can be found, although it will probably not be operated continuously. Mr. Cuddy will become associated with a film concern in Boston, according to report.

James W. Greeley Will Manage the Portsmouth.

South Portland, Me.—James W. Greeley, one of the leading exhibitors in the Pine Tree State and manager of the Nordica theater here, has given up the management of the Nordica and has taken charge of the Portsmouth, N. H., houses of William Gray. Mr. Greeley owned the Greeley theater in Portland and at different times managed the Portland theater, Portland, and the music hall, Lewiston, and was associated with the Keith interests in Maine.

Exhibitor Has Close Call.

Waterville, Me.—James Pray, of Schoville theater, Waterville, took some strychnine tablets by mistake, but is recovering. The veterinarian surgeon up there says he took enough to kill a cow, but it did not fease him.

A Campus Picture Show Might Pay.

Orono, - Me.—University of Maine students are up in arms against the higher trolley rates charged by the Bangor Railway & Electric Co., and say they will start a boycott on patronizing Bangor and Orono merchants unless the rate is lowered. Among other things they plan to cut out trips to Bangor, Orono, and Old Town moving picture houses, but do not intend to miss seeing their favorite photoplay heroes and heroines. They are talking of having a picture theater right on the campus, where good, clean pictures will be shown at a moderate price.

Only One Jitney Left in Bangor.

Bangor, Me.—The Nickel theater, George Limberis, manager, has increased its price from five to ten cents on account of the war tax, Mr. Limberis announces. Bangor has been notorious as the home of the five-cent moving picture house, but there is now only one nickel show here, that at the Graphic. The Park has been a ten-cent house for several years since the Keith interests took it over from Pope D. McKinnon. The Palace, as a five-cent theater, did not pay after the first year, and its present owner, P. J. Feeney, is to change it over and put stores in there.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.

Filmdom Happenings in Baltimore

Many Soldier Benefits—Changes in Policy—Ordinance Proposed to Make National Anthem Obligatory—Business Notes of the Trade.

By J. N. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—On Tuesday, November 13, George Benjamin, manager of the Red Moon theater, 20 West Baltimore street, screened Robert Warwick in "Friday the 13th," and arranged a novel lobby display. Mr. Benjamin got a big supply ticker tape and record cards from a broker's office, and decorated his paper holders and display frames with the former, while he hung the latter in attractive places. The effect was novel and attractive.

Plaza Theater Reopened by Henry Cook.

Baltimore, Md.—The Plaza theater, 1105 North Broadway, which for some time was managed by H. Morehead, and has been dark for about five months, has now been leased by Henry Cook, who reopened it to the public on Monday, November 19. It is understood that Mr. Cook has booked some Bluebird productions.

May Make Anthem Obligatory.

Baltimore, Md.—Following the recent action of Dr. Carl Muck, of the Boston Symphony Orchestra, an ordinance requiring that all bands and orchestras will be required to play "The Star Spangled Banner" as the opening number at all theaters, concerts, and other public functions was introduced in the first branch of the City Council of Baltimore on the evening of Monday, November 12, by President John F. O'Meara, and the measure was advanced to its second reading without reference to a committee. This ordinance provides a fine for each and every offense of not more than \$10.

Vaudeville at the McHenry Theater.

Baltimore, Md.—A big change in the policy of the McHenry theater, Light street at Cross, went into effect on Monday, November 12, by Bernard Depkin, Jr., the supervising manager of the Parkway theater interests operating the house. Three vaudeville acts in conjunction with the regular moving pictures will be shown. Five shows are given daily, and there is an entire change of program every Monday and Thursday.

More Soldier Benefits Given.

Baltimore, Md.—Moving picture patriotic entertainments continue with unabated enthusiasm here: On Sunday, November 11, several managers loaned their theaters for the occasion. L. A. DeHoff, of the New theater, not only arranged for two benefits, one for the Tobacco Fund in conjunction with a special trade showing of "The Warrior" screened for the occasion through the courtesy of the American Photo-Play Co., and the other with the same picture at a night performance for the benefit of the Red Cross. Two hundred dollars was raised.

Eugene B. McCurdy, of the Eureka theater, loaned his house for a benefit performance given for the drafted men from the twenty-first district. The employees in the theater gave their services for the cause, and the films were loaned for the occasion by P. Oletzky, of the Baltimore Film exchange.

The Bridge theater, Edmonson avenue and Pulaski street, was loaned by Louis Schlichter, the manager, for a benefit performance under the auspices of the Ladies' Auxiliary of the Sixteenth Draft Division. The proceeds went to buy comforts for the boys at Camp Meade from this district.

Business Notes and Personals.

Baltimore, Md.—Arthur B. Price, that affable manager of the Rialto theater and representative of Triangle in Baltimore, was seen last week riding around in his new Ford car.

Jolly M. Seigel, who handles the Bluebird and Jewel productions, is now back at the old stand in this city after having had a good trip through the West Virginia territory. Mr. Seigel states he went as far as Charleston, W. Va.

Mary Pickford in "The Little Princess" packed them in at the Parkway last week, and Marguerite Clark went over big the week before. Julian Eltinge in "The Countess Charming" had them standing up at the McHenry recently.

Serials are well liked at the Dixie theater, for Nat Keene, the manager, is running three: "The Fatal Ring," "The Fighting Trail," and "The Seven Pearls."

H. A. Henkel, manager of the Academy of Music, is using his theater on Sunday nights for the showing of religious photodrama, "Creation," in four parts, under the auspices of the International Bible Students' Association. One part is shown each Sunday.

Seaford, Del.—On Tuesday, November 13, F. A. Wright, manager of the Auditorium theater in this city, took a run down to Baltimore and visited his friends on Film Row.

Newark News Letter.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

New Hill Theater Opened.

NEWARK, N. J.—With audiences that packed the newly renovated Hill theater at the junction of Springfield and South Orange avenues the playhouse was thrown open November 12. Admission to the entire house was free, tickets having been distributed to the people in the very near neighborhood. The showhouse is the old Odeon theater under a new name.

There has been incorporated a new company known as the Hill Theater, Inc., to run the house. It is capitalized at \$5,000. The articles were filed November 5. William Harris, a lawyer, at 790 Broad street, is registered agent. The incorporators are A. J. Mack, Frank V. Wilkinson, and Emily J. Loehnborg.

The Hill theater is one of the largest playhouses in the city devoted exclusively to moving pictures. The house has adopted a double feature policy, the first show being made up of "Who's Your Neighbor" and "The Man from Nowhere." A news weekly and a comedy also had a part in the program. A jazz band orchestra furnishes the musical part of the program. The prices are five and ten cents, and the house has adopted as a slogan, "We pay the war tax."

A. J. Mack, an old time exhibitor and film man, will assume the active management of the house.

The Strand Now Unionized.

Newark, N. J.—The Strand theater, 118 Market street, has settled with the unions and is now known as a union house. The Strand has had some difficulties with the various unions with which it had connections, but since the playhouse has been taken over by the new management it has come to an agreement with the unions.

Complains About Children's Admission.

Kearny, N. J.—Complaints have again come to the attention of the authorities concerning the admission of children under sixteen years of age in the moving picture theaters of West Hudson. The grand jury has under indictment several of the moving picture owners, and the various managers have been warned against admitting the youngsters.

Home Offices Order Enforcement of Tax

Exchanges Must Collect the Fifteen Cents a Reel or Cancel—May Offer a Contract at New Price to Include Tax.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—"You've gotta pay your war assessment to the manufacturers or you can't play." That is the mandate of the exchange managers of this city as a result of instructions from the home offices.

The recent announcement that a fifteen-cent-a-reel-a-day charge would be made on every rental has produced a great deal of friction in Washington and the surrounding territory. Exhibitors all along the line are kicking against paying the assessment and the out-of-town folks are shooting the films back to the exchanges C. O. D. fifteen cents per reel.

At the weekly meeting of the exchange managers the whole matter was gone over at great length. Each manager told the other how he was up against a stone wall by reason of the orders from the home office and also how unreasonable the exhibitors are to hold it up against them. At any rate the orders are to cancel under the terms of the contracts upon which the exhibitors are served whenever such exhibitors refuse or fail to pay up.

The action is almost unanimous, it is stated, the orders from New York seeming to be practically the same, and as a result, individual exhibitors may find themselves without shows some fine day. Letters of cancellation are being sent out, although nothing is being done to actually prevent them from getting a show if they will comply with the terms of the offices. The writer saw one letter which stated that the exchange manager writing it regretted the necessity for cancelling the contract of the exhibitor to whom it was addressed, but there was no alternative because of the breach of contract provisions. He further stated, however, that he would be glad to enter into a new contract with the exhibitor at a new price which would include the fifteen-cent per reel charge.

The mistreatment of films and the burning of four reels, the property of a local exchange, also came up for consideration. As usual, reference was made to the difficulty in making prompt deliveries of films.

The exchange managers have started in their weekly luncheons held each Saturday at Castelli's.

Super-Film Will Take Liberty Bonds as Cash.

Washington, D. C.—Sidney B. Lust, of the Super-Film Attractions, Inc., 903 E street, Northwest, is putting out some startling advertising. Since the big Liberty Loan campaign, the state rights men in particular, the film company exchanges as well, have heard from exhibitors all through the territory that they had put so much money into Liberty Bonds that they had little left with which to contract for features.

In an advertisement sent to all exhibitors in the territory, Mr. Lust announced that it is his desire, as well as every other true American, to stand behind the Government and cooperate with the President to make the second Liberty Loan a greater success than the first one. In order to do his "bit," he said, the company has arranged to accept Liberty Bonds in payment for film service.

Mr. Lust tells the Washington correspondent of the Moving Picture World that the Super-Film Attractions, Inc., has already accepted \$3,000 worth of the bonds in exchange for service, and it is expected that several thousand dollars more in bonds will similarly change hands.

Austin H. Brown Gets Major's Commission.

Washington, D. C.—The local motion picture industry early this month lost

another of its members to the United States Army, for Austin H. Brown has been commissioned a major and it is up to the other members of the trade, both exhibitors and exchange managers, to come to attention and offer congratulations.

Major Brown has been assigned to duty in the Inspector General's Department. For the time being he will remain in Washington, although fully expecting to be ordered to France in the near future. The management of his two theaters, the Washington and Regent, will devolve upon his son, Harold Brown, who for some time has been actively connected with these enterprises. While located here, Major Brown will be able to give him the benefit of his own experience, even though finding it impossible to be present at the houses.

Major Brown has had previous military experience. In 1898 he organized Company L, Second West Virginia Infantry, which was encamped at Charleston, W. Va., during the Spanish-American War. He received a commission as captain of the company by the Governor of West Virginia. Prior to that time, for two years or more, he was with the National Guard of Ohio serving in the field artillery as a private soldier.

Soldier Joseph Young Finds World Indispensable.

Washington, D. C.—"The only objection I have to army life is that we must hang out the sun in the morning and take the moon and stars in," is the quaint way in which Joseph L. Young, former traveling representative of the Kleine System, Washington branch, and exhibitor of this city, writes. Mr. Young is attached to Truck Company No. 6, 103d Supply Train, Camp Hancock, Augusta, Ga.



"The clothes that I am now wearing," he tells the Washington correspondent of the Moving Picture World, "are quite different from those that I wore when I last saw my friends traveling for the K-E-S-E before enlisting. This army life is great, providing one does not weaken. The only objection I have is the hours. In the morning we take in the moon and the stars and set the sun in its accustomed place; other than that it is not so bad."

"We are all anxious to get 'over there.' The question that is on the lips of all the boys is 'When are we going to leave?' Most of us wish that we were going to leave in the morning as we have been in the mobilization camp for four months now. The talk, however, is that by the first of the year we will be elsewhere than 'Somewhere in Georgia.'"

"Although this war game business is a great deal different from the film business, I still find the World indispensable. Through its columns I can keep in quite

close touch with my friends back home. I have Saturday marked up on my calendar and it is a day that I look forward to as it is World day for me.

"Remember me to all the boys in Washington. With best personal regards, I am,

"Very truly yours,
JOSEPH L. YOUNG."

Sergeant Guy Brandt Sick.

Washington, D. C.—A brief report from the army hospital at Camp Meade tells of the admission there of Sergeant Guy Brandt, former assistant manager of the Washington K-E-S-E office. It is reported that Mr. Brandt is suffering from hemorrhages which may incapacitate him for further military service. Mr. Brandt is a member of the new national army. He was in the service of the United States but a few weeks when he became a corporal and then a sergeant, and the end was not in sight. He is a very enthusiastic soldier and wants to continue with his company.

Want to Pay Tax at Bargain Rates.

Washington, D. C.—A number of the local exhibitors are finding it rather hard to make the public understand that they are not profiting as a result of the imposition by the Government of the war tax on admissions. For instance, the exhibitors who demand an admission of fifteen cents daily receive many complaints from people who figure that bargain-rate war tax charges should be made upon the "wholesale" buying of tickets.

The trouble comes when, in compliance with the law, the exhibitor charges four cents on the admission of two fifteen-cent patrons. The people have it in mind that the tax is a straight ten per cent. assessment. It is even worse when six cents is asked for three persons. The charge for admission in this case would be forty-five cents. The patrons get the idea that the exhibitors appropriate the odd pennies for themselves. They have been known to leave the box office muttering mean things about the exhibitor taking advantage of a war-time opportunity to sting the public. Of course, they soon learn different, but it costs the exhibitor money in the end.

As time goes on, this condition will right itself; just at present it makes it rather uncomfortable, according to a prominent downtown exhibitor, and the ten-cent houses in the residential sections are gaining trade as a result.

Well, He's a Benedict Now.

Washington, D. C.—Benny Fivel, sent to Petersburg, Va., by Sidney B. Lust, of 904 E street, Northwest, to play the photoplay, "War As It Really Is," at the Strand theater, deserted his post for a few hours, jumped to Richmond, the town made famous by a few big generals, such as Lee and Jackson, and came back to Peaceful Valley with a war bride.

The bride was Miss O. B. Broach, cashier at the Colonial theater, who had presided in the box office when "Benny" and the big boss played "Purity" at that house. Smitten at the time, the groom of today vowed he'd capture the lady at an early date. The elopement followed and now all are happy.

North Carolina News Letter

By E. M. Bain, Wilmington, N. C.

Many Houses Hard Hit by Tax.

WILMINGTON, N. C.—From scattering data reaching the desk of President Percy W. Wells, of the state organization, December 1 will reveal a field of havoc wrought by the admission tax, which, in some respects, will rival the battle-scarred ruins of Belgium and France. Business is reported twenty-five per cent. off where the theaters have raised admission prices to cover the various new taxes, and those who are endeavoring to shoulder the burden for their patrons are at best, only breaking even on it.

From various small towns comes the news that theaters are cutting down their number of open days per week. Elm City has cut from three days to one; Pastime, Robersonville, from six to three; Majestic, Plymouth, five to two; Wonderland, Hertford, five to two; Opera House, Williamston, five to three; Fotosho, Maxton, six to two. Edenton, North Carolina, has closed entirely, from the same cause.

In the majority of these houses their conduct is now a losing proposition, and the managers are trying to reduce their loss to a minimum without closing up their house altogether, until the war is over.

New Theatre Opened in Newbern.

Newbern, N. C.—F. M. Hahn opened his new Masonic theater here Monday, November 12, playing Arcraft's "Little American" to capacity business. This is the first opposition house conducted in Newbern in many years and Newbern amusement lovers are evidencing their appreciation of Manager Hahn's efforts to give them the best that can be obtained. He has recently signed up the entire Paramount-Arcraft group, through Mr. Henry Randall, of the Washington Famous Players. Coincident with the opening of the Masonic, Messrs. Lovick and Taylor, proprietors of the Athens theater, reopened their Star theater, which has been dark for more than a year, running a feature show at a flat admission price of five cents.

Price Furpless Will Open Theatre Xmas.

Southport, N. C.—Price Furpless, who is building a modern concrete theater with a seating capacity of 600, to cost completed around \$9,000, announces that he will open the new place Christmas day, and that the Old Amuzu will be closed.

"Diamond Dick" Anderson Gets New Post.

Charlotte, N. C.—Film Row was made sad last week by the announcement that, effective November 12, "Diamond Dick" Anderson, for the past year and a half manager of Pathe's local office, would be transferred to the managerial desk in the Atlanta exchange. One of the most energetic and progressive film men who ever presided over a local exchange.

Mr. Anderson's own autobiography is as follows: Name, "Diamond Dick," Anderson (incidentally never owned a diamond in my life). Born: As usual, with very uneventful career for the first few months. Broke into the film game in 1912 and have been broke ever since. Have managed pretty successfully to keep in debt and out of jail. Married (and glad of it). My favorite flower, the artichoke.

J. W. Fuller is in charge of Charlotte Pathe office as manager.

Theatre Jottings For North Carolina.

Dunn, N. C.—The Whiteway theater, Marsh Morrow, manager, is closed for alterations and repairs. Its seating capacity will be increased 150, and will reopen with an all-feature program.

Elizabeth City, N. C.—The Kramer Amusement Company have disposed of its motion picture interests here, Seavert and Davis taking over the proprietorship. Mr. Ray Kramer will remain manager until the first of the year.

Raleigh, N. C.—Among the film representatives here during the past week were: Henry Randall, Paramount; Geo. V. Atkinson, Pathe; "Wild Bill" Conn, Universal; A. C. Eckardt, Kleine; R. U. Melvin, World, and T. A. Brenon, Eltabran Film Company.

Wilmington, N. C.—William Conn, formerly manager of Charlotte General Film exchange, and more recently traveling this territory for Atlanta Kleine branch, is now on the road for the Charlotte Universal exchange.

Louisburg, N. C.—A. C. Burgess, who recently leased the Star theater from K. K. Allen, has surrendered the lease to its former proprietor and will remove to High Point.

Philadelphia Filmdom Doings of the Week

Changes on Staffs of Local Distributors—Benefit Shows—Notable Pictures on Screens During Week—Personal and Business Jottings.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

HARRISBURG, Pa.—A contribution of a check for \$320.21 from Peter Magaro, owner and manager of the Regent theater, was given for the Pennsylvania Soldier Boys' Christmas Fund, representing 20 per cent. of the gross receipts of the four days run of the Paramount production, "The Woman God Forgot." It will be used to help the chapter of the Red Cross to send a Christmas present to each and every man from Harrisburg and vicinity in the army and navy. The gifts for the men over seas have already been started on the way, so that they will reach the men by Christmas morning. The Red Cross Committee in charge of the work in this locality is headed by Mrs. John H. Weiss. The success of this patriotic effort, in conjunction with showing large productions, has worked so well that it is likely that several other exhibitors will follow suit.

Charles Henschel to Handle Paramount Publicity.

Philadelphia, Pa.—Charles Henschel, formerly special representative for "Civilization" and all of the Fontana productions, has been appointed as publicity man for the Paramount exchange. He has adapted himself to his new duties with vim and determination, and promises to extend every assistance to the exhibitors for the successful promotion of their Paramount and Arcraft productions.

General Film Exchange Drops the Reel Tax.

Philadelphia, Pa.—C. L. Bradfield, a prominent exhibitor of Wilmington, Del., paid a visit last week to the General Film Co.'s offices in Philadelphia and learned that this exchange has decided to cancel the charge of 15c per reel per day as war tax against all exhibitors. J. Samuels, manager of the General Film Co., stated that they will make a patriotic effort and absorb the entire amount levied by the Government. Mr. Bradfield is running the General Film Co. service in Wilmington and is obtaining excellent results.

P. Glen Will Travel With State Right Film.

Philadelphia, Pa.—P. Glenn, formerly special representative of the Mutual, has assumed the management of a new state rights exchange which was recently opened by S. Goldstein of the Palm theater. "Wrath of the Gods" will be the first release. This is a reissue of the famous Japanese production which was received here with much favor some time ago.

W. J. Madison Dons Khaki.

Philadelphia, Pa.—W. J. Madison, of the Metro, has answered his country's call and is now at Camp Meade absorbing the wonderful military knowledge offered to every young American to help defend his country.

Benjamin Harris to Wed.

Philadelphia, Pa.—Benjamin Harris, the hustling young man in charge of the shipping department of the Masterpiece Film Attractions, announces his engagement to Miss Sarah La Bor of this city. The wedding date has been set for Dec. 23.

W. F. Seymour Goes to Seattle.

Philadelphia, Pa.—W. F. Seymour, manager of the local Triangle Distributing Corp., left last week to reorganize the Seattle branch in Washington. Mr. Seymour leaves after having achieved

splendid results here in increased business. He also won the confidence of the exhibitors, and was very popular among his employees. It is rumored that Mr. Seymour, now a bachelor, will be accompanied by his wife, who has been Miss Katherine O'Rourke. The marriage ceremony will occur this week, and the local exchange men extend their heartiest congratulations for his future happiness. W. J. Hagerty, formerly of Paramount's New York Office, will assume his duties as manager to continue the good work.

Pictures Shown Week of November 12.

Philadelphia, Pa.—The Stanley will show Mary Pickford in her latest Arcraft achievement entitled "The Little Princess."

At the Palace, Mrs. Vernon Castle, Pathe star, appears in "The Mark of Cain," which will divide honors with Jane Cowl in "The Spreading Dawn," a Goldwyn feature.

The Victoria offers for the first time at popular prices Annette Kellermann in the Wm. Fox production, "A Daughter of the Gods."

At the Regent, Zena Keefe and Allen Hale in "One Hour," Emmy Whelan in "Miss Noboby," and Gail Kane in "A Game of Wits," are also scheduled.

The Strand will present the Paramount spectacle, "The Woman God Forgot," starring Geraldine Farrar, which will be followed by "The Antics of Ann," with Ann Pennington.

Julian Eltinge in "Countess Charming" will be shown at the Cedar.

Billie Burke in "Arms and the Girl" at the Coliseum.

The Arcadia offers Julian Eltinge in his latest production, "The Clever Mrs. Carfax," which will have its first presentation here.

The Locust offers Sessue Hayakawa in "The Call of the East," and the Frankford William S. Hart in "The Narrow Trail."

The Imperial and the Rialto will present D. W. Griffith's "Intolerance" at popular prices. Roscoe Arbuckle in "Fatty at Coney Island" is being received with great enthusiasm over a wide circuit.

Interesting Notes of the Trade.

Roxborough, Pa.—J. Jefferies, formerly president of the Exhibitors' League and a pioneer exhibitor of Philadelphia, has experienced exceptionally good business at the Roxborough theater in spite of the war tax.

Philadelphia, Pa.—Charles Segal, of the Apollo, celebrated his second anniversary week at his theater last week.

Philadelphia, Pa.—W. G. Humphries, chief office booker of the local Triangle Distribution Corp., is to be congratulated for his splendid system. The efficiency shown in this department promises greater co-operation in facilitating the delivery and the receiving.

Philadelphia, Pa.—Bert Moran, manager of the Perfection Pictures Exchange, is now booking the new edition of Quo Vadis. This production is now in eight reels and is being offered with new art sub-titles and new paper.

Philadelphia, Pa.—The motion picture salesmen of Philadelphia are going to publish a monthly bulletin which will be edited by S. Rudolph and President G. E. Maillard. Quarters for a suitable clubhouse are now being sought by a committee.

Philadelphia, Pa.—Under the title of "Under the Stars and Stripes in France," the Stanley theater offered last week, as added attraction, a two-reel picture of the soldiers of Uncle Sam now on French soil.

Are Fighting Shy of Halt-Hearted Benefits

Buffalo Exhibitors Have Given More Than They Can Afford and Will Now Inspect All Appeals—Charities Must Have Official Sanction.

By Joseph McGuire, 152 North Glenwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo exhibitors and exchange men have suffered from indiscriminate generosity in buying tickets for "soldiers' benefits" conducted in this city since this country entered the war and in the future will lend no patronage unless the cause bears the sanction of the Buffalo Chamber of Commerce. In fact, camouflage won't work so far as the staging of such benefits that are deemed unworthy is concerned. This was indicated recently when the Common Council of Buffalo cancelled "a patriotic ball" to have been held at the Elmwood Music Hall. The promoters claimed the receipts were to be used in buying sweaters for soldiers. The councilmen were afterward informed that only half the proceeds were to be used for the purpose mentioned and that the other half was to be profit for the promoters. Film men are quick to respond to funds for the Red Cross, Liberty Loan and other patriotic causes, but they say that in the future they will not give donations to professional collectors.

T. C. Montgomery Heads Triangle Exchange.

Buffalo, N. Y.—T. C. Montgomery has been appointed manager of the Triangle exchange, Buffalo. He succeeds H. E. Lotz, who is now district sales manager for the Triangle. The company's local branch is successfully distributing the Olive Thomas pictures, including "Broadway Arizona," and the Hart Fairbanks' reissues.

S. B. Blakely Brings New Model Motiograph.

Buffalo, N. Y.—S. B. Blakely, representative of the Enterprise Optical Mfg. Co., of Chicago, recently visited Al. Becker, of the Becker Film & Supply Co., Buffalo. The company has received orders for three of the late Motiograph machines. These will not be delivered before thirty days, on account of the heavy demand for this product. Mr. Blakely was in Akron, O., where he placed two late models of the Motiograph in the Liberty theater, a palatial new house, and two similar machines in the Waldorf, that city.

"The exhibitors will soon be invited to examine a new model of the Motiograph, which we shall have for exhibition purposes," said Mr. Becker. The latter recently covered Western New York, where he sold several Simplex machines and supplies. In his absence his office was in charge of William Johnson.

Hopp Hadley Announces a New Corporation.

Buffalo, N. Y.—"A number of exhibitors in the Buffalo territory already have joined our organization as franchise holders," said Hopp Hadley, publicity manager of the U. S. Exhibitors' Booking Corporation of New York. Mr. Hadley also sent the following information to the Buffalo correspondent:

"Our initial release, now available to exhibitors on the open and franchise booking plans, is the new Thomas H. Ince spectacle, 'The Zeppelin's Last Raid.' We shall handle only productions that are above the program level."

Exhibitors Are Paying Footage Tax, Says Metro Manager.

Buffalo, N. Y.—"Conditions at the moving pictures in this territory are normal and the exhibitors are paying footage tax," said C. A. Taylor of the Metro, Buffalo, who has returned from a trip throughout the state. "The ticket tax is not keeping the people away from the theaters. It is human nature to crave

amusement, so it is logical that the houses are crowded. Just now we are concentrating on 'Draft 28.' Viola Dana, in 'Blue Jeans,' will receive our attention about January 1."

Morris Fitzer Takes Regent Theater.

Syracuse, N. Y.—Morris Fitzer, formerly road man for the Goldwyn, Buffalo, has leased the Regent moving picture theater, Syracuse.

Exhibitor Walsh Glad He Raised Price.

Buffalo, N. Y.—"After advancing my admission from five to ten cents my first week's receipts were \$186 more than in any one week under the old schedule," said David Walsh, of the Arcadia moving picture theater, Buffalo. "Before making the advance I explained to my patrons that the cost of running my house was much greater than in former days and they appreciated my explanation. I told them that the ten-cent rate would ensure first-class shows and the change in no way cut in my attendance. I explained to the managers of three other houses near me that they were making a mistake in not charging ten cents. Now they are all following this schedule."

J. R. Stevens Goes to Modern Feature.

Buffalo, N. Y.—John R. Stevens has severed his connections with the Rialto theater, Buffalo, and is now with the Modern Feature Films, this city.

G. J. Hallett Representing Kleine.

Syracuse, N. Y.—Louis Green, Buffalo manager of the George Kleine System, has announced that the company's representative in Syracuse is G. J. Hallett, whose headquarters are at the Mispah Hotel, that city.

New Society of Road Men Formed.

Buffalo, N. Y.—Traveling representatives of film companies are eligible to membership in the Merry Tossers, a society recently organized at a Buffalo hotel. This is an organization of traveling salesman in various lines who "make" Buffalo once a month. The only law in the constitution is in the preamble of the document:

"We meet once a month; let's meet together."

The originator of the society has not been announced. One man volunteered to introduce about twenty road men, one to another, in the lobby of the hotel on a recent evening. They did the rest. A society, which film drummers and others joined, was formed in half an hour. In another half hour a jazz band was assembled and the first banquet of the society was in full swing.

Wurlitzer Buys Spuds for Employees.

Buffalo, N. Y.—The Rudolph Wurlitzer Co. of North Tonawanda and other leading firms have placed orders for large consignments of potatoes for the use of their employees, giving them at prices which will mean a big saving in securing their winter's supply. The Wurlitzer Co. announced that it would deliver two carloads of potatoes shortly at its plant and that the company's 800 employees would have the opportunity to buy them at prices far below those now charged in the stores. The men are to be permitted to buy the potatoes at their cost, plus the freight.

Speaking of "murphies," they certainly have edged their way into the limelight in this territory. For instance, in Batavia, N. Y., a plan to send some of the employees of moving picture theaters and other amusement and business places to the

farms of Genesee County, N. Y., to help harvest the great crop of potatoes there was being considered. The unharvested crops of the country were valued at \$2,000,000.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Hugh L. Cardoza Will Represent Wells in Atlanta.

ATTLANTA, GA.—Hugh L. Cardoza, one of the best-known theatrical men in the South and until recently manager of a vaudeville house in Birmingham, has just been appointed personal representative of Jake Wells, in Atlanta, and has assumed his new duties.

Mr. Cardoza will have a general supervision of all the Wells chain of houses in Atlanta. He will have his headquarters in the Forsyth theater. There is no better-known nor more popular figure in the theatrical field of this section than Hugh Cardoza, and no man with a larger circle of personal friends in Atlanta. He is familiar with every phase of the amusement business and is equally at home behind the scene and "in front."

Mr. Cardoza came to Atlanta about 1900, and under his management the Bijou Musical Comedy Company, which was one of the most successful organizations ever launched by Jake Wells, won a permanent place in the hearts of Atlanta theatergoers and packed the old Bijou theater for weeks, as no other stock attraction has ever jammed a house here.

Ever since that time Mr. Cardoza has been connected with Jake Wells until about two years ago, when he left the theatrical field to enter the insurance business. This did not keep him long, however, and soon the lure of the theater drew him back to the game, and until resigning to return to the Wells system he has managed a Birmingham vaudeville house.

By securing the services of Mr. Cardoza Mr. Wells has placed his affairs here in able hands and will not be able to devote the majority of his time to his big interests in New York.

Cantonment Amusement Company Formed.

New Orleans, La.—The Cantonment Amusement Company was incorporated in New Orleans on October 20, 1917. It proposes to build one or more picture theaters on a tract of land adjoining Camp Beauregard, located five and a half miles from Alexandria, Louisiana. This project has the approval of the general commanding, and it will make every effort to meet the exacting requirements of the Government. The first building is now in course of construction. The seating capacity will be 2,600, with standing room for 1,000, in two ten-foot wide side aisles. A carefully selected list of feature dramas with picture news brevities and good comedies will be shown daily on the screen. Careful attention will be given.

The managing director of this enterprise is H. E. Hibshman, who is also one of the stockholders. Mr. Hibshman was at one time connected with Pathe's Chicago office. The first house is expected to be in operation by December 1.

Rialto Goes Over to Musical Shows.

Atlanta, Ga.—Arrangements have been perfected to make the Rialto theater the home of musical comedy of the popular sort, as also moving pictures, starting on Monday, November 19. This style of entertainment has become popular during the last few months, and the Rialto management concluded arrangements for a season of the attractions.

The Rialto will be one of a chain of a number of theaters in the South. Birmingham, Chattanooga, Anniston, Mobile, and probably Macon and Montgomery, will be added with other Southern cities

to make a convenient route for the organizations that are coming from the West for their first appearances in the land of cotton.

Another Big Theater at Camp Gordon.

Camp Gordon, Ga.—More entertainment for the men of the Eighty-second Army Division, Camp Gordon, in the shape of another big theater, in which will be shown star acts of Keith's vaudeville and motion pictures, has been announced by E. H. Goodhart, manager of the Ashford Park Corporation, which is situated just across the Southern Railroad tracks, a distance of a few hundred yards from the camp.

Mr. Goodhart's statement was that Jake Wells, manager of the Atlantic Lyric theater, has agreed to install a big house at Ashford Park and book a full program regularly for the camp. The theater will be of wood and its construction will begin immediately. It is stated that the show will be in operation within a month's time, and popular prices will prevail.

Jas. McGowan Has Charge of Bookings.

Atlanta, Ga.—James McGowan, one of the South's best-known singers, is now in charge of the booking department of the Paramount Pictures, having gone with this company November 1.

Dick Arrowood Traveling for Select.

Atlanta, Ga.—Dick Arrowood, formerly treasurer of the Atlanta theater, is now traveling representative of Select Pictures, with headquarters in Atlanta.

Illinois News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Will Make Illinois Historical Film.

SPRINGFIELD, ILL.—The Illinois Centennial Commission has appointed fifty prominent citizens of the state as members of an advisory board to prepare a film for the observance of the Centennial of 1918. Twelve epochs will be portrayed representing the progress of the Centennial from the time of Joliet and Marquette to the Camp Grant, 1917.

Will Build Theatre at Camp Grant.

Rockford, Ill.—Demand upon the part of the soldiers in the national army at Camp Grant for moving picture entertainment has resulted in plans for a photoplay house in Grant Park subdivision, adjoining the cantonment. Harry A. Elman and I. M. Elman, Chicago manufacturers, have made plans for the erection of a moving picture theater on Kishwaukee street in this subdivision.

New Theatrical Association.

Springfield, Ill.—Secretary of State L. L. Emmerson has issued a certificate of incorporation to the Motion Picture Theater Owners' Association of Chicago. The incorporators are: Louis H. Frank, Anna M. Kesner and Max Jesselson. The corporation is not for profit.

Illinois Theatre Notes.

Monmouth, Ill.—Otto Fowler and M. W. Stults have sold the Princess theater to E. E. Pollard, who has been a bookkeeper at the Monmouth National bank. Paul Pasche, who has been associated with Stults, will continue with Pollard.

Belleville, Ill.—The Joseph Erber Amusement company, of East St. Louis, has purchased from the Grace Amusement company for \$80,000 the Washington theater, on West Main street, and the Washington Annex, on West Second street. The change is effective Nov. 15.

Kilbourne, Ill.—The new moving picture theater here has been named the Liberty theater.

Labor Shortage Is Going to Be Problem

Supplying Theater Help Will Soon Be Live Question—A Difficult Thing to Get Just the Right People at Door and in the Aisles.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Theater help has grown to be a more important question than ever before, and this is now a matter that has to be figured upon closely. So many young men have been drafted, and the general demand for labor of all kinds has been so keen that labor prices are steadily advancing, and even good ushers, doormen, and box office employees are hard to obtain and hold. The condition is much worse in the rural districts, where women are even operating machines in some rare cases, but even female labor is getting scarcer due to the increasing demand. At the same time rentals are generally advancing on property in the Louisville district, this being largely due to the location of the army camp here, which has stimulated retail business generally, and boosted realty prices. Another big increase is in the cost of heating, which will be one of the big and important factors to contend with in making money this season.

An exhibitor recently remarked that efficient ushers and doormen meant a great deal to a high class moving picture house. A weakling or youngster quite often can't handle the door properly, as he hasn't the strength of character necessary for ejecting drunks and roughs before they get into the theater. His authority is questioned, whereas a good man on the door has very little trouble in preserving order, and holding back heavy crowds when the house is packed and the S. R. O. sign is up. The sixteen year old boy is likely to be shoved aside in such cases, and it is hard to preserve order. The same thing applies to ushering. The small boy is unable to hold back crowds and keep the aisles clear when one crowd is trying to come out and another trying to enter. Patrons resent taking orders from such youngsters, and as a rule the boys are not diplomatic enough to keep out of trouble. Young girl ushers can handle men better than young boys can handle either men or women, as men will, as a rule, endeavor to aid a girl in her work. However, with women patrons it is a different matter. The dowager or dreadnought types will shove the young girls out of the way, and the boys also. However, the average husky young usher of twenty to twenty-five years of age who is something of a diplomat, cool and collected, has very little trouble in holding back crowds, and he does not have to be hard about it either. Some ushers do their employers much damage each year through being insolent to patrons, and treating patrons as though driving cattle into stock pens. Where the better class ushers and doormen are especially valuable are in cases of stampede, fires, etc. The girls or young boys loose their heads, while the older and huskier men, by keeping cool and collected, manage to hold the confidence of the crowd. So far as crowding down the aisles is concerned that is really a mistake of the box office in selling seats or admission tickets when there are no seats to be had. The fair assumption is that there are seats to be had when the tickets are sold.

Annoying Rough Business in Louisville.

Louisville, Ky.—Much trouble has been experienced within the past few weeks with strikes among certain employees of some of the local theaters. Pickets are on duty close to the entrances of several houses, and are passing out tickets and announcing that the houses are unfair to organized labor. During the past ten days several reports have been lodged with the police department relative to strikers cutting feed wires leading into the theaters, thereby cutting off the current, killing the machines, and putting the house in darkness. This is very dangerous, and likely to lead to a stampede at any time. Wires have been

cut at the Ideal and Sun theaters within the past few days. At these houses and other houses "stink balls," chemical bombs, have been exploded on several occasions. As these balls are made of sulphuric acid and other chemicals the resulting stench is such that patrons are forced to leave the houses. Some months ago the same thing happened, and the police department ordered that no such bombs should be sold. The strikers are receiving the blame for these outrages whether they are guilty or not, but the chances are that rank sympathizers are the guilty parties.

Short Notes of Interest.

Pineville, Ky.—The New Gaines theater has now been open for two weeks, and is doing an excellent business, shows being run every evening. Pineville is one of the hustling new coal towns.

Somerset, Ky.—The former Dixie theater has been moved to the Masonic building, and has been rechristened as the Star. The new house is larger than the old one, and a general improvement in many ways.

Salversville, Ky.—The Salversville Amusement Co., with a capital stock of \$1,000, has been incorporated by Tobe Dixon, W. S. Flint, E. L. Stephens, and Jeff Prater, to operate a picture theater.

Louisville, Ky.—The even change admission price at the local theaters is working smoothly, and is proving a big improvement over penny changing which is in vogue at many houses out in the state and in southern Indiana. The demand for pennies is so great that the banks are unable to supply them, and so far the situation has not improved very much.

CLEVELAND ITEMS OF INTEREST.

By M. A. Malaney.

Haltnorth Theater Robbed.

CLEVELAND, O.—The Haltnorth theater, Cleveland, was robbed recently of \$700, including \$140 of Uncle Sam's war tax money. The safe was blown open during the night. The discovery of the robbery was not made until the following morning.

Manager Morris Optimistic.

Cleveland, O.—Sam E. Morris, manager of the Select exchanges in Ohio and Michigan, has just returned from a trip to Cincinnati and Detroit and reports that Select is making great progress in all of his territory.

Mr. Morris formerly was an exhibitor in Cleveland. He went to New York with the Selznick Enterprises and a few months ago returned to Cleveland, his old home.

His experience in the film business and his ability to make the best use of his good material are the natural causes of his optimistic views of the situation.



S. E. Morris.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Dayton's New Auditorium Theater Burns

House Owned by the Rauh Estate and Newly Rebuilt at a Cost of \$50,000 Had Only Six Weeks' Life—Under Manager Burrowes Was Paying.

By Paul Gray, the Alhambra Theater Bldg., Dayton, Ohio.

DAYTON, OHIO.—The New Auditorium theater, recently opened as one of Dayton's most beautiful theaters, was ruined by fire here early last Sunday, November 11, about 3 a. m. The cause of the fire has not been discovered as yet, but the state inspectors are working on a theory that a young man about nineteen years old who was seen on the roof of the theater several times set fire to the place.

Gilbert Burrowes was manager of the house, which was finished about seven weeks ago, at a cost of fifty thousand dollars, including a ten-thousand-dollar Kimball "Echo Organ." When reopened the Auditorium seated 1,200, and without a word of praise or exaggeration it can be safely said that it was the most beautiful in the state. The opening attraction was Herbert Brenon's "The Lone Wolf." The house also played World pictures, along with Goldwyn, Mutual Star Features and others. After having been just comfortably settled from the excitement and worry of the opening and after having once more established itself highly in the esteem of Daytonians it was indeed quite a shock for the owners and Mr. Burrowes to realize that all their hard work had been in vain and that the fruit of their labors had been fed to the flames.

The damage is estimated to be about \$100,000, which the owners, the Rauh Estate, announce is all covered by insurance. Mr. Burrowes, on behalf of the Rauh Estate, announces that a newer and larger theater is to be erected on the old site which will completely eclipse anything that has been attempted in theater construction in Dayton previous to the building. As soon as the state fire marshal and insurance inspectors complete their survey the debris will be cleared away and work will be started on the new structure. Mr. Burrowes also announces they hope to open the house on or around April 1.

G. F. Miller Comes With Italian War Film.

Dayton, Ohio.—George F. Miller, better known as Lefty to his many friends in Dayton and over the entire country when he was in professional baseball, paid Dayton a visit last week, and brought with him quite a bit of news concerning motion pictures in general. Mr. Miller was here last year with "Civilization," and did the largest business in a regular picture house which has been done in Dayton at any time. The picture was originally intended to play two weeks, but the engagement was lengthened to three weeks, the record for Dayton. Mr. Miller's policy is to bill every town in which he plays very heavy, for, he states, "The more paper they see, the faster they are going to come."

A. H. Woods, who controlled "Civilization" when it was here, also has the official "Italian War Pictures," and it is with this feature that Mr. Miller is devoting all of his time for the present. In Toledo the "Italian War Pictures" open at the Palace theater the 18th of November for a week, and will stay longer if business holds up.

Mr. Miller decided that the best place for the feature to play in Dayton was the Majestic, and the engagement will open November 25 for a two weeks' run, with a third week almost sure, at a dollar top price.

William Jenkins, well known in Dayton, has been appointed advertising agent, and will take charge of his share of the work in this line.

The Victoria Keeps Bright With Films.

Dayton, Ohio.—The Apollo at Dayton must be prosperous, for an announcement

has been made by Theodore Chifos, manager and owner, that he is to remodel the Apollo theater. Mr. Chifos' present plans also call for the presentation of pictures in the Victoria, one of Dayton's finest theaters, and heretofore the home of road attractions. The theater is controlled by the Valentine circuit, who also operate the Hartman theater in Columbus.

The leasing of the house by Mr. Chifos does not interfere with any of the attractions which are already booked by the house, however, and when any of the legitimate attractions appear they will be presented as usual. This policy means that the Victoria, Dayton's most fashionable theater de luxe, will play pictures about four days of the week.

Mr. Chifos is to open the Victoria November 22 with "The Honor System," one of Fox's big spectacles, he will follow with "The Conqueror" and other Standard pictures. Up to this time the Apollo, under the management of Mr. Chifos, has played all first run Bluebird and Universal pictures, and has done very good. It is hoped that his plans for the future meet with success, for this is indeed a great jump—from the management of a small three hundred seat house to the presentation of features in an ultra fashionable legitimate theater, with the new Dayton theater as opposition opening within a short while directly across the street.

Good luck Mr. Chifos are the words of the trade and press in Dayton.

Dayton Notes of Interest.

Dayton, Ohio.—E. H. Thompson, up to this time manager of the Muse-Us theater in Dayton, has turned the management of the house over to his wife in order to attend to other business obligations.

Nate Lavine, roadman with Goldwyn working from Cincinnati, is to be married in the near future to Miss Helen Dressel. The news leaked out in Dayton through

A. L. Kinsler, secretary of the league, who is always passing out the latest dope.

At this writing Clay E. Brehm, of the Strand in Dayton, is still confined to his bed. He hopes to resume his duties at the theater within the week.

Up to this time none of the Dayton theaters report any slack in business owing to the new tax.

Although there is quite a bit of interest displayed in "Parentage," Hobart Henley's production, no house has yet played this feature.

The Ideal here is presenting all the first run Chaplin pictures in Dayton.

Fox Films Dodging Around in Dayton.

Dayton, Ohio.—It will be remembered that, as noted a few weeks ago in this column, the Lyceum at Dayton played the Fox pictures followed by the Strand, and when the Strand dropped the program it was not presented in a first run house in Dayton for about two months. As was stated then, the Columbia broke the spell and booked "When a Man Sees Red," with William Farnum, and did good business with the picture. The week after the Majestic here booked the General Film, "Camille," for a week, and the engagement was not over before the papers came out with the announcement that another theater was to present "Camille," with Theda Bara. Now for the details. The Lyceum, about three week before, had made arrangements to play the Fox Theda Bara picture for a week, and had made the usual deposit by check. Upon leaving the Lyceum the Fox salesman went to a bank and had the check certified. This action Manager Rayburg, of the Lyceum, did not anticipate, and it so displeased him that he had canceled the picture. The Fox company would not accept the cancellation, and held the deposit. Thus the matter stood for two weeks or more. When the Lyceum's manager noticed in the papers that another Dayton house was to play the picture for a week, he waited till this other house had advertised for a week in advance then wired New York that he wanted the picture. The Fox company could do nothing else than send it, as his deposit had been retained and the contract was still binding. The Lyceum in this way received the benefit of another theater's advertising campaign. The picture had a splendid opening on Sunday, November 4.

Nashville Operators Endorse Sunday Films

It Is Expected That the Trades and Labor Council Will Shortly Take Definite Action Toward Securing Seven-Day Film Shows in City.

By J. L. Ray, The Banner, Nashville, Tenn.

NASHVILLE, TENN.—Endorsement was given to a motion seeking to establish Sunday moving pictures in Nashville at a recent meeting of the Trades and Labor Council. With Memphis and Chattanooga both enjoying the Sunday privilege, and with a constant questioning on the part of the majority public as to why this city does not run Sunday shows, the moving picture machine operators brought the question up for consideration. Unanimous endorsement of Sunday pictures was given, and within a short time definite action will probably be taken toward securing seven-day films.

New Censor Board Chosen by Mayor.

Nashville, Tenn.—At a meeting of the Nashville Board of Censorship, Hamilton Love was reappointed chairman, which action meets with the approval of the Nashville exhibitors. Mr. Love has made an efficient officer, and his rulings in the past have been fair and impartial, having worked in perfect harmony with the local exhibitors at all times.

Hon. Wm. Gupton, the newly elected mayor, reappointed Mr. Love to the board immediately upon his induction into office, as well as reappointing other members of the board, including E. C. Faircloth, W. J. Wallace, and Geo. W.

Brandon, all prominent business men of this city. Chas. Mitchell succeeded Chas. Cohn.

The board has decided to meet regularly the first of each month, and to hold called meetings whenever requested to do so. The board also decided to issue what is known as the "white permit" for moving picture exhibitions suitable and especially adapted for children.

Chairman Love was authorized and directed to divide the show houses of the city among the several members of the board, each of the members being required to exercise supervision over the houses to which they will be assigned. A prominent negro was secured to cooperate with the board in looking after the negro houses.

Fire at Springfield House.

Springfield, Tenn.—Springfield was in a state of turmoil Sunday afternoon, November 11, which the chief of police and one of his deputies barely escaped death when a bomb, concealed under the floor of the police station, exploded. A few minutes later a fire alarm sounded, and the Bell theater, located in the same block, was a mass of flames. The handsome little house was severely damaged, and, while Manager Blackman was un-

able to state definitely the amount of the loss, it is sufficient to necessitate extensive repairs before it can be used again. There have been many reports of German activities in the vicinity of late.

Ad Club Shows Interest in Films.

Nashville, Tenn.—The Nashville Ad Club has recently expressed itself as being in favor of using moving pictures as a means of centralizing the attention of the membership upon the various phases of mercantile publicity, and the other branches in the advertising world coming under its jurisdiction. At a meeting a short time ago "The Troubles of a Merchant and How to Stop Them," exploited by Essanay, was easily the feature of the evening, and other organizations have been casting their eyes about for similar pictures applying to their particular phases of work in conducting business meetings.

Censor Ruling in Alabama Court.

Albany, Ala.—Judge Robert Brickell, of the Morgan County Circuit Court, has overruled an injunction restraining the City of Albany from enforcing an ordinance providing for the censorship of moving pictures. The injunction was granted when the Masonic theater showed "The Birth of a Nation," which the council held would incite race feeling. The injunction did not come to trial promptly, and the picture was shown.

Memphis Exchanges Busy.

Memphis, Tenn.—According to a representative of one of the Memphis exchanges business is picking up from the small lull of a few weeks. New features are daily being distributed from the Memphis offices, and new state rights productions brought into Tennessee for exploitation. With the winter weather about to set in for good the Memphis men expect that an even greater stimulus will be given to business.

NOTES FROM DETROIT.

Walter R. Smith Dies.

Detroit, Mich.—Walter R. Smith, former manager of the Ferry Field, died on Nov. 1, following a 24-weeks illness.

Dawn Company Buys "Raffles."

Detroit, Mich.—The Dawn Masterplay Co., 501 Owen Building, Detroit, has bought the Michigan rights to "Raffles." The same concern has purchased "The Wrath of the Gods," and has several other big features in contemplation.

Worth a Passing Glance.

Detroit, Mich.—Select Pictures will have quarters in the new film building.

Detroit, Mich.—Nick Palley, who has the East End theater, will also operate the Merrick theater, at Merrick and Greenwood.

Detroit, Mich.—Detroit is billed like a circus for three Fox-Standard pictures: "The Honor System" at the Broadway-Strand, "Jack and the Beanstalk" booked Thanksgiving week at the Washington, and "When a Man Sees Red" at the Regent.

Detroit, Mich.—The United Theater Equipment Corporation has leased first-floor space in the new film building, and will move there about the first of December.

Detroit, Mich.—The State Film Co. and the General have moved to the new film building. The next to move will be Goldwyn, then World and Standard.

Detroit, Mich.—John H. Kunsy has donated \$25 to the turkey dinner to be given "our boys" at Camp Custer on Thanksgiving Day.

Detroit, Mich.—Manager A. I. Shapiro, of the Goldwyn exchange, says that contracts have been signed in every Michigan city of 1,000 population or over. No contract is for less than thirteen pictures.

Detroit Exchanges Enforcing Footage Tax

Send Cancellation Notices to Exhibitors Who Have Not Paid the Film Tax on November 19—No New Contracts at Lower Rate.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—At a meeting held Tuesday afternoon, Nov. 13, of Detroit exchange managers, and presided over by A. I. Shapiro, Goldwyn manager, it was decided to immediately send cancellation notices to those exhibitors who had not paid the film tax by Nov. 19—furthermore, not to take back on regular service exhibitors at a lower price than before the cancellation. In other words, not to say to an exhibitor—who formerly paid \$15 per day—we will sell the feature for \$12.25 and 75 cents war tax, total \$15. Among those in attendance were H. A. Ross, Arcraft and Paramount; Jos. Kaliska and I. J. Schwartz, representing Fox; George Montgomery, Metro; J. M. Duncan, Vitagraph; Bob Cotton, World; A. J. Reed, George Kleine System; W. D. Ward, Select; Henry Fried, Universal; Ira Aaronson, Jewel; W. D. Drum, Bluebird; George Fuller, Pathe, and A. I. Shapiro, Goldwyn, chairman.

Hal Smith Managing Ferry Field Theatre.

Detroit, Mich.—William B. Wreford has resigned as manager of the Ferry Field theater, and is succeeded by Hal Smith, formerly manager of the Drury Lane.

C. E. Edwards Now Manager of the Iris.

Detroit, Mich.—C. E. Edwards, former manager of the Gratiot theater, is now manager of the Iris theater.

A. Cairns Managing the Gratiot.

Detroit, Mich.—The new manager of the Gratiot is A. Cairns, who formerly managed the Amo on Grand River avenue.

M. S. Bailey Gets Motiograph Agency.

Detroit, Mich.—M. S. Bailey has taken the Michigan agency for the Motiograph projection machine. Mr. Bailey already is State representative for the Hertner transmitter. He makes his office in the new film building.

U. S. Exhibitors' Booking Opens Office.

Detroit, Mich.—The U. S. Exhibitors' Booking Corporation has opened a Detroit office in the Foursquare exchange. A. A. Lee, well known to Michigan exhibitors, is in charge. His first release is "The Zeppelin's Last Raid."

R. A. Perry Becomes Triangle Manager.

Detroit, Mich.—H. Wayne Pierson has resigned as Triangle manager in Detroit and is succeeded by R. A. Perry, former assistant manager for booker. Mr. Pierson will handle Griffith productions in the South, such as "Intolerance" and "The Birth of a Nation."

Detroit Exhibitors to Give a Party.

Detroit, Mich.—The Detroit exhibitors announce a vaudeville smoker for ladies and gentlemen at the Temple Building, 23 Monroe avenue, on Tuesday evening, Nov. 20, for the purpose of raising funds with which to handle the details of the coming convention of the American Exhibitors Association to take place in Detroit next July. A big time is anticipated and will be fully covered in our next issue.

Columbia Booking Goes Out of Business.

Detroit, Mich.—The Columbia Booking exchange, a John H. Kunsy enterprise, has abandoned business, and hereafter its manager, Chester Sargent, will make his residence in Springfield, Ohio, where he will continue to book the Columbia theater, Detroit, and other houses in the Middle West playing family vaudeville time.

Joe Horwitz Now With Foursquare.

Detroit, Mich.—Hustling Joe Horwitz, formerly Universal salesman, is now selling Hoffman Foursquare pictures in Detroit, having been appointed city manager.

Two Film Men to Be Soldiers.

Detroit, Mich.—L. E. Davis, Vitagraph salesman in Detroit, has given up his position and gone to Camp Custer Cantonment, Battle Creek, being in the selective draft.

D. Harold Fink, former manager of the Iris theater, Detroit, will soon leave for Camp Custer.

Detroit, Mich.—The Dawn Masterplay Co. declare they will not charge the film tax.

Northwest Theater Note

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Wisconsin Theatre Notes.

MILWAUKEE, WIS.—The Paradise theater has been reopened under the management of J. B. Olinger.

Hartford, Wis.—Leach & Christensen, managers of the Opera House, have been making alterations which will increase the capacity of the theater.

Fennimore, Wis.—Peter Boebel has purchased the moving picture theater here.

Grand Rapids, Wis.—Mr. and Mrs. J. P. Gruwell and Otto Rupnow, of Monroe, Wis., have purchased the interest of R. A. McDonald & Sons in the Cooperative Amusement company, which owns the Palace theater. The McDonalds have been in charge of the Palace for the stockholders. Mrs. Gruwell and Mr. Rupnow will have charge of the Palace. Gruwell, who has been connected with the Chicago office of the Arrow Film corporation, has accepted a position on the Daily Leader of this city.

Schleisingsville, Wis.—The Majestic theater in the Central Hotel building, has been reopened.

Madison, Wis.—The Varsity theater, 215 State street, will go out of business at that location January 1. It has been operated by E. Perlman.

Milwaukee, Wis.—"Wings," a film made by the Photo Players of Milwaukee, had a week's run at the Royal theater, West Twenty-fourth street and Lisbon avenue.

New London, Wis.—The opera house is now under the management of Dr. G. T. Dawley and C. M. Jelleff.

Park Falls, Wis.—The Rex theater now controls the field here. The Rex, owned by S. J. Keffe, and the Savoy, owned by G. W. Turner, have been consolidated.

Superior, Wis.—The Northland Theater company has filed articles of dissolution.

Items From the Dakotas.

Fargo, N. D.—McCarthy Brothers are concentrating their business in California, where they have been operating shows for some time. Following the disposition of the Isis theater, they sold their interest in the Strand theater to Walter Dean, of the Northern School Supply Company.

Willow City, N. D.—Eddie Dew has purchased the moving picture theater from Charles A. Key.

Brookings, S. D.—The Pleasant Hour theater is again under the control of John L. Murphy.

Watertown, S. D.—Sam Cornell has purchased the Fad theater from A. C. Wertman.

Iowa Exhibitors Worried by Footage Tax

Smaller Houses Are Perplexed Over the Situation in Regard to the Fifteen Cents a Reel, but Find Patrons Glad to Pay the War Tax.

By Dorothy Day, Register Tribune, Des Moines, Ia.

DES MOINES, IA.—The fifteen-cent reel tax is still causing the exhibitors of Iowa considerable grief. Some, especially the smaller men, refuse to pay the tax; some are closing down permanently, others are showing fewer nights a week, or going from exchange to exchange until their service is canceled when the tax is not paid. The admission tax is giving no one any trouble unless, perhaps, it is the exhibitors themselves, when in the smaller towns they cannot get together on a decision, but fight it out, one charging one price, another paying the tax out of his own pocket.

Ben Wiley, Iowa Veteran Picture Man Back.

Bonne, Ia.—Iowa exhibitors will be interested to know that Ben Wiley is back in the game once more. Mr. Wiley managed the Arie, Virginia, and the Opera House in Boone some three years ago, and has recently taken over the management of the Lyric theater in Boone for Mr. Strin. In the past three years Mr. Wiley has been handling the billboards in Boone, and all Iowa film people welcome Mr. Wiley back.

Film Mysteriously Disappears.

Winfield, Ia.—R. E. Pratt, of the Electric theater in Winfield, packed his five reels of the Bluebird feature, "The Little Terror," in its case after showing it the night of October the 27th. He personally carried the filmbox to the express office, but when the box was unpacked in the Des Moines Bluebird office, only four of the reels were there. What became of the missing one reel is a dark mystery. Mr. Pratt and the Adams Express man in Winfield have both sworn affidavits to the fact that the five reels were in place when the box left Winfield.

New Theaters and Exhibitors Notes.

Coon Rapids, Ia.—J. E. Fee has opened the opera house in Coon Rapids recently. Mr. Fee is from Indianapolis.

Des Moines, Ia.—L. J. Disalvo has renovated his U and I theater in this city.

R. F. Amslem, of the Princess theater in State Center, was in Des Moines last week in the interests of Geo. Keopple.

Harold Kelley, of the Independence theater in Allerton, has taken over the other motion picture house in that city formerly operated by Guy Curtis. Mr. Kelley will operate both houses.

Newton Has Finest House of Its Size.

Newton, Ia.—Pete Lemon and his partner, Mr. Hekli, have opened one of the finest motion picture houses of its size this side of Chicago. The Rialto seats 500 people, and is absolutely up to the minute in every respect. The house opened Wednesday the 7th of November with Mary Pickford in "Rebecca of Sunnybrook Farm," and Mr. Lemon reports that considerably over two hundred dollars was taken in that day. Mr. Lemon formerly operated the Lyric theater in Newton only, but the new firm will now manage both the Lyric and the new Rialto. R. C. Le Beau, manager of the Des Moines Film and Supply Company, drove up to Newton on the day of the opening with a party. The equipment for the new house was purchased at the Des Moines Film and Supply.

New House at Camp Dodge Soon.

Des Moines, Ia.—The motion picture house at Camp Dodge being erected by its owners, the Snyder Brothers Contracting Co., will be ready by the 25th of this month if nothing happens to block the plans. The house will seat 1,200 people,

and, if finished on the dot, will be the first motion picture house built outright from the ground up at any cantonment. It will be the first cantonment theater of any kind to be opened west of Chicago. Walter Davis, the manager of the house, has arranged to show Bluebird pictures four days out of the week. The name of the new theater, which is located in the little town of Herrold just outside the camp limits, is to be chosen by the soldiers in a voting contest to be held after the opening.

Notes of Iowa Film Activities.

Des Moines, Ia.—Hunter Bennett, special traveling representative for the Jewel Productions, Inc., spent the week of November 5 in Des Moines arranging for the booking of Jewel Productions in Iowa. Mr. Bennett went direct to the Omaha office from Des Moines.

C. Lang Cobb was expected in Des Moines part of this week in the interests of the Paramount serial and Paramount small subjects.

Manager Zach Harris, of the local Bluebird office, called in his roadmen, W. P. Frost, P. E. Wolfe, and C. E. Cisco, Sunday, the 4th of this month, for a general talk and final instructions on the selling of the new star Bluebird pictures.

MIDDLE WEST THEATER NOTES.

By Kansas City News Service.

With Southwest Exhibitors.

Ray, Ariz.—The Rex theater, owned by the Phoenix Amusement Company, was destroyed by fire Nov. 5th. The loss is estimated at approximately \$15,000.

Miami, Okla.—The Dixon Royalty Company has bought site on Main street for the erection of a theater. The structure

will be 100x120 feet, fireproof, three stories high.

Dewey, Okla.—Manager A. I. Ramsay of the Gem theater will let contract for the building of an addition to the Gem. It will be modern in every way and will double the seating capacity of the theater.

Picher, Okla.—J. W. Cotter of the Picher theater, and Gus Bennett of Springfield, Mo., who own three theaters there, have formed a partnership and will immediately construct a modern concrete fireproof theater on the site of the old Electric theater on Main street near Third. The building will cost approximately \$43,000. It will have a seating capacity of 2,000 and will be used for both moving pictures and road shows.

Pine Bluff, Ark.—Rudolph Lewins of this city has bought the Hauber theater from O. C. Hauber and will take charge of it shortly.

San Antonio, Tex.—The Epstein Amusement Company, chartered with a capital stock of \$20,000 by William Epstein, Walter McComb, Jr., and R. Jorris.

Sweetwater, Tex.—The Lyric theater will be reopened in the near future.

Lufkin, Tex.—The Palace theater on South First street suffered a \$750 fire loss Nov. 4. The film and tow machines were destroyed.

Baird, Tex.—The Royal theater was slightly damaged by fire recently.

Cowley, Wyoming.—Messrs. Lloyd and Grant Taggart have let the contract for a theater building on Main street. It will be modern in every way and will be 30x80 feet.

Chariton, Ia.—The Grand and Temple theaters are to be consolidated and will be renamed the Lincoln theater. Mrs. Victorin Dewey and Becker and Bowen will have the joint ownership of the theater.

New Hampton, Ia.—D. C. Miller has sold the Idle Hour to Will H. Keigley.

Aurora, S. D.—Geo. H. Larrabee and J. G. McClemons have installed a moving picture outfit in the new opera house.

Connersville, Ind., Forbids Sunday Shows

County Prosecutor Announces That Theaters Will Have to Obey the Sabbath Laws —Sunday Shows Were Helping Patriotic Funds.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

CONNERSVILLE, IND.—The Sunday closing question, which has not troubled Indiana exhibitors for some time, bobbed up here the week of November 4, when James A. Clifton, county prosecutor, issued a formal announcement that he would see to it that the motion picture houses of Connersville observe the Sunday closing laws as long as he is prosecutor. His announcement was forthcoming after Joseph Schilling, manager of the Auditorium theater, had announced in the newspapers that his theater would be open Sunday.

Mr. Schilling said that neither he or any member of the Connersville motion picture association would take any action now to contest the prosecutor's action. They admitted that a protest against such a step had been anticipated, and added that they were neither surprised nor disappointed when informed of the prosecutor's statement. They called attention, however, to the fact that in opening their houses they would not be infringing on the Sabbath laws any more than other places of business which remain open on that day.

Manager Schilling contends that the Sabbatarian element has taken the wrong attitude toward the shows. He says the theater owners had not intended to open their playhouses with the direct intention of fattening their receipts. The head of the exhibitors' association in Indiana, he said, had been solicited by a Washington official to give part of the theater receipts toward a fund which is being raised for war camp recreation

work. Upon receipt of the message the Connersville exhibitors, he said, decided to open their shows on Sunday and give the receipts, after expenses had been deducted, to this fund.

Theaters in other cities of the state, according to Mr. Schilling, have agreed to donate a part of the Sabbath receipts, and he says he thought the general public and officials as well would offer their patronage and approval of the charitable work. He added that he had obtained consent from Mayor Braun and Chief of Police Gillespie to open the theaters.

Connersville is a city that makes no boast of protecting a large "liberal" element, and the theater managers say they do not believe the receipts would have been large. They added that if they had not received an appeal to aid the war camp recreation fund they would not for a moment have considered to open their houses on Sunday. They had plenty of opposition right at home, they say, the machine operators, ticket sellers, and ushers all opposing the measure strongly.

Prosecutor Clifton said several parties had approached him and called his attention to the fact that if the theaters were permitted to operate on Sunday the movement might result in a further abuse of the Sabbath, and in view of this fact he deemed it decidedly unwise to give the exhibitors any encouragement. It is presumed that the prosecutor's action will end the controversy here for all time to come, or at least until the state laws grant the theaters privilege to operate on Sundays.

Both Goshen Theaters Merged.

Goshen, Ind.—The Jefferson and Lyric theaters, the only two motion picture houses in this city at the present time, have been merged under one management, and the Lyric will be closed except on Saturdays and possibly one other day in the week.

The Lyric theater has been sold to O. Hansen, of St. Joseph, Mich., and lately of Chicago, by Bert Deardorff, who came to Goshen from Fort Wayne several months ago. Mr. Hansen in turn has leased the theater to the Goshen Amusement Company, which also holds the lease on the Jefferson. The Goshen Amusement Company is controlled by Ezra Rhodes, of South Bend.

The two theaters will be managed by Mr. Hansen, it has been announced, and there will be no increase in admission despite the new war tax. This tax is to be borne by the theater, Mr. Hansen says, and the admission price will remain at 5 and 10 cents except when special programs are given. Then the admission will be raised slightly.

Several improvements will be made at the Jefferson, Mr. Rhodes says, although no great changes will be made. With but one motion picture theater for most of the week, the management is confident that it will be able to offer the best films that can be procured, with little or no increase in price.

Myrtle Stedman Appears in South Bend.

South Bend, Ind.—Myrtle Stedman, Paramount motion picture star, was a visitor in this city and at Elkhart week of November 4. She appeared at the Castle theater here and at the Bucklen theater in Elkhart.

"I am taking my vacation in stopping at the theaters en route," said Miss Stedman, "and I am thoroughly enjoying every bit of it."

Picture Man Wins in Election.

Indianapolis, Ind.—Gustave A. Schmidt, owner of the Crystal theater in North Illinois street, proved on election day last Tuesday that as politicians the motion picture men are good runners. Although the election resulted in a sweeping victory for the Republicans, Mr. Schmidt, who was a candidate for councilman on the Home Rule ticket, was one of the three members of his party who were elected to office.

Another Home Ruler to win a place in the Indianapolis common council was Dr. O. B. Pettijohn, father of C. C. Pettijohn, general manager of the American Exhibitors' Association. Mr. Pettijohn's success was no doubt due to the efficient campaigning that was done by his son.

Sunday Show Mayor Wins.

Van Wert, Ind.—Promising Sunday motion picture shows and a "square deal for all" proved a winning combination for James F. Gamble, independent candidate for mayor, who was elected here last Tuesday by a plurality of 52. The victory is considered a substantial one inasmuch as Van Wert is normally Republican by a big plurality.

Mr. Gamble received 799 votes, Clyde Rickey, the Republican candidate, got 752, and Clarence Gabriel, the Democratic nominee, received 373. The latter two promised to enforce the Sunday closing laws, while Gamble told his followers that he believed in liberality, and would see to it that they had Sunday motion picture shows and ball games.

New Theater Company Incorporated.

Hammond, Ind.—The Pastime Theater Company, a newly organized concern of Hammond, has filed incorporation papers to engage in the motion picture show business. The company has been incorporated for \$10,000, and the directors are Samuel Tegay, Samuel Schlaes, and Hyman Zlotuik. They expect to erect a handsome theater here in the near future.

Film Happenings in Minneapolis

S. N. Robinson Now Heads Bluebird Exchange—Other Changes in the Local Trade—New Screenings, Business Notes and Personals.

By John L. Johnston, 719 Hennepin Avenue, Universal Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Adding a little spice to an otherwise drowsy week, one change in local exchange managers the week of Nov. 11 makes the event deserving of first place in this column. Samuel N. Robinson, who for the past six months has operated the Film Library and Exchange, distributing Christie comedies throughout this territory, has been appointed to manage the local Bluebird exchange, succeeding Newton Davis. Mr. Robinson has had considerable experience in the show business, being for several years connected with several circuses, the first manager of the Minneapolis Strand and former manager of the Fox exchanges at Los Angeles and Minneapolis. He will continue to distribute Christie comedies and he will move his exchange shortly from its present location in the Film Exchange Building to the Laemmle Exchange on Hennepin avenue. Mr. Davis has not announced his future plans, but as "Newt" has both ability and many good friends, in all probability he will connect with some local exchange shortly.

The Changes Along Film Row.

Other changes during the week were: Hugh C. Andress, resigned from the sales force of the Bluebird exchange and may sign up with some other local exchange shortly.

F. O. Frederickson, former Pathe book-er at Kansas City, has taken over the booking for the local Standard exchange.

Steve O'Brien has left the sales force of the Standard exchange and is now connected with the local General exchange.

George Law, former Mutual manager here, is now looking after Sunshine comedies for Fox in Minneapolis.

Harry Hillweg has been secured as booker for the local Metro exchange and A. A. Hixon will go on the road to see what effect "Draft 258" has on exhibitors.

And, last but not least, here's another change—Olga M. Mortenson, of "Amusements"—known by practically every film man in the Northwest because of her smile and knowledge of the film business, has changed her residence. The fact that Olga has changed her address doesn't, in itself, mean a whole lot, but when one considers the reason for it, it does. Olga became the blushing bride of F. O. Larson, of the Shafer Film Laboratories, recently. Here's hoping they live happily ever after.

Friedman Gets Rights on "The Whip."

Minneapolis, Minn.—Taking no chances on our vision, Benjamin Friedman, of the Friedman Enterprises, Inc., has informed us that he is "back in town," which we are glad to hear and observe. Incidentally, Mr. Friedman has given us the info. that he has secured territorial rights to "The Whip," which is said to be a cracking good feature. So soon as details are whipped into shape we will be able to announce just where and when "The Whip" will be given its premiere. To say that the Friedman Enterprises made a success of the exploitation of "A Mormon Maid" is not sufficient, thus we may rest assured that "The Whip" is undoubtedly in good hands.

New Screenings and Offerings.

Minneapolis, Minn.—Manager Harry Buxbaum gave a special showing of the official French war film, "France in Arms," at the Strand last week to about 200 persons, and directly following the showing Manager Burnham of the Strand booked the film. He will run the feature in installments, displaying the first two reels the three days beginning Nov. 15.

Manager Ralph Bradford, of the Goldwyn exchange, has given three special showings of "For the Freedom of the

World" for exhibitors during the last week. Mr. Bradford has also announced the readiness for release of "The Auction Block," from Rex Beach's novel.

Manager Harry Rathner, of the Select exchange, displayed "Over There" to a party of exhibitors at the Strand theater last week.

Manager Louis Henry Coen, of the Metro exchange, put on "The Adopted Son" and "Draft 258" for exhibitors at a private showing Monday, Nov. 12.

"Just Plain Mike" Conhaim, of the Supreme exchange, has announced that a seven-reeler entitled "The Russian Revolution," and "The Italian Battlefront" are now ready for release through his offices. Mr. Conhaim has also stated that the Supreme has secured the right to distribute Irving Cummings' feature, "A Man's Law," and future Barbara Castleton specials in this territory.

Lee A. Hohn, Des Moines branch exchange manager for the Supreme exchange, is in Minneapolis for a conference with Manager Conhaim.

Manager Judell, of the Jewel exchange, through efforts of Fred S. Meyer, has booked "The Man Without a Country" in the Rex theater, Duluth, Minn. The Duluth Herald has agreed to co-operate with the Rex and boost the film as did the Journal in Minneapolis and the Dispatch and Pioneer Press in St. Paul.

Local No. 217 Elects Officers.

Minneapolis, Minn.—Local No. 217, Inter-Alliance of Stage Employees and Motion Picture Machine Operators at its annual meeting Nov. 7 elected the following officers for the ensuing year:

Exchange Managers Agree.

Minneapolis, Minn.—Film exchange managers of the city met at the Elks club Tuesday noon, Nov. 13, and agreed to stand by their original plans to charge the exhibitor a fifteen-cent tax on all future reels. This information may be enlightening to some, but the writer believes that exhibitors have for some time figured that exchangers would not change their first plans.

With Exhibitors Here and There.

Minneapolis, Minn.—Manager Branham, of the Strand, has backed up next week's showing of "The Co-respondent" with a display of over 50 24-sheet stands and a big advertising campaign in the newspapers. Publicity Manager Johnston, of the Strand, got the theater considerable business the week of Nov. 11 by getting The Minneapolis Daily News to co-operate with the theater in the initial presentation of the Universal special reel entitled "Minnesota Boys of the Rainbow Division." The newspaper's co-operation amounted to a good editorial story a day with plenty of stress laid upon the subject and its presentation by The Daily News.

Manager Morton S. Nathan, of the Starland theater, St. Paul, has booked "A Mormon Maid" for showing, beginning Nov. 18.

Manager Branham, of The Strand, Minneapolis, will offer "The Bar Sinister" to his patrons the week of Nov. 28. "The Bar Sinister" enjoyed a tremendous business in Duluth, Minn., recently, according to advices from the Zenith City.

Benefit For Soldiers' Xmas.

Minneapolis local theater men united in boosting a special benefit performance given at the Minneapolis Auditorium recently for the benefit of the Soldiers' Christmas Fund. I. H. Ruben and Harry Billings, of the Ruben & Finkelstein Enterprises, were in charge of the affair for The Minneapolis Journal.

Wichita Theater Corporation Broadens

Capital Stock Increased to \$75,000—Takes Over Star Theater and Will Also Build a New House for Vaudeville.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

WICHITA, KAN.—Word has come from Topeka that the Wichita Theater Corporation has increased the capital stock from \$50,000 to \$75,000. The Star theater, of Wichita, will be taken over by the company at a consideration of \$25,000. The theater will continue to be operated as a motion picture show, with no change in management. The company will erect a new building adjoining the Innes' dry goods store for vaudeville. The company holds a twenty-five year lease on the proposed site. It is said that the increase in the capital stock of the company was solely for the purpose of taking over the Star theater.

L. D. Balsley Joins Chamber of Commerce.

Kansas City, Mo.—L. D. (Pep) Balsley, manager of the Standard Film Corporation here, is mixing civil interests with his film business, and has become a member of the Young Men's Division of the Kansas City Chamber of Commerce.

H. C. Young Will Travel Over Two States.

Kansas City, Mo.—Harry C. Young, formerly manager of the serial department of the Universal Film and Supply Co. here, will travel for the Kansas City Feature Film Co. in Kansas and Oklahoma in behalf of the Paramount serial, "Who is Number One."

Teaser Ad for "Freedom of the World."

Kansas City, Mo.—What is one of the cleverest ideas in teaser advertising has been brought out by the management of the Columbia theater here on the picture, "The Freedom of the World." The words, "Every Woman Should Know the Meaning of Order Number 38," have been published throughout the city. After a period of this advertising the announcement that order Number 38 was one designated by that number now in use in Europe to the effect that any woman visiting a male relative at the front would suffer death along with the relative visited. The announcement was also made that further information was forthcoming by witnessing the big feature being distributed by Goldwyn, "The Freedom of the World," and that the first five hundred women appearing at the theater would be admitted free. The picture starts a run of a week at this theater beginning November 12 at an admission price of 25 cents.

L. J. Doty Will Cover Northern Kansas.

Kansas City, Mo.—Leo J. Doty, formerly manager of the machine division of the supply department of the Universal Film and Supply Company of this city, has been signed by the Standard Film Corporation to cover the northern Kansas territory for that company.

G. B. Howe Called to New York.

Kansas City, Mo.—G. B. Howe, formerly assistant manager of the Universal Film and Supply Company here, has left for New York City, where he goes to take the position of auditor of the Universal exchanges.

Bluebird Office Now in Boley Building.

Kansas City, Mo.—Another move has been made by a film exchange in Kansas City within the last week. On November 10 the local Bluebird office was moved to the fourth floor of the Boley building to share the office now occupied by the Jewel Productions, Inc. The Bluebird office was formerly on the third floor of the

Shubert building. This move also brings the office of the Longacre Distributing Company to the Boley building. Incidentally, it makes the fourth company to have offices in that building. Individual offices are being installed for bookers, bookkeepers, and stenographers, as well as for the managers of the exchanges. Milton Feld, manager of the Jewel office, says that he will have the finest projection room in Kansas City, and that the office, when completed, will be the best equipped of all the film offices in Kansas City.

Regent Theater Made Beautiful.

Kansas City, Mo.—Frank Newman, owner of the Royal and Regent theaters here, is one exhibitor that believes in beautifying his theater as much as possible. Just recently, at the cost of several thousand dollars, he completely remodeled his Regent theater. Following this he built a massive canopy over the sidewalk in front of the Royal. Now he has built a private room for the comfort of visiting actors and actresses, as well as exhibitors. The room, which is about ten feet square, has been decorated and furnished at a cost of \$600. A beamed ceiling, an indirect lighting system, a piano lamp, a writing desk, big, roomy chairs, and heavy rugs give the room a luxuriant atmosphere. In addition to this the selection of pictures on the walls are in keeping with the furnishings both in subject and in framing. The room is finished in mahogany.

Piano Maker Plans Screen Ad Campaign.

Kansas City, Mo.—The advent of another big Kansas City music merchant, J. W. Jenkins, into the ad-film world means that the music dealers of this section will take up this method of advertising. The J. W. Jenkins Sons Music Co. first tried out the plan of advertising their Harwood piano in the Apollo theater, and met with great success, so they have now put it into nineteen others. At present the Christmas gift suggestion is being used in the scenarios, the Easter gift and the June bride ideas to be "played up" later.

Cecil Summers Joins Signal Corps.

Kansas City, Mo.—Cecil Summers, house manager of the Regent theater, and well known Kansas City film man, has left that theater to enter the Signal Corps of the regular army. He has already gone to Camp Funston to take up his duties. His successor has not yet been appointed.

J. E. Kirk Gets Territory for K. C. Film.

Omaha, Neb.—J. E. Kirk, formerly manager of the local Pathe office, has been put in charge of the Nebraska territory of the Kansas City Feature Film Co. His headquarters will be in Omaha, Neb.

Missouri Theater Changes.

Kansas City, Mo.—The Bonaventure theater here has been reopened after being closed for several days on account of a fire. The theater has been remodeled, and will be managed by W. Andlauer.

Kansas City, Mo.—The Gem theater here has been reopened by M. Rubenstein.

Kansas City, Mo.—H. R. Bevelheimer has bought a half interest in the St. John theater here, owning it jointly with W. A. Andlauer. The interest was bought from W. Orth. Mrs. Bevelheimer will manage the theater.

Frederickstown, Mo.—Frederickstown is again to have but one picture show. L. I. Gray has sold out the Grand theater to A. H. Thost, proprietor of the Gem theater, and will in the future conduct the business from the new building in which the Grand has been located. The transfer will not take place until the first of December.

With Kansas Exhibitors.

Horton, Kan.—The Gem theater has been sold to Yapple and Hall by Dr. A. O. Haviland.

Frankfort, Kan.—W. H. Hardman has purchased from the State Bank the stone building on West Second street, and some time in the near future will remodel same for an up-to-date moving picture theater.

Franklin, Kan.—Fire Oct. 29th destroyed a moving picture show here. The theater was owned by Mr. Pierson, whose residence was also burned.

Topeka, Kan.—The Iris theater will be reopened under the management of I. Feltenstein.

Independence, Kan.—Vic. L. Wagner will build and operate a new sixty-foot exclusive picture theater here. Mr. Wagner has bought land on North Penn avenue. The new building will be absolutely fireproof and of the latest type of construction. It will seat approximately 800 people downstairs and will have a balcony seating from 200 to 400 more.

McLough, Kan.—A. H. Manning will open his picture show here in the near future.

Wichita, Kan.—It is rumored that the Wichita theater corporation is making a deal with Chas. C. McCollister for the purchase of the Star theater. The theater will continue to be operated as a motion picture house.

Coffeyville, Kan.—John Tackett is building a theater building here.

Junction City, Kan.—Bids are being received for the building of a new theater on East Seventh street.

Spring Hill, Kan.—The Palace theater building has been remodeled recently.

Wichita, Kan.—The Holland theater has been entirely redecorated.

Arma, Kan.—Fire recently destroyed a moving picture theater here.

Denison, Kan.—Frank Carr, Sr., has sold the Electric theater to Hugh Williamson.

Muscotah, Kan.—C. W. Finch has rented the Harvey hall and will start a picture show.

Franklin, Kan.—Frank Pierson's theater and residence were burned to the ground recently.

Towanda, Kan.—The new picture show, the Star, has been opened to the public.

Long Island, Kan.—W. C. Steele and Eber T. Weed have bought the picture show from Wolfe Brothers.

Moran, Kan.—H. J. Balrad has sold his moving picture show to The Moran Amusement Company, the manager of which will be Wildred Perkins.

Kanapolis, Kan.—Mr. Carl Bornschein has bought the Electric theater and will operate it in connection with the theater at Ellsworth.

Council Grove, Kan.—The new Stella opera house will have a seating capacity of 1,000. Work is progressing rapidly.

Theater Notes from Middle West.

Fairbury, Neb.—Frank E. Tinscher bought the Diller opera house at referee's sale recently.

Chariton, Ia.—D. Earl Combs has opened his new theater to the public.

Frago, N. D.—Walter Dean is the new owner of the Strand theater, having bought the interests of the McCarthy Bros.



Help her fill a pipe for "Sammy"!
Make Thanksgiving Week "Smoke Week" in Your Theatre

See S. L. Rothapfel's Endorsement on the reverse side of this page

19 West 44th Street "OUR BOYS IN FRANCE TOBACCO FUND" New York City

RIALTO THEATRE CORPORATION
OPERATORSS. L. ROTHAPPEL
SECRETARY AND MANAGING DIRECTORTELEPHONE { 1406 }
 { 1407 } BRYANT
 { 1408 }

THE RIALTO

"THE TEMPLE OF THE MOTION PICTURE"

TIMES SQUARE
NEW YORK

November 7, 1917.

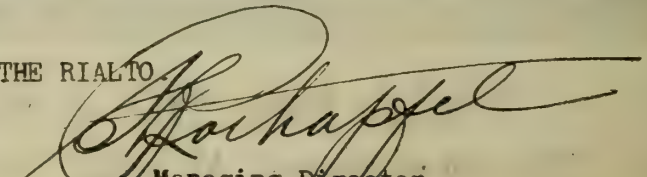
A copy of this letter will be sent to every known moving picture exhibitor in the United States. It is written in an effort to mobilize, during the week in which Thanksgiving Day occurs, all of the tremendous force of the combined effort of moving picture theatres in this country in support of a nation-wide movement to supply our soldiers at the front with tobacco.

This national movement was organized and is maintained by OUR BOYS IN FRANCE TOBACCO FUND, 25 West 44th Street, New York City, to which hundreds of newspapers, magazines and trade journals throughout the country have lent their powerful support. Scores of tons of tobacco have already been shipped to the boys at the Front. Hundreds of tons will be needed. The tobacco is supplied at cost by the greatest tobacco companies in the country acting in cooperation. Labor, transportation, office facilities - everything is donated. Not one cent contributed is spent for anything but tobacco at cost of manufacture. Every dollar contributed purchases two dollars' worth of tobacco at retail price. THERE IS NO WASTE.

THE RIALTO of New York City has investigated the entire project with the utmost care and respectfully invites your sincere cooperation. THE RIALTO will contribute 5% of its gross receipts to OUR BOYS IN FRANCE TOBACCO FUND during the week beginning Sunday, November 25th, 1917, and urges you to do the same.

Write TODAY to OUR BOYS IN FRANCE TOBACCO FUND, notifying them that you will do this. Our fighting men SOMEWHERE IN FRANCE will know and will not forget. DO YOUR BIT.

THE RIALTO


Managing Director.

CAMP BOWIE NOTES.

Soldiers Ask For War Pictures.

Fort Worth, Tex.—War pictures are creating heated competition in Fort Worth. Every first-class theater is after bookings on them, due to the fact that Camp Bowie, training camp for 35,000 Texas and Oklahoma troops, is located just outside of the city limits, and that the soldiers demand war pictures.

The high officers at Camp Bowie have requested theater men to book as many instructive war films as possible.

"The boys are eager to see what they are going up against," stated one of the commanding colonels recently. "War pictures are the best card for Uncle Sam's boys, because war is their game."

A Patriotically Minded Exhibitor.

Fort Worth, Tex.—The most patriotic theater man in this section of Texas, perhaps, is "Chief" Bailey, bristling with business and of the opinion that hustle gets him more than horseshoes. His theater was named Pershing at its recent opening. The house, with feature pictures and vaudeville, is now one of the most popular in the state.

In front of the theater, during the campaign for sale of Liberty Bonds, a tremendous sign overhanging the sidewalks lettered as follows: "Every employee of this theater—performers, stage hands, electricians, musicians, operators, ticket girl, manager, stockholders and negro porter—has bought a Liberty Bond. If YOU haven't bought one don't slip your dime over the glass—buy a Liberty Bond with it."

Fort Worth Theatres Are Prospering.

Fort Worth, Tex.—Not a single moving picture theater in this city has advanced the price of admissions on account of the new war tax being levied. And theater men are not suffering from lack of attendance. In some instances, where pennies are unavailable, postage stamps are being given in change. There has been no kick about this, practically all movie fans accepting the stamps without a whimper.

Newspapers have cooperated in explaining the workings of the war tax and exhibitors in this section have not been troubled with keeping a man on the door to explain that Uncle Sam gets the extra fractional jits.

Theaters have not suffered from the new tax.

Rural Theaters Prosper, City Shows Suffer

Dallas Theaters Are Not Being Filled These Days, but High Price of Cotton Felt Favorably by the Small Town Exhibitor.

By Douglas Hawley, Times-Herald, Dallas, Tex.

DALLAS, TEX.—There's a rather peculiar condition existing in Texas at the moment. The fellows on the "big time"—that is, the boys who are running shows in the larger towns—aren't doing much. On the contrary, the fellows out in the sticks are reporting business just as good as it can be.

There doesn't seem to be much of an explanation, except the same which applies to all, the prosperity Texas is now enjoying—the price of cotton. In former days, when cotton sold around eight cents a pound, country folks were the people who watched the dimes. Now, with cotton at better than "two bits" a pound, dimes are small change, while the city feller, accustomed to the soft things of life, is compelled to pay high taxes on luxuries. For that very good reason he's gone to watching the dimes, and from indications, he's watching 'em a whole lot closer than his country cousin formerly did.

Small Town Exhibitors Prosper.

Practically without exception exhibitors from the smaller towns in Texas territory, who have called on distributors here during the last week, have reported attendance upon their theaters highly satisfactory.

On the other hand, Dallas theaters haven't played to any capacity houses during the last seven days. In fact, on one day, when every local theater offered a third of its receipts for the benefit of the local charity organization, patronage was the lightest in months.

"It looks like the public is looking for the exhibitor to 'get his' whatever he advertises he'll do," said one exhibitor. "The charity officials put the proposition up to the amusement men, and they readily agreed. How quickly would a similar proposition be accepted by a dry goods or a grocery store."

In comparison, it may be stated that on the same day and for the same purpose, the local street car company agreed to donate "all receipts over and above a normal day's business."

Plan Theatre For Waxahatchie.

Dallas, Tex.—It is said Dallas capital is looking toward investment in an up-to-

date combination house in Waxahatchie. That city is surrounded by a very rich community, and lacks anything like a good house. The people there go to Dallas and Ennis to see the best productions, and it is believed a venture such as is proposed will pay.

Not Stingy Down San Antonio Way.

San Antonio, Tex.—There seems to be plenty of money in the moving picture business down San Antonio way. Any-way patronage is good. It is told on Wm. Lytle of the Empire and other theaters that he bought a piano the other day. The girl piano player in one of his theaters expressed a wish for a new instrument. A salesman called. Lytle said something about sending around an upright.

"Young lady says she wants a grand," said the salesman.

"She does," said Lytle, and then, turning to the man with whom he had been talking business, "all right, send her one."

And so patrons of that particular theater are listening to the tintinnabulations of a thousand dollar spraddle-legged instrument.

Dave Reed Joins Mutual.

Dallas, Tex.—Dave Reed, formerly manager of the Fox branch at Dallas, has gone with the Mutual.

About Theaters and Exhibitors.

Dallas, Tex.—Theodore Polmanakos, of the Crown theater, Houston, called on Vitagraph's Dallas branch during the last week and reported "plenty doing" in the South Texas city by the bayou. Pat Crown, also of Houston—that is formerly—was along with him. Crown has recently been on an Australian trip, but says he's glad to be back in Texas.

McKinney, Tex.—Chas. Kimball, of the Pope theater, McKinney, Tex., was one of the popular North Texas exhibitors in Dallas recently.

Dallas, Tex.—Less and less objection to the 15-cent reel tax which distributors must charge under the war-tax measure is being heard from Texas exhibitors. Texas picture theater men are coming to a realization that "Uncle Sam needs the money" and are paying up like little men. They realize that it is part of their contribution to "winning the war."

Kaufman, Tex.—Jas. T. Hatch, of the Wonderland theater, Kaufman, has purchased the Mutual of J. A. Boggs and Sons.

Mineral Wells, Tex.—J. C. Chatmas, of Mineral Wells' Majestic, has taken over the management of the New Orpheum theater. Besides running good pictures in the house a part of the time Chatmas plans to have some vaudeville shows there this winter.

Gatesville, Tex.—Chris Rensing, of the Regal, Gatesville, will move into his new house about Dec. 1. The new place will be very unique and is being planned with a view of giving Gatesville one of the most modern picture play houses in Texas.

Wichita Falls, Tex.—Messrs. Wilkie and Johnson, of Wichita Falls, now are joint owners of the two houses, Dreamland and Majestic, which have been competitors for a long time. The houses are about even as to class and seating capacity.

Abilene, Tex.—J. E. Hamlet, of Abilene, has sold his theater to Roff & Rowley, of San Angelo. Roff & Rowley operate a chain of shows, one at Sweetwater, one at Abilene, and two at San Angelo.

Dallas, Tex.—L. Lavine, Corsicana, will soon have his new opera house building completed. This will give Corsicana a beautiful, up-to-date combination house.

All Fort Worth Sunday Shows Crowded

For the Past Year City Ordinances Have Driven Many to Dallas for Sabbath Amusements—Presence of the Soldiers Has Changed Things.

By Kent Watson, Battery D, 133rd Field Artillery.

FORT WORTH, TEX.—Uncle Sam's soldiers have won in the battle to keep picture shows open in this city on Sunday. The opposers have called off their dog and exhibitors are smiling at the prosperity created for them by the khaki-clad boys who are soon to go over the top. The outcome of the fray has not been in doubt since the theaters reopened, after more than a year of Sunday darkness, and those who have cried for Sunday amusement feel that the Texas "Blue law" will not again be tested, since city and county officials have propounded the proposition that the soldiers should be entertained in Fort Worth on Sunday.

For the past year Fort Worth, with more than 100,000 population, has been a dead burg on Sunday. The crowds have attended theaters in Dallas, running wide open, and Fort Worth has lost probably a million dollars worth of trade. Now, the old regime of prosperity has awakened, through the activities of an American army.

"Do the soldiers want Sunday shows?" is what P. C. Levy, manager of the Strand

and Hippodrome theaters, asked on a slide at the first Sunday opening. The immense crowd of patrons, mostly soldiers, would not have been more enthusiastically demonstrative had news been flashed to them that American forces had captured Berlin. Never before in the history of Fort Worth has such an eagerly rousing ovation been accorded a theater man.

That was the proof of the pudding—that a majority of Fort Worth's buying public wanted Sunday picture shows; that the soldiers demanded them. County Attorney Marshall A. Spoonts, who recently announced himself as a candidate for the office of attorney general of Texas, has accorded the soldiers every possible consideration in his official capacity. He has been in favor of Sunday amusements and states that he is pleased to see the reign of prosperity and happiness return to this rich community. Rather than prosecute the exhibitors, Mr. Spoonts has declared that he will resign as county attorney in event the religious fanatics attempt anything like the Bolshevik uprising in Russia.

Business in San Francisco Keeps Up Well

Houses That Have Advanced Prices Hear a Few Complaints on the Score of Profiteering—Most Theaters Are Merely Asking the Tax.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The Federal tax on amusements is having but little, if any, effect on attendance at local theaters as far as moving picture exhibitors are able to note. Almost all are charging the exact tax and the few complaints that have been heard are at houses where an advance of five cents or more has been made, with exhibitors absorbing the tax. Patrons of these houses have not been slow in accusing the owners of profiteering by the new tax law. The most serious feature of the plan of charging the exact tax has been the delay that it has been occasioned in handling the crowds at the box office. Several houses have been compelled to install additional tickets sellers, especially those with a graduated scale of prices. Some lost considerable business during the first few days, following the inauguration of the tax law, owing to their inability to care for people with the usual dispatch, but everything is now running along smoothly. Where at first scarcely anyone had penny change, it is now noted that more than one-half the patrons offer the correct amount at the box office or coin machine. There is still a scarcity of pennies, but this situation is rapidly clearing and no further trouble from this source is anticipated. In the suburban districts, particularly on the East Bay side, some exhibitors have reduced their prices from 15 to 13 cents and from 10 to 9 cents in order to escape the bother of handling the small change.

Board of Trade May Resume Activities.

San Francisco, Cal.—The Film Exchange Board of Trade of San Francisco, which has done much valuable work in the past for both film exchange interests and exhibitors, but which gave up organized effort some months ago, will be reorganized if present plans are followed out. A meeting of film men was held during the first week in November and the matter was discussed at some length. The committee having the reorganization plans in charge consists of Sol L. Lesser, of the All Star Feature, chairman; Ben F. Simpson, of the Triangle; M. L. Markowitz, of the California Film exchange, and M. J. Cohen, of the George Kleine system.

Essanay Studio Manager on Coast.

San Francisco, Cal.—V. R. Day, Essanay studio manager, was here recently on his way from Chicago to Culver City, where work will be resumed on the production of Essanay pictures, to be released under the Perfection brand. Arthur Brigg, of the Los Angeles office of the George Kleine System, has returned home after a few days' visit to the Coast metropolis.

Select Special Representative Visits.

San Francisco, Cal.—Sidney E. Abel, special representative of the Select Pictures Corporation, has arrived on the Pacific Coast, coming by way of Salt Lake City. He will make his headquarters at San Francisco while in this territory.

Theatre Changes Hands.

San Francisco, Cal.—The Ocean View theater has been purchased from Vivian Preston by Mohr & Martinez and extensive changes are being considered. The new owners also conduct the Grand View and Winters theaters, and now control the entire district.

Exchange Windows Attract Attention.

San Francisco, Cal.—The Mutual Film is making splendid use of its windows in the big Golden Gate avenue film exchange for display purposes and finds that not

only does this interest exhibitors, but the general public as well. Many people see the attractive lithographs and call or telephone to inquire where the film productions can be seen. Manager Newton Levi is much pleased with the manner in which business has picked up of late and points to the fact that during the first week in November Mutual features were shown at the Tivoli, the Strand and the Hippodrome, all downtown houses, not to mention short subjects at other houses. He has booked "The Planter" for presentation at the Strand theater.

Jobelmann Leaves T. & D.

San Francisco, Cal.—William H. Jobelmann, for the past year manager of publicity for the Turner & Dahnken circuit, has severed his connection with this concern and pending the forming of new business connections is doing free lance work. The clever work of this publicity expert has attracted wide attention and there is but little doubt but that he will find a place for his talent in this field.

California Has Big First Week.

San Francisco, Cal.—Crowds thronged the new California theater throughout the opening week, establishing a record for attendance that will probably stand for a long time. The house has been filled to capacity at matinees, as well as in the evenings, and there were many at times who were unable to gain admission. The attraction following "The Woman God Forgot" is Douglas Fairbanks in "The Man From Painted Post."

Offers Laboratory to Government.

San Francisco, Cal.—The Duhem Motion Picture Manufacturing Co., which conducts a large developing and finishing plant in the Easton building, has offered the Government the use of its laboratory at any time it may need it. This concern has been busy on custom work of late, one of the largest jobs handled being an interesting picture of a huge varmint drive in Wyoming, when thousands of predatory animals were rounded up and exterminated. Ben S. Cohen is interested in this picture. Some work has also been done for James W. Morse, who recently returned from a trip to the Hawaiian Islands.

Sol L. Lesser Off For New York.

San Francisco, Cal.—Sol L. Lesser, head of the All Star Feature Distributors, has left for New York to purchase feature productions and to attend to business in connection with the state rights buying organization he recently organized.

Sets Date For Liberty Theatre Opening.

Fresno, Cal.—The Liberty theater, owned by James Beatty, of San Jose, and Theodore Keech, will be opened on the evening of November 27. This is a beautiful house with a seating capacity of about 2,000 and will be conducted along the same lines as those of the Liberty theater at San Jose, operated under the management of Mr. Beatty.

Taft to Have New Theatre.

Taft, Cal.—Claude L. Langley, who recently severed his business connections with the Turner & Dahnken circuit of San Francisco, has arranged to build a new moving picture theater at Taft, Cal., in the oil belt. This will be ready for occupancy about the first of February.

San Francisco Briefs.

"Doc" Hart has returned from a trip through the Sacramento Valley in the interest of Bluebird productions, having en-

joyed one of the best road trips he has ever made.

Roy Burt, formerly with the California Film exchange, is now shipper for the Pathe Exchange, Inc.

Frank Olsen, formerly shipped for the Pathe Exchange, Inc., is now training in the aviation corps.

Nat A. Magnier has cabled from Yokohama to the effect that he had a fine voyage with business prospects looking bright.

The New Life Process Film Renovating Company has opened offices in the Hewes building. In addition to cleaning film, this concern, which is headed by Otto Laurelle, supplies moving picture machines, operators and films for private entertainments.

Miles Bros. are closing out a lot of old moving picture projection apparatus and are confining their work to commercial lines.

Walter E. Preddey recently sold a full projection outfit to the Fort Bidwell Indian School, Fort Bidwell, Cal.

Chris Johnson, formerly operator at the Liberty theater on Haight street, is now manager of the Verdi theater on Broadway.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Didn't Want Exhibitor to Stand Tax.

SEATTLE, WASH.—It is not often that an exhibitor finds his patrons anxious to pay more than the regular price of admission to his house, but that is the experience of Joseph Danz, manager of the Imperial theater, Seattle. The Imperial is on First avenue, within a block of four other houses which charge only five cents. The admission price to the Imperial was raised about six months ago to ten cents, and when the war tax was announced Mr. Danz decided that if he raised his price again he could not compete with the cheaper houses. On the first of November, however, several patrons asked why the war tax was not being collected, and several of them laid down an extra penny with their dime for admission and insisted upon the cashier's taking it; while some said they had no change and insisted upon paying an extra five cents. As a consequence of this spirit evidenced by his patrons Mr. Danz decided to collect the one-cent tax the next day, but he found that making the change caused too much delay, so discontinued it.

Strand's Net Profits to Soldiers.

Seattle, Wash.—W. H. Smythe, manager of the Strand theater, has announced in a quarter-page story in the Seattle Daily Star, which is conducting the campaign in Seattle for smokes for the soldiers, that he will donate his net profits every Monday for the next few weeks to the tobacco fund. Monday is to be known as Tobacco Day at the Strand.

Farrar's Newest Film Makes Hit.

Seattle, Wash.—Owing to the success of Geraldine Farrar's "The Woman God Forgot," at the Liberty theater, it is being held over for the remainder of this week, instead of being shown only the four days for which it was originally booked.

Albert Finkelstein Exempted.

Seattle, Wash.—Albert Finkelstein, salesman for the De Luxe Feature Film Company, who, as announced in last week's World, was drafted and went to Camp Lewis at American Lake, Washington, was exempted and returned to his old position with De Luxe this week.

Red Cross Meeting at the Coliseum.

Seattle, Wash.—The use of the Coliseum theater was given by its owners, the Greater Theaters Company, for a mammoth Red Cross meeting on Saturday evening, November 3, when H. P. Davison, national manager of the Red Cross, and his party visited Seattle.

Spokane News Letter.

By S. Clark Patchin, E. 1811 11th Ave.,
Spokane, Wash.

Grant Churchill Visits Casino.

SPOKANE, WASH.—Many Spokane picture fans vitited the Casino theater during the week of November 4 to witness the production of "The Argonauts" and listen to the experiences of Grant Churchill, the star, who appeared in person twice daily.

Grant Churchill is the only Spokane boy on record who has attained stardom in moving pictures, and his biggest and best vehicle is "The Argonauts."

He was born in San Francisco, but came, with his parents, into the Spokane country when a small boy. He spent eight years on his father's farm, and subsequently derived most of his education in the city.

Subsequently Mr. Churchill appeared with the Grand Opera stock company in San Francisco with such actors as William Lackaye, Theodore Roberts,

His first theatrical appearance in Spokane was at the old Spokane theater in support of Melbourne MacDowell in a repertoire of Sardou plays. Later he toured the West with Warde James in a Shakespearean repertoire. He did the Pantages in a skit of his own, "The Billionaire," and later in "The Cub Reporter." For three years he ran a moving picture and vaudeville theater in Edmonton, Canada, where he met Charles L. Gill, a former eastern actor, then running the Pantages theater. They co-operated in a production of "Devil, Servant and Man," Gill's old starring vehicle, in which they toured the Pantages circuit.

Screens Tell of Government's Needs.

Spokane, Wash.—The Government needs 10,000 stenographers and typewriters, and so great is the demand that the moving picture theaters have been asked to co-operate. E. W. McColl, civil service commissioner in Spokane, has received a bulletin telling of the plan. He asked the theater men here to run the slides which will be furnished, and some of them have agreed.

Ralph Ruffner, manager of the Liberty theater, said, in regard to the running of such slides, that he had told Mr. McColl that he would be very glad to run the slides. That his was the "Liberty" theater, and he was only too glad to do anything in that line for the country.

Suit Over Agreement to Buy Theaters.

Spokane, Wash.—Frank R. Stanley agreed to purchase the Class A moving picture show at Hillyard and the Lyric in Spokane, but was refused the opportunity to carry out his contract of purchase, as shown by litigation started in superior court.

Mr. Stanley sued J. W. Allender, of the Lyric, for the refund of \$141 paid on the purchase of the Lyric, and for film service in September. Mr. Allender has filed an answer asking the balance of the \$4,000 that he says was the purchase price.

Clara Holmes and George McElroy, of Hillyard, say \$3,250 is due them for the Class A at Hillyard. Mr. Stanley sued to recover the \$20 alleged paid, but the couple asked that he pay the balance on the purchase contract.

Holland's Nightingale at the Clemmer.

Spokane, Wash.—A concert of exceptional merit is promised local music lovers by Dr. Clemmer, who announced that he has engaged Tilly Koenen, "Holland's Nightingale," for December 17. She will be presented at the Clemmer theater on the evening of that date.

Tilly Koenen is a contralto of recognized standing among the leading vocalists of the world, and has appeared as soloist with a number of America's best orchestras. She is an experienced concert singer, and will give a program of standard and classical selections here.

Portland Business Hurt Since the Raise

Admissions Were Boosted to Twenty Cents and Exhibitors Are Noticing Short Attendance—Vaudeville Houses Reap Harvest.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, ORE.—Downtown theaters here surely experienced a slump in business after announcing a price raise from 15 to 20 cents to meet the government war tax and the increased cost of operation. It seems that the public failed to appreciate the fact that the law called upon it to pay the tax. The sentiment seemed to be that while theaters were being taxed the exhibitors were grasping the occasion to declare another price raise for the purpose of increasing their already large (?) profits, and by the looks of the long faces on the managers it seemed that the public had declared a boycott on picture shows.

From all indications at this time it seems that the downtown theaters are going to suffer a lot more from the war tax than the suburban theaters. Where suburban exhibitors have increased to 15 cents the volume of business has fallen off somewhat, but the receipts have increased sufficiently to make the raise quite profitable. Many of the outlying theaters in Portland are only charging the exact war tax in addition to their regular admission prices and these say they are not experiencing any decrease in business whatever.

The matinee business of the downtown houses is affected most. They are compelled to compete with vaudeville at a dime at the Hippodrome and 15 cents at the Strand. Reports are that the first named house did the record business of its existence the week the picture houses went to 20 cents for matinees as well as nights.

The wise ones among the exhibitors lay the poor business to general conditions following the liberty loan drive, and everybody hopes this is true.

Rather Than Build, Pathe Leaves Portland.

Portland, Ore.—With the state's exhibitors clamoring for more exchange representation here and each of the distributors now established boasting that each succeeding month is a record breaker, comes the disparaging news that Pathe Exchange, Inc., will withdraw its office from Portland. The reason given out is as follows: When the other Seattle exchanges moved their Portland offices to quarters at Third and Virginia, Pathe did not move, and when the new fire regulations required the film men to move to ground floor locations, Pathe was required to build itself a building if it was going to do business in Seattle at all. So in order to meet this additional expense the two offices have been combined in spacious quarters in the new Seattle building.

Pathe has been doing a large volume of business throughout the state, particularly in short reel subjects and serials, and its customers questioned the ability of the Seattle office to give them as good service as heretofore as soon as they heard the news of Pathe's contemplated withdrawal.

Where the Portland Pathe employees will go was not known at the time of this writing, but the understanding is that they will be transferred to other cities if they care to leave Portland.

La Grande Has a New Organ.

La Grande, Ore.—J. D. Meyers, one of the owners of the Arcade and Star theaters, at La Grande, Ore., was a recent visitor in Portland and advises that he has installed a new Beethoven organ, furnished through the American Fotoplayer Company, in the Arcade. Mr. Meyers reports good business at La Grande and says that the Arcade is getting by nicely

at the new price of 20 cents.

Pendleton is getting 25 cents admission now, says Mr. Meyers, and Baker is charging 25 cents on most of its pictures. Many other Eastern Oregon theaters are now charging 20 cents.

C. H. Feldman Holds Trade Showing.

Portland, Ore.—C. H. Feldman, representing the Goldwyn, held a trade showing of "The Auction Block" at the Majestic theater, Sunday night, November 11. Mr. Feldman has always shown himself to be a most genial fellow at these events.

Mutual Theatre in Portland Opens.

Portland, Ore.—The Mutual theater, on Union avenue and Alberta streets, has been reopened by D. Slayback. Mr. Slayback was formerly associated with Gertrude Hudson in the management of the Crystal theater, on Killingsworth avenue. He has been in the game about four years and the Mutual is the fifth house he has operated.

Film Man Resigns From Censors.

Portland, Ore.—C. W. Meighan, formerly manager of the Peoples Amusement Company, and later connected with the Jensen and Von Herberg interests in Portland, has resigned his position as a member of the Portland censor board, because of his inability to be in Portland regularly for board meetings. Mr. Meighan's duties have been taking him out of the city a great deal of the time.

Northwest Briefs.

Mt. Angel, Ore.—H. A. Zollner has sold the Rex theater to Harry Kohler.

Walla Walla, Wash.—R. W. Cram has installed a new Robert Morton orchestral organ at the Arcade.

Portland, Ore.—J. A. Koerpel, manager of the World Film Corporation, came down to Portland recently to shake hands with W. W. Ely, manager of the Hippodrome, where World service was booked.

Portland, Ore.—C. P. "Whitey" Merwin was a recent caller at the Portland Mutual office in conference with Manager George Jackson.

NEBRASKA NOTES OF INTEREST.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

OMAHA, NEB.—The Strand theater had a showing of a film, "Our Civic Pride," which was sponsored by Omaha dentists. It depicts the work of the Omaha free dental dispensary for children. Besides illustrating the work the film contains a juvenile romance. It was planned to run it for thirty days in Omaha theaters.

Craig, Neb.—The L. G. Hamilton Company has rented the moving picture theater from E. N. Bovee.

Elm Creek, Neb.—The Crystal theater has been sold to Fred M. Frakes.

St. Paul, Neb.—The Elite moving picture theater is under the management of J. W. Crouch.

Sterling, Neb.—Folly theater is now under the management of C. R. Shandy.

Fremont, Neb.—Frank Creely has purchased the interest of Harry Higley in the Home theater.

Albion, Neb.—M. Williamson, of Denver, has purchased the Rex theater from James Haire.

Waterloo, Neb.—Burt Johnson has curtailed his program to one show a week—on Monday.

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EXCHANGES: TERRITORIES:

N. Y. Metro Film Service, Inc. E. M. Saunders, Gen. Mgr. 729 Seventh Ave. New York, N. Y.	Greater New York
N. Y. Metro Film Service, Inc. E. M. Saunders, Gen. Mgr. Broadway and Clinton Ave., Albany, N. Y.	New York State
N. Y. Metro Film Service, Inc. E. M. Saunders, Gen. Mgr. 327 Main St. Buffalo, N. Y.	New York State
Boston Photoplay Company 195 Pleasant St. Boston, Mass.	Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.
Masterpiece Film Attractions 1225 Vine St. Philadelphia, Pa.	Eastern Pennsylvania Southern New Jersey
Exhibitors Film Exchange 286 Market St. Newark, N. J.	Northern New Jersey
Liberty Film Renting Co. 938 Penn Ave. Pittsburgh, Pa.	Western Pennsylvania West Virginia
Exhibitors Film Exchange 420 Ninth St., N. W. Washington, D. C.	Delaware, Maryland, District of Columbia, Virginia, North Carolina.

EXCHANGES: TERRITORIES:

Jake Wells Colonial Theatre Richmond, Va.	South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi.
Mr. Hulsey Metro Pictures Corp. Dallas, Texas	Texas and Arkansas
M. Simmonds Inn Hotel Bldg. Carondeletts St. New Orleans, La.	Louisiana
Mr. A. Warner Standard Film Service 716 Columbia Bldg. Cleveland, Ohio	Ohio and Kentucky
Standard Film Corp. 207 South Wabash Ave. Chicago, Ill.	Illinois Wisconsin Indiana
L. D. Balsly Standard Film Exchange 1305 Walnut St. Kansas City, Mo.	Missouri and Kansas
Mr. C. W. Stombaugh Standard Film Exchange 406 Film Exchange Bld. Minneapolis, Minn.	Minnesota North and South Dakota

EXCHANGES: TERRITORIES:

Mr. J. W. Rachman Standard Film Corp. 1417 Farnum St. Omaha, Neb.	Nebraska and Iowa
Mr. F. J. Fegan Standard Film Corp. 304 Empress Theatre Bldg. St. Louis, Mo.	Missouri
Swanson & Nolan 1744 Curtis St. Denver Colo.	Colorado, Utah, Wyoming, New Mexico
Lewis Film Exchange 1004 Campbell Bldg. Oklahoma City, Okla.	Oklahoma
Casino Feature Film Co. 2212 Dime Bank Bldg. Detroit, Mich.	Michigan
Mr. E. H. Emmick Peerless Film Service 100 Golden Gate Ave. San Francisco, Cal. (Temporary address)	Oregon Washington Idaho Montana
Western Feature Film Co. 180 Golden Gate Ave. San Francisco, Cal.	California Arizona Nevada
Regal Films, Ltd. 21 Adelaide St. W. Toronto, Canada	Canada

W. H. PRODUCTIONS COMPANY

71 West Twenty-third Street

New York City

Phone Gramercy 3027

Calendar of Daily Program Releases

Releases for Weeks Ending December 1 and December 8

(For Extended Table of Current Releases See Pages 1392, 1394, 1396, 1398.)

Universal Film Mfg. Company

MONDAY, NOVEMBER 26, 1917.

BUTTERFLY—Fear Not (Five Parts—Drama)..... 02793
NESTOR—Water On the Brain (Comedy)..... 02794

WEDNESDAY, NOVEMBER 28, 1917.

L-KO—Kid Snatchers (Two Parts—Comedy)..... 02795
ANIMATED WEEKLY—Issue No. 100 (Topical)... 02796

FRIDAY, NOVEMBER 30, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 47
(Topical) 02797
UNIVERSAL CURRENT EVENTS—Issue No. 29
(Educational) 02798

SATURDAY, DECEMBER 1, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 7
—“The Lion’s Claws”—Two Parts—Drama).... 02799
UNIVERSAL SPECIAL—The Mystery Ship (Episode
No. 1—“The Crescent Scar”—Two Parts—Drama) 02782

Note.—The first episode of the new serial, “The Mystery Ship,” will be released Saturday, November 24, instead of on Saturday, November 17, as originally scheduled. Episode two will be released Saturday, December 1, as shown above. The serial numbers as originally given for the first two episodes will remain the same, viz.: 02782 for number one, and 02791 for number two.

The first three numbers of the “Finley Nature Studies” have been withdrawn from the Universal program for the time being.

MONDAY, DECEMBER 3, 1917.

BUTTERFLY—Fighting Mad (Five Parts—Drama) 02800
NECTOR—The Other Stocking (Comedy)..... 02801

WEDNESDAY, DECEMBER 5, 1917.

L-KO—A Hero for a Minute (Two Parts—Comedy) 02802
UNIVERSAL ANIMATED WEEKLY—Issue No. 1
(Topical) 02803

FRIDAY, DECEMBER 7, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 48
(Educational) 02804
UNIVERSAL CURRENT EVENTS—Issue No. 80
(Topical) 02805

Universal Film Mfg. Company

(Continued.)

SATURDAY, DECEMBER 8, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace
(Episode No. 8—“The Lair of the Beast”—Two
Parts—Drama) 02806
UNIVERSAL SPECIAL FEATURE—The Mystery
Ship (Episode No. 2—“The Grip of Hate”—Two
Parts—Drama) 02791

Mutual Film Corporation

MONDAY, NOVEMBER 26, 1917.

MUTUAL STAR PRODUCTION—The Mate of the
Sally Ann (American—Five Parts—Dr.)...05911-12-13-14-15
MUTUAL—Mutual Weekly No. 152 (Topical)..... 05921

TUESDAY, NOVEMBER 27, 1917.

STRAND—Tom, Dick and Harry (Comedy)..... 05922

THURSDAY, NOVEMBER 29, 1917.

CUB—Jerry and the Burglars (Comedy)..... 05923
SIGNAL—The Lost Express (Episode No. 11—“A
Fight for a Million”—Two Parts—Drama).... 05924

MONDAY, DECEMBER 3, 1917.

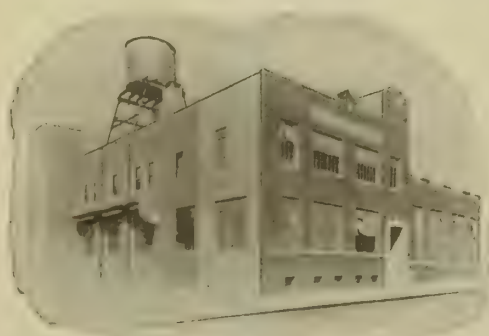
MUTUAL STAR PRODUCTION—American Maid
(Goodrich—Five Parts—Drama) 05926-27-28-29-30
MUTUAL—Mutual Weekly No. 153 (Topical)..... 05931

TUESDAY, DECEMBER 4, 1917.

STRAND—Just Killing (Comedy)..... 05932

THURSDAY, DECEMBER 6, 1917.

CUB—Jerry Takes Gas (Comedy)..... 05933
SIGNAL—The Lost Express (Episode No. 12—“Dar-
ing Death”—Two Parts—Drama)..... 05934-35



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Stories of the Films

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JAXON COMEDY.

"BREAKING IN" (One Reel).—Pokes is a firm believer in the saying, "All things come to him who wait," but his landlady apparently gets tired of waiting for the room rent, and Pokes is obliged to move.

Wishing to take life easy he becomes a burglar. But as all first-class burglars have assistants Pokes seeks out Jabs, the champion sledge thrower. Jabs insists that Pokes show his metal before he joins him, so Pokes allows Jabs to break several sledges over his head to prove he is solid. Jabs now consents to become Pokes' assistant.

They break into a house which is filled with measles, only to break out quicker. Next they enter the house of athletic Edna, who has long waited to try out a new knockout blow. When Pokes and Jabs come back to life they are protected by Big Mike, the cop, who allows them to play golf for the rest of their lives on the rock pile.

SPARKLE COMEDY.

A BARGAIN, \$37.60 (One Reel—Kate Price and Billy Ruge Featured).

Kate and Bill live in a humble cottage, their "family" consisting of a horse, a cow, a parrot, a pig, a goat and kid, a dozen chickens and as many ducks, all living in one room. Their nearest neighbors own a large automobile, and not relishing their snubs Kate and Billy decide to buy an automobile. A bargain is advertised in the paper for \$37.60. Not having that amount of money they decide to sacrifice the animals, and proceed to cart the whole lot to town and walk them into a pawnshop. They obtain the \$37.60 and buy the auto.

Then their troubles begin. The car races over the earth at 109 miles an hour, destroying everything it comes in contact with.

They are finally chased to a finish by a dozen sheriffs for exceeding the speed limit, and wind up by diving headlong into a ditch with the whole police force on top of them.

IN HIGH SPEED (One Reel).—Sally and Rube, lovers, go to the city to see the fair. Unaccustomed to city ways, they meet with many accidents and have trouble with the traffic cop, but finally reach the fair grounds. They saunter past a tent on which is a sign reading, "Kiss the Prettiest Girl in Springfield for 50 Cents." Rube breaks away from Sally and goes in. He shows the "prettiest girl in Springfield" a wad of money that he has saved during the past year, and she at once accepts

his invitation to see the fair with him. The manager, disgusted at losing his vampire, goes outside, sees Sally and drags her in to take the part. In comes a dandy who becomes stuck on Sally. She refuses to kiss him and proceeds to tell him how she came to be there.

Finally Rube's money becomes exhausted and the girl becomes frigid and leaves him. Rube is bewildered, but cured. He sees Sally and her new friend stroll by and appeals to her, but they laugh at him and, crossing the street, enter an automobile and drive off. Rube leaves the fair disconsolately.

BROADWAY STAR FEATURE.

THE SKYLIGHT ROOM (One of the O. Henry Series—Four Parts).—The cast: Miss Leeson (Jean Paige); Mrs. Parker (Grace Ashley); Miss Dorn (Nell Spencer); Mr. Skidder (Carlton King); Billy Jackson (William Lampe); Mr. Hoover (Bruno Karnau); Mr. Evans (Rex Burnett); Actor (Frank Crayne); Broker (Herbert Pattee); Miss Longnecker (Mrs. Mann); Clara (Ada Kingsley). Directed by Martin Justice.

Elsie Leeson comes to Mrs. Parker's rooming house and takes its cheapest corner, the Skylight Room. She finds copying to do, and occasionally in the evening sits on the front steps with the other roomers. The women of the house are jealous; the men adoring. One night she points to a brilliant star above them and tells them she has named it Billy Jackson, and that it shines down through her skylight.

And then work ceases and Elsie starves—bravely, cheerfully. One night she drags herself to her Skylight Room and, throwing a good-bye kiss to Billy Jackson, lies down with a smile. They find her next morning, and an ambulance is sent for. Mrs. Parker tells the young ambulance doctor that she cannot understand what is the matter with Miss Leeson. He goes upstairs, gathers her in his arms and rushes down, paying his respects to Mrs. Parker on the way in a manner that leaves her feeling crumpled in mind and body. He tells the driver to drive like H—.

Next day the newspaper says: "She was taken to Bellevue Hospital suffering from debility, induced by starvation. Dr. William Jackson, the ambulance physician, says the patient will recover."

HYGEIA AT THE SOLITO (One of the O. Henry Series—Two Parts).—The cast: Cricket McGuire (Chet Ryan); Curtis Raidler (W. L. Rodgers); Ross Hargis (W. M. McPherson); Ylarlo (Willie Calles); Doctor (G. A. Williams). Directed by David Smith.

Cricket McGuire, ex-featherweight champion, having lost his entire savings on the outcome of a prize fight, and with a racking cough, finds himself in Texas with a dime in his

pocket. Raidler, a big hearted cattleman, invited Cricket to his ranch. Cricket distrusted this unheard-of hospitality but argued that "when a fellow's broke and in galloping consumption and the other fellow has a stranglehold on you, you've got to lay low till you see his game." He did not know that he was simply the seventh son of misfortune that Raidler had tried to help back to health, and the sight of the great ranch only brought forth the acrid remark, "This is a hell of a place."

Raidler installed Ylarlo, a Mexican boy, as Cricket's personal attendant. As soon as the cattleman had left the room Cricket, true to his metropolitan rearing, ordered the windows closed and demanded ice, a hot bath, a gin fizz, cigarettes and a shave, and they were all forthcoming. For a month Cricket acted like a peevish child, still suspicious of the patient care Raidler was giving him. He longed for New York, filled his air-tight room with fumes of smoke, fizzes and Bowery slang. Finally when a cow-puncher reported that Cricket had kicked him out of his room Raidler began to think, with the result that when a doctor happened that way he asked him to take a look at the young consumptive. The doctor reported that the man was perfectly sound.

Angry at the imposition, Raidler flung Cricket onto a pony and told the foreman to make him work. With a peculiar expression Cricket struck his pony and flew out on the range. Miles away he stopped to cough into his handkerchief and sneered at the blood stains. Returning from a two months' absence Raidler's first question was for Cricket. Ylarlo thought he was dead, as he had gone away a very sick man. He further said that the doctor had examined him that night instead of Cricket. Raidler rode out to the camp sick with dread, where the cook told him the first thing Cricket had done was to lick big Ross Hargis to a finish and then lie down with a hemorrhage, saying his one desire was to fade away because Raidler thought he was playing sick. Suddenly a score of cattlemen galloped into camp, but Raidler saw only a little, brown-faced, grinning chap who begged to be allowed to stay with "the whitest bunch of sports he had ever traveled with."

ESSANAY.

THE FABLE OF THE UPLIFTER AND HIS DANDY LITTLE OPUS (George Ade Fable—Two Parts).—The cast: The Litry Guy (Rod LaRocque); His Wife (Jane Thomas); The Composer (Thomas Commerford); Theatre Manager (William Burke); His Stage Manager (Burt Weston).

Once there was a Litry Guy. Ever since his stuff had been shot back by a Mere Editor he had billed himself as an Author. His wife was a Gump. At every Tea and Cookie Carnival the Litry Guy was hailed as a Hero. One day he dashed off an operetta. Then came a day when the great work was ready to be launched with a loud splash. But a cruel theater manager suggested that he sell the manuscript to the rag man. The Litry Guy decided to have the play done by Local Amateurs rather than see it lost to the World. After the Home Talent bunch pulled the Affair, the trusty Liars boosted it something scandalous. There was no holding the Litry Guy now. He finally found a Manager who had a lot of courage in risking other people's money.

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The Opening Night the House was mostly paper. Next day the Critics classified the show as a Persimmon. Then the Manager got busy with the Manuscript and Blue Pencil. He hired a bunch of Chorus Kickers to Kick Pep into the piece. The Litry Guy protested in vain that his Art was being degraded. After the Manager got through jazzing the play the Litry Guy recognized nothing but the scenery. The next Box Office report showed the Gate was jumping at the rate of \$80 a night. Still weeping over the ruination of his Play but with Dough lining his pockets, the Litry Guy returned to Hickville to await more royalties.

Moral.—In Elevating drama be sure to get it High Enough, even if you have to make it a trifle Gamy.

FALCON FEATURES.

HIS OLD-FASHIONED DAD (Four Parts).—The cast: Dr. Silas Morton (Daniel Gilfether); Mandy Morton (Mollie McConnell); Emory Morton (Richard Johnson); Nettie Wright (Lucy Payton); Mr. Wright (Dan Bailey); Mrs. Wright (Alice Smith); Surgeon (Emil Roe).

Emory Morton, son of an old-fashioned country doctor, is enabled to take a medical course at college through the sacrifices of his mother and father. His indulgence in the usual failings of college life leads to repeated requests for money, and at last the horse and cow are sold to meet his demands. All this has a depressing effect upon the old doctor. He takes out a life insurance policy. When another request for money is received, this time the excuse being sickness, he determines to visit his son. Meantime Emory's engagement to Nettie Wright is in danger of being broken, as the girl's father decides that the boy must first make good financially.

One day, by accident, Emory discovers a bacillus, which he realizes is of vital importance, and when the doctor arrives and discovers the son playing poker, Emory tells him that he is old-fashioned in his ideas, and insists that it is necessary for him to gamble to obtain money to develop his wonderful discovery. The doctor is stunned as he realizes that, perhaps, he is old-fashioned. On the way home there is an automobile collision, and he and another passenger are taken to a hospital. That night the other injured man dies, and Dr. Morton changes charts with the dead man in order that his wife and boy may profit by his insurance. The deception is successful. When the insurance is paid to the widow she promptly gives it to her son, and he continues his research work and redeems himself with the girl.

The widow lives alone, and her fear of tramps becomes an obsession. Meantime the father, a tramp and derelict, gradually works his way to the old neighborhood yearning for a glimpse of the old home. Late that night the widow sees the door knob move, whereupon she shoots through the door, only to discover that she has killed the husband she thought dead.

ZOLLENSTEIN (Four Parts).—The cast: King of Zollenstein and King of Saxonia (Daniel Gilfether); Crown Prince of Zollenstein and John Mortimer and King of Zollenstein (Monroe Salisbury); Princess Fulva, Princess Zenia and Queen Fulva (Viola Vale); Boris von Hohenstauffen (Wm. Adler); Capt. Kienert (Frank Erlanger); Betta (Jane Pepperell); Count von Moltke Hertz (J. P. Wade); Johann Lesser (Edw. Jobson); Lady Maulfrey Le Fay (Leah Gibbs); Prince Hugo (Harl McInroy). From story by W. B. Ferguson. Directed by Edgar Jones.

The aged kings of the neighboring principalities of Zollenstein and Saxonia have always been firm friends, and it is planned to marry the daughter of the king of Saxonia to the son of the king of Zollenstein. This is most agreeable to the princess but unfortunately for her the prince is already married to her maid of honor, Lady Maulfrey Le Fay. In a fit of rage the king of Zollenstein banishes the prince and his wife who go to London, accompanied by Betta, an old retainer.

Boris, an illegitimate brother of the king of Zollenstein, intrigues to secure the throne, but the king on his death bed recalls the prince from exile. Lady Maulfrey remains in London and dies giving birth to a son. Boris, hearing of this, sends a huge bribe to Betta to make way with the infant. Betta sends word that she has done so and the king is informed that his wife and son have both died. Betta, however, takes the child away and raises him as her own son, giving him the name of John Mortimer.

Meantime the king is killed in a hunting accident and Boris again finds himself near the throne. The Grand Chancellor, however, bitterly hates Boris and when by chance an envoy sees Mortimer and is struck by his resemblance to the late king, the idea is conceived of proclaiming that the infant son did not die, and having Mortimer act as heir to the throne. This is done and the coronation procession has actually entered the cathedral when Boris an-

nounces that the people are being boaxed. But Betta, who has secretly returned to Zollenstein, comes forward with proofs that John Mortimer is in reality the rightful heir to the throne, and all ends happily with the marriage of the new king of Zollenstein to Princess Zenia, daughter of the princess who had loved his father so long ago.

Universal Film Mfg. Co.

BUTTERFLY PICTURES.

THE MAN FROM MONTANA (Five Parts—Nov. 19).—The cast: Duke Farley (Neal Hart); Dad Petzel (George Berrell); Warren Sumers (E. J. Piel); Mrs. Sumers (Betty Lamb); Allen Spencer (Willard Wayne); Meta Cooper (Vivian Rich). Story by Harvey Gates. Directed by George Marshall.

Duke Farley and Dad Petzel own two mines near the town of Green Water. The name of one was the Worm, and because it had never yielded anything was thought worthless. The other was a heavy producer, and they called it the Bumblebee. Dad was induced, in the absence of his partner, to part with the Bumblebee to a pair of clever crooks for \$50,000 worth of bum stock. Dad had been deceived because the swindlers had a girl with them whose face he believed in. He liked her countenance so much that he asked for her photograph and got it.

The two partners took their loss philosophically, and started to work the Worm. Duke then told his partner that he was going East. His avowed purpose was to get the swindlers who had stolen their mine, but his secret intention was to find the original of the photograph. He got both. He had no sooner left Green Water than the Worm turned. Dad sold it for half a million the next day; Duke didn't know this, but the swindler had an agent in Green Water, who informed him. Using the girl as a tool, he managed to gain Duke's confidence, and framed him with a nasty charge involving the girl's honor. The swindler almost got away with it, and if it had not been for a very fortunate circumstance, there would have been another ending to the story. Old Dad, failing to hear from Duke, decided to take the bunch and go East to look for him. After a week of wonders, they finally wind up on board a sailing vessel, shanghaied. Duke makes an appointment for the swindler at the dock. Thus the partners and their miners are united to bring the swindler and his band to justice, and it is some justice.

NESTOR.

STRIKE ONE (Nov. 19—One Reel).—The cast: Dave Goodwynd (Dave Morris); Gladys Comoverhere (Gladys Tennyson); John Comoverhere (Charles Cook); B. U. Tinn (Charles Dorian); Setemp Joe (Rube Miller). Produced by Craig Hutchinson.

Dave had a multiple cylinder, air heated, garlic driven, explosive system which waited only for a spark to start a cyclone. Gladys, a beautiful young girl, turned on the switch when she gave him a poison flower. That opened Dave's throttle wide and released a series of sneezes which would have made that little White Sox-Giant affair look like a ping-pong knitting party. You see, Dave was only a flirt, whereas Dad thought he was a capitalist with much goods. All he had was the hay fever. Everything went before that sneeze; Gladys, Gladys' skirt, Gladys' young man, Gladys' father, the pins on the alley, and finally it explodes a bomb and blows Dave himself up.

L-KO.

THE JOY RIDERS (Two Parts—Nov. 21).—The cast: Speed Demon (Phil Dunham); Beardless Billy (Bill Bevan); Lovely Lucille (Lucille Hutton); Justa Judge (Bob McKenzie).

Phil was a speed demon, and gloried in the fact, although his high pressure soul reveled in a baby speedster. As he brought his chug-wagon to a stop on Main street, a judge of the city court was endeavoring to repel his daughter's advances which had for their object his purchase of a car for her. She also was a speed demon, and Billy, her fiancé, had not the wherewithal for satisfying her incipient mania.

Graft had been rather poor with the judge lately, and he didn't feel like buying a car either. In the extremity he cast sheep's eyes at the rich widow next door, and the widow seemed to favor his suit. At any rate, she gave him her watch and asked him to have it repaired. In the judge's eyes this was a most important commission, and indicated future financial security, but he promptly forgot the errand, and left the watch on the table.

It was this watch that caused all the complication, for daughter could not resist the temptation to go to ride with Phil, the speed

demon. Billy, calling to see Lucille, takes the watch and becomes mixed up in a terrible chase with Phil. The watch is stolen several times, and when the widow makes a demand for it the judge cannot produce, until finally Billy, who has been engaged in a mad chase of the watch through various adventures, rushes on with the watch in his hand. When everything is all serene again, with the exception of the speed demon, who slinks away on low speed.

UNIVERSAL CURRENT EVENTS.

ISSUE No. 27 (November 17).

Patriotic Fervor Puts Pep in Election Contests.—Cares of war making shelved for one day while several little domestic matters are decided.—Here and There. Sub-titles: President Wilson makes a 300-mile journey to do his duty as a citizen and as a resident of Princeton, N. J. In every camp, from here to over there, our boys in khaki add their ballots to the home vote. The American metropolis elects a new mayor—Judge John F. Hylan. Mile-posts in his remarkable career—boss of a section gang, locomotive engineer, Mayor of New York. With his family. And over in dear old London they elect a new Lord Mayor—in quite another style.

Londoner Defies Raids with Backyard Bomb-Proof.—Family dug-outs of concrete and sand bags now do the outskirts of London, England. Sub-titles: The raid drill of friends and neighbors is rehearsed regularly. "Of such is the Kingdom of Heaven," and the target of the Hun.

Another Strong Arm for America's Big Push.—Oregon bids a brave good-bye to its Third Regiment starting off for its share of intensive training.—Portland, Oregon. Sub-titles: "We bid you God-speed with all our hearts. Our prayers will follow you to victory."—Governor Withycombe to the boys. He will fight for the honor and safety of his men.

Uncle Sam's Army Mules of Steel Replace the Live and Kicking Kind.—Our caterpillar tractors in rough border service prove best for heavy duty in France.—Alpine, Texas.

Houdini Escapes Again While Hung in Mid-Air.—To help war charity the Handcuff King slips from straight-jacket in sight of amazed thousands in Times Square.—New York City.

Big Explosion of Bronze Powder Takes Heavy Toll.—Pennsylvania plant that was making "Star Shells" to light No Man's Land is destroyed by fire, with loss of four lives.—New Kensington, Pa.

Italy's King Sees French Front as German Guns Roar.—Monarch horrified by Hun devastation as he inspects western firing line before hurrying back to his own country's defense. Sub-titles: With President Poincare he visits the Alsatian battle-line. Among the ruins of the Chateau de Coucy. Guarded by huge dirigibles he confers honors on French heroes at Noyon. He reaches Verdun, where the high tide of German invasion was stopped. Examining the shattered forts. Verdun's heroic defenders pass by. Adds the Italian Military Cross to the flag of the Third Zouaves, of which he is honorary colonel. Bestows the highest honors of his country upon General Petain and other leading French officers.

Cartoons from the world's greatest newspapers. Sub-titles: "Twins," by Brown, in the Chicago Daily News. "Mohammed and the Mountain," by Placske, in the Louisville Times. "Slippin' William," by Chamberlain, in the Philadelphia Evening Telegraph.

UNIVERSAL SPECIAL.

THE RED ACE (Episode No. 6—"Fighting Blood"—Two Parts—Nov. 24).—The cast: Virginia Dixon (Marie Walecamp); Constable Winthrop (Larry Peyton); Doctor Hirtzman (Harry Archer); Steele Heffern (Charles Brindley); Patrick Kelly (Bobby Mack); Pierre Fouchard (L. M. Wells); Dutch Kate (Miriam Shelby); Little Bear (Noble Johnson); Red Fawn (Yvette Mitchell).

Hanging to the guide rope of the bridge, Virginia holds on by one hand and reaches for her gun with the other. As one of her pursuers is about to cut the rope with a hatchet, she flies

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at him and he falls over into the canyon. Then hand over hand, Virginia climbs up the rope until she gets to a tree, where she swings from branch to branch and finally reaches the bottom and hides in the rocks, firing at "Steele." Heffern and his bunch, who return the fire, but one of the men scales the wall in the rear of Virginia and is dumbfounded to see that she is a woman, for they had thought her to be Winthrop. He openly dares her to shoot at him, but she hasn't sufficient nerve, and allows herself to be taken prisoner. She is bound securely, and they all start back on the trail to the inn.

Meanwhile, Winthrop is at Virginia's cabin, under the care of Little Pear and Red Fawn, and Kelly is riding furiously to get help from the Royal Northwest Mounted Police. He informs the inspector of Winthrop's predicament, and a party starts out to the rescue.

Heffern and his men ride to Virginia's cabin and take Winthrop prisoner and take him to the inn, where Steele tells Fouchard, the justice of the peace, to order Winthrop held for trial on a charge of murder. During the confusion, Virginia jumps onto a horse and rides wildly away, leaving all amazed.

Doctor Hirtzman is disgusted, having in two weeks been able to gain nothing but a worthless bit of paper, on which is written something about directions as to the cache of the platinum being in a certain ring. He is determined to let no one stand in his way, but to get rid of them.

Winthrop is put in a room at the inn, and left with a guard. Downstairs a half-breed succeeds in getting the people aroused against Winthrop, saying that the latter killed Piccard. Virginia is listening at the door and hears their words. Fouchard makes an attempt, apparently, to stop the crowd from going after Winthrop, but the people, impatient and excited, rush upstairs, while Dutch Kate and Steele smile meaningly at each other.

Virginia climbs a tree and swings from a limb of it to the window of the inn, through which she enters. She finds Winthrop's room and quietly slips in; she grabs up a porcelain pitcher and breaks it over the guard's head. Then she takes the guard's revolver, and goes to the head of the stairs, where she starts shooting to stop the mob. Winthrop is helpless, being weak from the loss of blood.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 98 (Nov. 14).

Glimpses of our National Army in the Making.—Rookies in the various camps being trained into husky nephews of Uncle Sam—Somewhere in America. Subtitles: No namby pamby round shouldered weaklings in this crowd. Popular Y. M. C. A. hut is too far away to suit the boys, so they move it half a mile. Army trucks fording streams. Zipp! Zowie! Splash! They're across. This is why we loose our belts. Are we happy? You bet!

50,000 Cheer Pittsburgh on to Victory.—Smoky City collegians down Washington and Jefferson 13-10—Pittsburgh, Pa. Subtitles: Eat 'em alive. Eat 'em alive! Zowie! Over the top. Camouflaging the pigskin. Hold 'em, Wash.! Hold 'em!

Poning Corn Pone to Save the Wheat.—Southern mummies instruct northern women into mysteries of Dixie's delight in order to popularize wheat conservation—Chicago, Ill. Subtitles: Mixing the batter as only mammy can. 'Comin' long fine, honey. It all looks good from the outside. The only proof. Yum! —Yum! —Yum!

Boy Scouts Honor Girl Who Led Them All in Liberty Loan Drive.—Youthful gallants, present gold medal through Capt. Clark, of U. S. Land Ship Recruit, to Pauline Henkel, who sold \$25,000 bonds—New York City. Subtitles: With 8,000 boys watching her it's no wonder she's flustered. "Sportsmanship like this can only result in your becoming ideal citizens." Marcus M. Marks, President of Board of Aldermen.

\$2,000,000 Munitions Go Up in Smoke.—Five firemen are injured when the Washburn Wire Works, employing many aliens, is mysteriously burned—New York City. Subtitles: Falling walls bury apparatus. No Hooverizing on water in a case like this.

Steel Pill Maker Praised for Big Output.—Albert Thomas, French Minister of Munitions, thanks men behind the men behind the guns for increased manufacture of shot and shell—Somewhere in France. Subtitle: "We shall

fight on and on until the cause of Liberty shall triumph."

Marines Enlist Electricity to Hasten American Victory. Soldiers of the sea familiarize themselves with new electrical war equipment before leaving for "over there." (Approved by the U. S. Marine Corps Publicity Bureau.) Subtitles: Stringing wires for the telephone, the army's chief means of communication. In 75 seconds a wireless outfit is ready for use. Generating juice by man power. Portable searchlights for No Man's Land. Laying electric mines for harbor protection. Armored motor car after a dose of camouflage.

"Our Duty is to Stand Together."—President Wilson stirs delegates at American Federation of Labor's Convention by declaring for peace with victory—Buffalo, N. Y. Subtitles: "We must see that labor is free, and the means by which conditions of labor are improved are not blocked." "This is the last decisive issue between old principles of power and new principles of freedom." "Let us show ourselves Americans by co-operating to release the spirits of the world from bondage."

Cartoons by Hy. Mayer.

Mutual Film Corp.

CUB.

JERRY AND THE BURGLARS (One Reel—November 29).—The cast: Jerry (George Ovey); Father (Edgar Sherrod); Daughter (Claire Alexander); First Burglar (John Rand); Second Burglar (Al. Valentine); Cop (Tom Riley). Written and produced by Milton H. Fahrney.

Jerry again escapes from his tormentors, the police, only to land in the clutches of a couple of burglars, who are plotting a robbery.

The lawbreakers compel Jerry to accompany them on their depredations, and he is about to be implicated in the robbery of a vault in a rich man's house when he, through the use of some muscle and a quick wit, succeeds in locking one of the robbers in the vault and assisting in the arrest of the other.

He is then overwhelmed by the gratitude of the wealthy man's family, which includes a pretty daughter, and is also made the recipient of a handsome reward in cash.

SIGNAL.

THE LOST EXPRESS (Episode No. 12—"Law is Law"—December 5).—The gang gets reinforcements and hurries to the rescue of "The Baron," "Harelip" and "The Leech," who are hard beset by Bonner, aided by Helen Thurston.

Helen, Bonner, and the others give chase in another motor boat, and there is a wild race between the boats in the darkness, with flashes of many guns and the burning of search flares.

Helen is arrested on a false charge by Pitts through the timidity of a city marshal, who says "Law is Law." She escapes, and in a desperate pistol battle captures "The Baron." Pitts escapes.

MUTUAL STAR PRODUCTION.

THE MATE OF THE SALLY ANN (American—Five Parts—Nov. 26).—The cast: Sally (Mary Miles Minter); Hugh Schuyler (Alan Forrest); Captain Ward (George Periolat); Judge Gordon (Jack Connolly); Mrs. Schuyler (Adele Farrington). Directed by Henry King.

In the hulk of his old ship, the "Sally Ann," live Captain Ward, "queer," and his granddaughter, Sally. Sally is the victim of the captain's tyrannical guardianship, the old man preventing her from mingling with anybody, the result of his hatred for society. Each day the captain renews an oath to avenge the death of Sally's mother, who never disclosed the name of Sally's father.

In a neighboring summer colony live Mrs. Schuyler and her son, Hugh, who rebels against enforced social formalities, preferring to read law with his friend, Judge Gordon, who lives alone in a big house by the sea, his only companion a dog.

One day the dog runs away and is spied by Sally, playing on the beach. Sally makes a secret friend of the dog, but he returns to his master, Sally pursuing. In the fine home of the judge, Sally sees her "dream castle." The judge, struck by her beauty, presents the dog to her, urging her to call again. She does and meets Hugh, in whom she sees her "fairy

prince." Friendship ripens into love, and one of their clandestine meetings is interrupted by the captain, who drives Hugh away.

Sally accepts an invitation to attend a party with the judge, and slips away from the ship, while the captain is asleep. The judge supplies her with her first pair of shoes and stockings and a beautiful gown. At the party she meets Hugh, who is amazed at her loveliness. Meanwhile, the captain discovers Sally's absence and finds her invitation. He goes after her, causing consternation by his infuriated entrance. He takes Sally home.

The next day, the judge, having been impressed by the resemblance between the girl and the woman he secretly married and lost through a miscarriage of letters, goes to see the captain. He finds that his suspicions are correct and Sally is his own daughter. The captain attempts to kill the judge and Sally saves his life, but is stunned by an intercepted blow. She awakes in the arms of her own father, who shows a marriage certificate to the captain and is forgiven.

Sally becomes mistress of a fine yacht and sails away with Hugh, her lover, the captain, and her father, and to insure a full sailing quota, the dog brings aboard his own family.

AMERICAN MAID (Five Parts—Dec. 3).—The cast: Virginia Lee (Edna Goodrich); Senator Lee (George Henery); David Starr (William B. Davidson); Sam Benson, superintendent of the mine (John Hopkins). Directed by Albert Capellani.

In a field hospital, somewhere in France, back of the firing lines, David Starr, recovering from wounds, typifies his sweetheart by a description of "The Statue of Liberty," and to his fellow patients explains for what it stands. In the same hospital is Virginia Lee, a Red Cross nurse, with whom Starr falls in love but who does not return his confidences. In her Starr sees a personification of his ideal of the "American Maid."

During an attack, the hospital is removed and Starr, again wounded, is sent back to Washington. At an embassy ball, a beautiful woman attracts him and he is amazed to learn that she is Virginia, the daughter of a millionaire senator and mine owner.

Realizing the social gulf that separates them, Starr goes west. Two years later, Virginia and her father go west to investigate robberies of the mining properties. While there they learn of crimes which are alleged to be the work of "Lonesome," an outlaw, who has no confederates.

On the night of a Fourth of July celebration, "Lonesome" arrives and is recognized. His capture is attempted but he fights his way to his horse and escapes after being wounded. Pursued by the sheriff and posse, he takes refuge in a cabin where Virginia is. She recognizes him as David Starr.

Sam Benson, the sheriff, for reasons best known to himself, plans to lynch Starr. His capture effected, Benson attempts to carry out his evil designs. Starr has told Virginia that he is innocent of the crimes charged, and believing him, she forces Benson to place Starr in jail and give him a trial.

Benson attempts to force Starr to disclose the hiding place of a gold watch which really belongs to Starr. A fight ensues and Virginia arrives in the nick of time. Benson is accused as the real thief and confesses, clearing Starr, who is dangerously hurt. In his delirium he calls for Virginia. She dons her Red Cross uniform and as she administers to Starr he recognizes her. Love and skilful treatment restore Starr to health and with it comes happiness for him and his "American Maid."

STRAND.

TOM, DICK AND HARRY (One Reel Comedy—Nov. 27).—Tom, Dick and Harry are chums—all in love with Mary, a college belle, and for whom they wage continual warfare among themselves. Harry brings candy for Mary, leaving it on the table. Tom spies it and coats the dainty morsels with glue to get Harry in "Dutch." Tom gets flowers as his offerings, and Dick, after substituting some vines in the box of flowers, takes the doctored candy to Mary. Mary gets "stuck" on the candy. Exit Dick.

Harry, buying new candy, has easy sailing—until he returns home. Tom and Dick blame him for their trouble. Harry writes a letter, arranging a meeting in the grove and signing

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Mary's name. The other two see it, and Dick goes forth with a grease gun, filled with ink. Tom dons Harry's clothes to fool Mary. In the grove Dick mistakes Tom for Harry and—pass the blotters. Meanwhile, Harry and Billie have been married and arrive in the grove during a fight between Tom and Dick. Congratulations are in order and "all's well."

MUTUAL WEEKLY.

ISSUE NO. 151 (Nov. 18).

Arcadia, Cal.—Walter Woestman, Mutual Weekly cameraman, on tour of U. S. Army camps.

New York City.—Plot suspected in fire which destroys huge war plant. Many firemen injured in \$1,500,000 blaze which for a time threatened Harlem.

Somewhere-In-America.—Up-in-the-air war tactics. Captive balloons are invaluable for observation purposes. A Mutual Weekly cameraman spends a day with the air scouts.

Excerpts from a Letter Received from a Khaki-Clad Boy Somewhere in France.—Dear Mother: I want to tell you something about the training we are getting over here. Subtitles: Our camp is situated in a strip of woods; just about the only trees in this section the German guns have not destroyed. The first thing we are taught is the "trench crouch." Anti-aircraft guns are an important means of defense over here. The little French one-pounder stings like a hornet. Throwing hand grenades is nothing like pitching a baseball. For longer distances they use a rifle to throw grenades. Digging trenches and building shelters is no child's play—but it gives one a good appetite. In order to accustom us to the new life we are required to eat, sleep and live in the trenches for three days at a stretch.

Coachella, Cal.—America adds another food to her long list. The toothsome date grown in sunny California rivals the kind from Persia.

Ossining, N. Y.—Old cell houses doomed. Gov. Whitman officiates at the removal of first stone from old cell block which will be replaced with modern up-to-date prison.

Chicago, Ill.—"Knit a bit." Even the school children are doing it.

Brawley, Cal.—Will ostrich take the place of beef? The latter is scarce as hens' teeth and the breeder of the birds in this picture says ostrich meat will become as popular as beef. Subtitle: Goat meat is not so bad, either.

New Haven, Conn.—Newport Naval Reserves defeat the Maine Artillerymen in Yale bowl.

Washington, D. C.—America's first women letter carriers. Scarcity of men cause of the experiment which is being watched by postal officials.

San Francisco, Cal.—Nation's lawmakers off to Hawaii. Ten Senators and thirty Congressmen will study conditions relating to military and naval affairs.

Miscellaneous Subjects

PARAMOUNT.

KNUTTY KNITTERS (Klever Comedy—Nov. 19).—Vic is told by his sweetheart's father that he can marry her if he will knit fifty sweaters within a given time. In despair Vic goes forth and finds a store where the implements are sold. After various experiences he gets a knitting machine and starts to work.

Meantime his prospective father-in-law has

hired a detective to watch and see that Vic really does the work himself. Angry because the hero has discovered a way to get around the matter, the sleuth sets fire to the ball of yarn and the house is wrapped in flames. Vic hurries to the fire department and finds the members engaged in knitting; they refuse to put out the fire. The police department gives him no better assistance. Just then a box of sweaters falls from a wagon and Vic seizes fifty garments and makes for his girl's home. He has just received the parental blessing when he is arrested, and when last seen is in jail with his knitting, the guard outside the cell also indulging in the popular in and out-door sport.

PARAMOUNT BRAY PICTOGRAPHS NO. 93.

—Three interesting subjects have been chosen for this release, and of these perhaps the most timely is that showing the Trench Torches devised by Mrs. Edward Stockridge Gusher. Thousands of these have been made and sent to France, where they are used in place of lanterns or candles.

A unique industry is shown in "Farming for Furs." The silver black fox industry owes its existence to the wonderful beauty of the pelt of these animals and also to the demand, which far exceeds the supply. At the Collins' Fox Farms in Reedsburg, Wis., these animals are raised, and this picture is the only one ever obtained of this new form of farming.

This subject brings to the screen in animated drawings the means by which a volcano may be put to practical use. J. F. Leventhal shows in this film not only one of the accepted theories of the causes of volcanoes, but also the ingenuity of an Italian in making use of volcanic action to serve man. Prince Genori-Conti, a noted scientist, has harnessed the steam to turn the machinery of a nearby power plant.

JACK AND JILL (Five Parts—Nov. 12).—The cast: Jack Ranney (Jack Pickford); Mary Dwyer (Louise Huff); "Young" Kilroy (Leo Houck); "Honest George" Frazee (Don Bailey); Lopez Cabrillo (J. H. Holland); "Cactus" Jim (Hart Hoxie); Senor Cabrillo (Col. Lenone); Doria Cabrillo (Beatrice Burnham). Directed by William D. Taylor.

Jack Ranney, a lightweight fighter, is anxious to marry Jill, his sweetheart, so called because since their childhood she and Jack have been inseparable, but both agree that they must wait until his bank account is bigger. They are debating the question as to whether they can afford "the movies," when a messenger from the manager of Jack's athletic club arrives with a note that the manager wants to see him. Jack assures Jill that this means a big fight and starts off, promising to meet her "after the show."

The manager and a few of his friends have "framed up" a fight in which a champion fighter is to be knocked out by a newcomer. They will fix it up with the champion to pretend to be knocked out and will divide the money with him. Jack agrees to help their bluff.

The fight comes off as had been planned, except that Jack actually did knock his opponent unconscious; the promoters got frightened and told Jack that he had killed the man. The boy was persuaded to accept twenty-five dollars and promised to leave town, writing Jill a note explaining the matter and saying that he'd send for her when the affair had blown over. After many adventures, Jack lands at a little town in Texas where he gets a job loading freight on trains. He mixes with the cowboys of the big Yardley ranch and boasts to such an extent about his own deadliness that

they decide to have some fun with him and give him a real scare.

They arrange with some friendly Mexicans and tell them what they want to do. In the meantime the leader of a real band of Mexican bandits from across the border overhears the plan and decides to take advantage of it to attack the town. Jill has found out the truth about the fight and writes Jack, adding that she will arrive almost as soon as her letter. Jack wants to stop her before she reaches the Yardley ranch, for he has been "four-flushing" after his usual fashion and has led Jill to believe that he is at least half owner of the enormous property. He starts to meet her at the station and the friendly Mexicans, thinking this the signal for their faked attack, line him up against a wall and tell him they are going to "shoot up" the town, beginning with himself.

He refuses to be frightened and proves that his boasted courage is not at all imaginary. Just as the fun is at its height, the real Mexicans ride in and at first the others think them "in on" the game. A real fight ensues, during the course of which Jack is neglected. The friendly Mexicans, seeing their countrymen are in earnest, run over to their side, trying to save themselves.

Seeing that something has gone wrong, Jack falls on his face, pretending to be shot. He manages to crawl to an automobile which is standing nearby. He warns the men at the Yardley ranch and saves the day. As a reward, and an assurance that there is no ill feeling, he and Jill are given a house of their own on the ranch and Jack a permanent position.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS No. 91 (November 10).

Camp Kearney, Cal.—In a ringing address to the soldiers, Billy Sunday opens the great \$35,000,000 drive for the Y. M. C. A. war fund. Sub-titles: The noted evangelist "in action." The Y. M. C. A. looks after the soldiers' welfare in camp. A scene in one of their "huts." It also prints a weekly paper, "Trench and Camp," for the boys.

Paterson, N. J.—A haven for unfortunate men becomes a death-trap as fire destroys the Rescue Mission, with a toll of nineteen lives. Sub-titles: One of the dormitories where many were burned while asleep. Searching for other victims.

On the Atlantic.—The steamer "Rochester," one of the first American ships to defy ruthless warfare, at last falls victim to the U-boats.

Glasgow, Scotland.—Britain's women workers hold a great patriotic celebration to demonstrate their unswerving allegiance to the country. Sub-titles: The land army has rendered noble service for the cause. The new food providers.

Paris, France.—Children of France. Once more little schoolgirls of reconquered Alsace pay a visit to the French capital as guests of the city. Sub-titles: A wreath is placed on Strassburg monument to commemorate the liberation of part of Alsace. The children also see some of the captured German guns. France honors the memory of her famous aviator, Pegoud.

Brawley, Cal. (Except exchanges where local camp pictures are added).—Ostrich farms continue in full swing in the hope that the beautiful plumes will again find favor with Dame Fashion. Sub-titles: There is also an effort

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to put ostrich eggs on the market, for they are very nutritious. A flock of 800 "chicks" only three months old.

Oakland, Cal. Luckily no one is hurt when the Southern Pacific ferry boat Encinal collides with a tug and sinks on the mud flats. Subtitle: At high tide the deck is almost submerged.

Princeton, N. J.—President Woodrow Wilson arrives in his old home town to cast his vote in the New Jersey state election. Sub-titles: Open-air polls are established for the drafted men at Camp Upton. Judge John F. Hyman, mayor-elect of New York, and his family. Woman suffrage wins in New York by a great plurality. The leaders of the campaign.

Camp Grant, Ill. (Except exchanges where camp local pictures are added).—The National Army boys are fast rounding into shape for service on the firing line under the Stars and Stripes. Sub-titles: Getting ready for a "surprise attack." The artillery is already on the job, using wooden guns while waiting for field pieces. Scene at Camp Lewis. "Up" there.

HEARST-PATHE NEWS NO. 92 (Nov. 14).

Camp Dix, N. J.—Health, vigor, physical development is the Army's motto, and the boys are now striving to become champion athletes. Subtitles: On the qui vive. It means new life for those who never had the chance to exercise in the great outdoors.

New York City.—A new automatic detaching gear is devised to solve the difficulty in lowering lifeboats from a torpedoed ship. Subtitles: Over the side. One pull and the lifeboat drops safely from the vessel.

Washington, D. C.—Filling the gaps made in the country's industrial life by the call to arms, women now enter the postal service. Subtitles: Sorting the letters and operating the canceling machine.

San Francisco, Cal.—America responds to Administrator Hoover's appeal for food conservation, and people pledge themselves to the cause. Subtitles: Scores of "Food Economy" girls begin a house-to-house campaign. Food gambling will be stopped. Chicago authorities discover a plot to boom prices by destroying carloads of vegetables. One and all—dealers and consumers alike—must do their bit.

The Far Eastern Front.—A detachment of French marines lands at a Syrian port to establish a supply base for the advancing Allied armies. Subtitles: Bringing large shells to the munition depot.

New York City.—A mysterious fire once more. The Washburn Wire Works are completely destroyed, with a loss of two million dollars. Subtitle: This is the third fire in three weeks in an Army supply plant.

Washington, D. C.—"Remember those over there." Society women are collecting and preparing Christmas gifts for Pershing's boys in France. Subtitles: Each kit contains some handy articles desired by a soldier. Many women have joined the Red Cross Motor Corps.

Coachella Valley, Cal.—California dates may be used as emergency rations for the American troops as recommended by the Army experts. Subtitles: Coachella Valley is the only place in the country where this fruit can be successfully grown. Boxing the dates for the market.

Newport, R. I.—Eight thousand more Jackies from this Naval Station will soon be ready to join Uncle Sam's rapidly-growing fleet. Subtitles: Every morning the boys are reviewed by the commander. Singing patriotic songs.

Cartoon (Magazine Section).—It Has Come at Last.

THE HIDDEN HAND (Episode No. 1—"The Gauntlet of Death"—Two Parts—November 25).—Eighteen years ago Rascon, the Mad Monk, made the following prophecy to the emperor of a European country: "This day a girl is born in this court, who will be the most beautiful woman in the world, and will bring about the madness of the emperor and the destruction of the empire before her eighteenth birthday." Frightened, the emperor made an agreement with Judson Whitney, an American millionaire, to raise the child, keeping her identity a secret.

When the story opens, in the Whitney home are two girls—his daughter, Doris, and Verda Crane, his ward. The grand duke arrives to claim the girl of the prophecy. He has the imprints of the baby's fingers in an explosive packet, which can only be opened by a locket that Doris wears around her neck. If opened otherwise it will explode. As he makes the demand the grand duke and Whitney are both

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shot by a man they take to be Jack Ramsey, Whitney's secretary. The man secures the packet, and as he escapes is seen by Doris, who is certain that it is Ramsey. Later it develops that the murderer is a benchman of the Hidden Hand, a mysterious character, who is a master of scientific impersonation, and that he was made up to represent the real Ramsey, a secret service agent. Ramsey starts to trail the real murderer, as both Whitney and the grand duke die. He is suspicious of Dr. Scarey, engaged to Doris, and Abner Whitney, brother of Judson.

Now that he has the packet, the Hidden Hand determines to secure the locket at any cost. With the assistance of his henchmen, made up as Ramsey, he is able to enter the Whitney home that night, and steals into Doris' room.

Ramsey, who is reading in the library, hears a noise. Rushing out in the hall he meets his double face to face. In a struggle which follows Ramsey is about to overcome his double when the Hidden Hand overpowers him.

Doris wakes up and sees the Hidden Hand coming towards her. Frightened she jumps up. On his left hand he wears a gauntlet, from which he can shoot a poisonous gas, which will kill any one who breathes it. Doris throws the bed clothes over the deadly hand just as it is discharging the lethal vapor.

FOX FILM CORPORATION.

ALL FOR A HUSBAND (Five Parts—November 18).—The cast: Henrietta Downs (Virginia Pearson); Henry Hardin (Herbert Evans); Myra Haynes (Dorothy Quincy); Celeste Hardin (Gladys Kelly); Dr. Janeway (Carl Moody); McGraw, a Politician (William W. Crimmins). Story by George M. Scarborough. Directed by Carl Harbaugh.

Henrietta Downs is a young college girl camping in the mountains with Celeste Hardin. Celeste's brother has the reputation of being a confirmed woman-hater.

His sister is certain, however, that in Henrietta Downs she has a daughter of Eve, who would win any man's heart. To make the conquest more sure the two devise the scheme of having Henrietta visit the Hardin home in the guise of a beautiful and desperate lunatic. The idea comes from reading of the escape of Myra Haynes, a crazy woman.

Hardin himself is in the throes of a political campaign. He is running for mayor on a reform platform. All might still have gone well had not Myra invaded Hardin's residence. Hardin's opponents think that at last they have some scandal to attach to their foe's name. More complications ensue when Henrietta arrives and also plays the part of a lunatic. The story moves rapidly through quick dramatic action, and then follows the climax.

TRIANGLE FILM CORPORATION.

FUEL OF LIFE (Five Parts—November 18).—The cast: Angela De Haven (Belle Bennett); Bob Spalding (F. H. Newburg); Bragdon Brant (J. Barney Sherry); Violet Hilton (Texas Guinan); Roger De Haven (Lee Hill); Mrs. Van Der Croot (Margaret Shillingford); Mrs. Spalding (Alberta Lee); Leonard Durant (Lee Phelps); Rader (Eugene Burr); Old Creede (Edward Hayden); Goldman (Thomas H. Guise); Mrs. Goldman (Estelle La Chœur). Scenario by Grant Wallace. Directed by Walter Edwards.

Angela De Haven, finding her husband, Roger, unfaithful to her, sets out to make all men pay for his perfidy. Roger, despairing of winning back his wife, sails for the South Sea Islands. He is lost at sea.

Bragdon Brant, one of Angela's court, controls Bob-Cat mine, but not the railroad extending to it. The railroad is controlled by Bob Spalding, who is manager of the mine.

Brant sends Angela West to buy the controlling interest in the railroad, and she meets Spalding, who falls in love with her.

Angela refuses to marry Bob, and flees after securing control of the road, through Spalding's partner, Durant. She returns to New York and tries to ruin Brant, but is halted by Spalding, who comes from the West and shows her the error of her ways. She finds her reward when the big Westerner takes her in his arms.

A CASE AT LAW (Five Parts—November 18).—The cast: Doctor Saunders (Riley Hatch); His Daughter, Mayme (Pauline Curley); Jimmy Baggs (Dick Rosson); "Art," the Saloon-Keeper (Jack Dillon); The "Lob" (Ed. Sturgis). Story by William Dudley Kelly. Directed by Arthur Rosson.

Doctor Saunders, living in Sago City, Mon-

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tana, has for fifteen years fought the desire for liquor. He has left his motherless daughter in the care of his sister, bidding her keep the child in ignorance of her father or his past.

In Midvale Mayme, the doctor's daughter, has grown to young womanhood and falls in love with Jimmy Baggs. Jimmy has inherited a tendency to drink, and loses his job as reporter on the Midvale paper because of it.

He gets a position on the paper in Sago City and goes west with Mayme. Jimmy is unable to keep away from drink, and Mayme goes to Doctor Saunders for help. During the course of the conversation Saunders finds Mayme is his own daughter, but does not reveal his identity because of his past.

"Art," a saloon-keeper in Midvale, has a grudge against Saunders because he has turned prohibitionist, and hopes to strike the doctor through Jimmy, to whom Saunders has taken a great liking. "Art" gets Jimmy drunk, and when Saunders finds this out he shoots "Art," who is badly wounded.

At the trial Saunders is acquitted and Jimmy is brought to his senses.

METRO PICTURES CORP.

THE ADOPTED SON (Six Reels—Oct. 29).—The cast: Purdue (Francis X. Bushman); Marian Conover (Beverly Bayne); Tom McLane (Leslie Stowe); Henry McLane (J. W. Johnston); Luke Conover (John Smiley); Mrs. Conover (Gertrude Norman); George Conover (Pat O'Malley). Directed by Charles Brabin. Adopted by A. S. Le Vine from story by Max Brand.

A state of feud existed between the McLanes and the Conovers in the Tennessee mountains. Purdue leaves Texas hurriedly as a result of a shooting fray and finds that the train he has jumped aboard has brought him to the mountains of Tennessee, and finds himself suddenly plunged into the feud. George Conover is shot from ambush, and Carter carries home the dead body of the boy. The grief of his parents and of Marian Conover is heightened by the fact that now there is no Conover strong enough to avenge his murder. Marian makes of Purdue the request that he take the place of her dead brother. He agrees.

The Conovers urge him to attend the county fair, at which Marian is to be the queen. At this fair the men take part in a shooting contest. Henry McLane has won the previous year, and challenges Purdue to equal his record. He accepts, draws from each hip-pocket a Colt, and first with one hand then with the other hits the mark repeatedly.

During the fair there is a truce from the feud, but it is over at midnight. On the way home Henry McLane shoots at Carter. He misses, and next day Carter goes to Tom McLane, the head of the clan, and makes the proposition that he and Henry fight a duel, and abide by the decision, thus putting an end to the feud. Old McLane accepts, but his son Henry is a coward. Old McLane says he will uphold the honor of his family himself. Purdue accepts the challenge. Later in the woods they meet, shooting with first one hand and then the other, Purdue picks off man after man. Luke Conover rushes up with the news that Henry McLane has abducted Marian. Purdue rushes in hot pursuit. McLane lowers her from his horse when he sees Purdue approaching, and horse and rider plunge down the precipice.

Purdue returns and tells Tom McLane that the feud must end, since he himself is a McLane, having left the mountains as a boy with his father, and that by his marriage to Marian Conover the two old families will be united.

THE OUTSIDER (B. A. Rolfe Production—Six Parts—Nov. 5).—The cast: Sally Manvers (Emmy Wehlen); Trego (Herbert Heyes); Mrs. Standish (Florence Short); Mrs. Gosnold (Virginia Palmer); Walter Arden Savage (Jules Raucourt); Donald Lyttleton (Harry Benham); Lucy Spode (Ilean Hume); Miss Pride (Gladys Fairbanks).

Sally Manvers, disgusted with her life as a shop-girl, tells her two girl chums that she intends to live by her wits. The girls laugh at her, and she goes up to the roof of the tenement house in which they live. She falls asleep, and is awakened by a downpour of rain. Drenched to the skin, she finds that the roof entrance to her own building has been locked, and she runs across the roofs trying different doors until she comes to one that is unlocked. It leads into the home of Mrs. Standish, a so-

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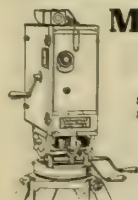
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ciety woman. Sally changes her wet clothes for some of Mrs. Standish's rich apparel. As she is leaving she comes upon Mrs. Standish's brother, Walter Arden Savage. Brother and sister have decided to steal their own property in order to collect insurance money. A burglar enters while Sally is watching Savage, and Sally protects the amateur burglar from the real one. Thinking that this may be a way out of poverty, Sally demands, as the price of her silence, that Savage and his sister take her back to Newport with them. They agree. Mrs. Standish writes for her a fraudulent letter of recommendation, supposed to be from a woman who has left for Europe, and Sally goes with them as secretary to their wealthy old aunt, Mrs. Gosnold.

In Newport Sally sees little to admire in those about her, with the exception of Mrs. Gosnold and a young Western millionaire named Trego. For a time she is interested in Donald Lyttleton. Savage, Lyttleton and Trego all try to make love to her, but Trego is the only one with any honesty of purpose. The detectives investigating the "loss" of the jewels telegraph that they have a clue. Mrs. Standish puts her jewel case in Sally's bureau drawer. Later she takes them out and gives them to Lyttleton to bury on the beach. Sally gives Mrs. Gosnold the empty jewel case, and confesses that she came to Newport under false pretenses. Mrs. Gosnold tells her to keep quiet about her confession for the present.

Miss Pride, a spinster, who dislikes Sally, hides some of Mrs. Gosnold's jewels in Sally's bureau. At a masquerade ball Mrs. Gosnold announces that the thief will be given until 12 o'clock that night to write a confession. Savage, fearing that Sally will tell about Mrs. Standish's jewels, plans to abduct her. He asks her to meet him at 1 o'clock. Mrs. Gosnold overhears him, and arranges to keep the appointment in her place. She and Sally exchange costumes, and Mrs. Gosnold is driven away by Savage's chauffeur. Trego, who has protected Sally from Lyttleton, proposes to her, but she fears he is like all the other men in the group. Savage is amazed at seeing Sally, and goes to rescue his aunt, who has been kidnapped in her place.

A detective accuses Sally of the theft of Mrs. Gosnold's jewels, and she is locked in her room. She escapes, but runs into the arms of Trego. Mrs. Gosnold, returning, denounces Mrs. Standish and Savage, and exposes their scheme. When she announces that she will tell the name of the person who took her own jewels, Miss Pride faints. Sally returns to her little room in New York. Her chums are gone, and she feels forlorn. Trego has followed her, and once more urges her to marry him. He suggests Fifth avenue, then Newport, as a residence. Both she refuses, but finally asks, "Aren't there any more houses to be had on Riverside Drive?"

GREATER VITAGRAPH.

THE GRELL MYSTERY (Five Parts—Nov. 19).—The cast: Heldon Foyle (Earle Williams); Helen Meredith (Miriam Miles); Eileen Meredith (Jean Dumar); Robert Grell and Harry Goldenburg (Denton Vane); Lola (Mabel Trunnelle); Ralph Fairfield (Frank Crayne); Ivan (Bernard Siegel); Green, detective (Robert Gaillard). Author, Frank Forest. Director, Paul Scardon.

Robert Grell is to marry Eileen Meredith, but still is loved by Lola, a dancer and former sweetheart, now the wife of Harry Goldenburg, who seeks to blackmail him. Lola tries to protect Grell from her husband who beats her and who goes to Grell's home to collect his blackmail. Lola follows and stabs him to death.

Helen, sister of Eileen, enters the library and believes the dead man is Grell. She picks up the dagger, leaving on it her finger prints. At the moment, Grell reaches home and looks through the door. He believes Helen the murderer of Goldenburg and to protect her flees with his valet.

Through a close personal resemblance the dead man is accepted as Grell by Heldon Foyle, criminologist and detective chief, who is in love with Helen Meredith. In the development of the mystery suspicion turns from one to another, but not to Lola, who wears gloves when she wields the dagger. And the mystery is intensified when Grell finally is found alive.

Helen trying to raise money to aid Grell in his escape, forges a check and this is inter-

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cepted by Foyle, who notes her finger prints are the same as those on the dagger. Torn between love and duty, he determines to bring the girl to justice, but Lola's past is accidentally learned and the motive for the crime is established. Foyle forces a confession from her and Helen's innocent but damning activities in the mystery are explained. Groll, freed, marries Eileen and Helen forgives Foyle for placing loyalty to duty above love for her.

BLUEBIRD PHOTOPLAYS, INC.

THE WINGED MYSTERY (Five Parts—Nov. 26). The cast: Louis Siever (Franklyn Farnum), Capt. August Siever (Franklyn Farnum), Gerda Anderson (Claire Du Brey), Shirley Wayne (Rosemary Theby), Josiah Wayne (Charles Hill Mailes), Mortimer Eddington (Sam De Grasse), Henry Waltham Steele (T. D. Critenden), Captain Bernard (Frederick Montague). Scenario written by William Parker. Produced by Joseph De Grasse.

Louis and August Siever, born in Germany of American parents, have grown to manhood in Berlin. Their environment has had an opposite effect upon the twins. Louis is strongly American while August, pro-German, has attained a captaincy in the German Army. In one of Berlin's cafes Louis has an embarrassing meeting with Gerda Anderson, who is in the employ of Germany's secret service. She is at another table in company with Capt. August Siever, when she crosses to the table occupied by Louis and the Waynes and insults the twin of the man who is infatuated with her. Louis shows his resentment by thrashing his brother then and there, knowing that his act will mean trouble for him. Louis hurries to his apartments and while packing is assaulted by his twin brother and rendered unconscious. Capt. August takes his brother's passport and goes to America with Gerda Anderson, who has been ordered to engage in her work as a German spy in the United States. Louis goes to America where the Waynes have preceded him.

When August reads that the Waynes are giving a week-end party at their home in Long Island, he conceives a blackmailing scheme and Gerda joins him in his plan. They lease a house near the Waynes, and invite the Waynes and their guests to a "mystery party," promising to break the monotony of successive days in the country through an innovation that embodies mystery with daring. Louis Siever, who is at the Wayne party, leads in the impulse of many guests to accept, and in the end the party that accepts the invitation include all of the women and many of the men, excepting the husbands, who elect to stay at home and play poker.

Once the Wayne party find themselves in the "house of mystery" they discover they are prisoners. Capt. August and Gerda now cause to be delivered at the Wayne house baskets addressed to all of the husbands and each containing a carrier pigeon. The winged messengers bear a note tied to their legs, demanding ransom for the imprisoned women. Mortimer Eddington has long believed himself a detective who has missed his occupation. He is a chemist, and starts at once a plan to locate the "house of mystery" and rescue the prisoners.

Louis Siever and Shirley Wayne are meanwhile keeping their eyes open and trying to find a way for the imprisoned party to escape. Shirley discovers a means to reach Capt. August and Gerda, who are operating in a room upstairs. They overpower Shirley when they discover that she has intruded. Louis discovers her absence and undertakes to trace and rescue her.

Meanwhile the amateur detective has been doing some good work. He has devised a scientific method of tracing the return flight of the pigeons as they are separately released from their baskets, and has succeeded in giving the police the trail. At the moment the officers are closing in on the "house of mystery." Capt. August and Gerda discover that their game is up. They decide to avenge themselves upon their innocent captives by blowing up the house with chemicals, but fate turns a strange trick and they are, themselves, the only victims of their own "frightfulness."

WORLD PICTURES.

EASY MONEY (Five Parts Nov. 19).—The cast: Lois Page (Ethel Clayton); Richard

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Chanslor (John Bowers); Robert Hildreth (Frank Mayo); Lily Lorraine (Louise Vale); Peter K. Chanslor (Eugenie Woodward); Sidney McCall (Charles Morgan). Story by Gladys E. Johnson. Directed by Travers Vale.

Lois Page, a poor country girl, has come to the city to study sculpturing. She is making progress when, one day, she finds that the money given her by her uncle has been spent. Her uncle informs her by letter that he is unable to give her further aid, but encloses a railway ticket for home. Dick Chanslor, whose greatest misfortune has always been a too abundant supply of spending money, is told by his valet that his grandfather wants to see him concerning his marriage to Lily Lorraine, of the Follies, performed the night before while Dick was in a rather intoxicated condition. Dick tells his grandfather that Lily is a "little peach," but the old man will not be appeased and tells his grandson that he must either cut out the girl or be cut off from the parental tree.

Lois goes to her class. Her manner shows that she has no small interest in her instructor, Bob Hildreth. Now that he is going to be disinherited, Dick decides to give a "going out" party—one of the guests to be Bob Hildreth. Hildreth invites Lois as his guest. The party, with one exception, proves to be all Bohemian-matched, the exception being Lois. Dick notices the shy little stranger and tells her he cannot figure her out, and that she is different from the rest. He asks her how she came to the party. She says that she and Tommie Tucker are kin—only she is dancing for her supper. She later confides to Dick that it isn't being poor that counts, but it is the knowledge that with all her ability she must give up and remain absolutely nobody—just because she lacks money. Dick has an idea. Lois wants to be a sculptress. Dick wants to continue being what he is. He proposes marriage to Lois, who gladly accepts. She is to become his wife in name only.

Dick takes Lois to his grandfather's house after the ceremony. When his grandparents realize that the little lady is not the chorus siren, they are overjoyed. The old folks offer their house to the young people as they shortly leave for the Orient. Dick and his wife accept the new conditions; Dick to continue his "high flying" and Lois, her sculpturing; the name and home being the only common bond. Dick tries to get back in Lily's good graces and invites her to dine out with him. She makes a scene and a roll of bills from Dick is the only thing that seems to calm her.

Hildreth, who has been away, returns to find his favorite pupil the wife of Dick Chanslor. He decides to pay her a call. Lois is glad to see Hildreth and invites him up to see a statue on which she is working, she closing the door in Dick's face as he, too, tries to come in to see the statue. Hildreth, after passing constructive criticism upon her work, tells her of his fondness for her and asks her why she did this crazy thing. She tells him. Dick goes over to Lily who is having a wild party, and does not leave until he is hardly able to navigate. In this drunken condition he approaches his wife, and for the first time, forces her to kiss him. She repulses him and is able to thrust him out into the hall. Lois then drops a note to Bob, telling him that Dick has broken his contract and that she wishes to see him.

Dick, in the meantime, has qualms of conscience. Bob calls to see Lois and he invites her to lunch at the Red Rose Inn, and they motor there. Lily sends for Dick and starts to upbraid him; she tells him that he is getting so reformed in his habits that there's no putting up with him. Dick goes home and finds Hildreth and Lois have gone to the Red Inn for lunch. He takes his car and follows and ascertains when he gets to the inn that they have gone further up the road. He continues looking for them. Hildreth has persuaded Lois to dine with him at a little place up the road. On the way he tells her that he wants her with all his heart and soul. Lois is not as enthusiastic and shows that she does not wish him to continue his love-making.

They arrive at the little country house presided over by a couple of Italians who serve the dinner. Hildreth drinking more than is good for him. They leave the premises so that Hildreth is alone with Lois. After dinner, Hildreth renews his love-making but is repulsed. Hildreth becomes more insistent and finally she is forced to fight for her honor. At this juncture Dick arrives and saves his wife. Lois and Dick then realize that they love each other.

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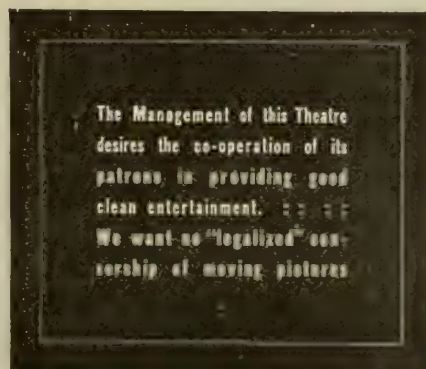
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Gold King Screen Co.....	1400
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THEATRICAL ARCHITECTS.

Decorators' Supply Co.....	1401
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Señores y Amigos

Those who enable the Operator to project pictures that delight his audiences and his employers are truly his friends.

No wonder, then, that this Operator in San Pedro de Macoris addresses us as "Señores y Amigos" (Gentlemen and Friends). Here's the letter:

San Pedro de Macoris, Oct. 15, 1917.

Precision Machine Co.,
New York.

Gentlemen and Friends:

The purpose of this letter is to state the following in regard to your Simplex Machine:

It is over four years since our Manager installed a Simplex in the Theater, and in all that time no repairs of any kind have been needed.

As a result, I recommend to everyone intending to go into the Motion Picture business to get the Simplex Projector, in order to obtain the perfect projection for which these Machines are known, and also because they are so strong and durable.

You may make use of this as you see fit, as proof of the satisfaction your Machine is giving. I place myself at your disposal.

Respectfully,

(Signed) *Miguel de Rodriguez.*

Think of it! Heres' a theater 'way down in Santo Domingo that has projection equal to the best houses on Broadway (where, of course, the Simplex is considered necessary)—and still there are Exhibitors right in these United States who haven't yet made sure of Projection that Pays: the Permanently Perfect Projection only the Simplex can give.

There's gain in giving. Give your Operator the Simplex and you'll see.

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1380.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in New Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy—Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy—Dr.).
Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).
One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).
In the Park (Two parts—Drama).

ESSANAY.

The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Toilsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

FALCON FEATURES.

The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts—Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

KALEM.

A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).
A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).

SELBURN COMEDIES.

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 4.

The Mark of Cain (Five parts—Drama—Astra).
The Fatal Ring (Episode No. 18—"The Subterfuge"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).
Fifth Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).
Lonesome Luke in Love, Laughs and Lather (Two parts—Comedy—Rolin).
Happy Hooligan—"The Tale of a Fish" (Half reel—Cartoon Comedy) and Making Rifles (Half reel—Educational) (International split reel).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 11.

France in Arms (Five parts—French War Pictures).
The Fatal Ring (Episode No. 19, "The Crystal Maze"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 9, "The Warning on the Wire"—Two parts—Drama—Astra).
The Flirt (One-Reel Comedy—Rolin).
Japan Under Snow (Travel), and "The Baby's Home at Porchefontaine (Educational) (Pathe Split Reel).
Katzenjammer Kids—"The Mysterious Yarn" (Cartoon Comedy), and Lace Making (Educational) (International) (Split Reel).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

RELEASES FOR WEEK OF NOV. 18.

The Queen of Spades (Five parts—Drama—Russian Art Films).
The Fatal Ring (Episode No. 20—"The End of the Trail"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 10—"The Hold-Up"—Two Parts—Drama—Astra).
Clubs Are Trump (Two parts—Comedy—Rolin).
Argus Pictorial No. 1 (One-Reel Educational).
Our National Parks—Mesa Verde Park (One-Reel Scenic—Pathe).
Katzenjammer Kids—"Der Last Straw" (Cartoon Comedy—Half Reel), and Making Shrapnel for the U. S. Army (Educational—Half Reel) (International Split Reel).
Hearst-Pathe News No. 94 (Topical).
Hearst-Pathe News No. 95 (Topical).

RELEASES FOR WEEK NOV. 25.

Sylvia of the Secret Service (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 1, "The Gauntlet of Death"—Two parts—Drama—Astra).
All Aboard (One Reel—Comedy—Rolin).
Around Central Auvergne, France (Colored Travel Subject—Half reel—Pathe) and Tonic Towns of England (Colored Travel Subject—Half reel—Pathe).
Happy Hooligan—The Tale of a Monkey (Cartoon Comedy) and Making Big Shells (Educational) (International split reel).
Hearst-Pathe News 96 (Topical).
Hearst-Pathe News 97 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.
Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nuttty Knitters.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec 17—That Night.

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Nov. 26—A Country Hero.

PARAMOUNT FEATURES.

Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).

PARAMOUNT-BURTON HOLMES.

Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

WHITE A. C. SPECIAL CARBONS

Insure Noiseless Operation and Pure White Light

The new White A. C. Special Carbons have given the operators what they have so long desired—that is, a noiseless and pure white light on alternating current. To use this carbon no change in lamp fixtures is required. The old A. C. carbons are simply replaced by the new White A. C. Specials.

The light given by these carbons will show no jumping or flickering even with variations in voltage. Operators the country over are convinced that this carbon has given a new lease of life to alternating current in the moving picture industry.

Send for our little booklet
describing the advantages of the White A. C. Special.

FOR D. C. OPERATION



The National-Silvertip combination is the standard trim. It gives a steady, flickerless light and carries the high currents which are so necessary today without showing any ill effect.

With these two carbons we are able to supply every projection requirement of the moving picture industry.



National Carbon Company, Inc.
CLEVELAND, OHIO

Striking Things About CINE-MUNDIAL

CINE-MUNDIAL goes to every moving picture man in all the Spanish and Portuguese speaking markets of the world.

CINE-MUNDIAL has eliminated prejudice against American photoplays.

CINE-MUNDIAL has created interest in American stars and producers.

CINE-MUNDIAL blazed the trail for the American manufacturers, who are to-day practically in control of the great Latin-American markets, while two years ago their exports amounted to less than ten per cent.

CINE-MUNDIAL is considered by exhibitors and buyers the most authoritative paper published in Spanish and Portuguese.

CINE-MUNDIAL has proved itself supreme as a foreign advertising medium.

MOST IMPORTANT AMERICAN FILM MANUFACTURERS ARE REPRESENTED
IN ITS COLUMNS. YOU ARE OVERLOOKING A SPLENDID BET IF YOU ARE
NOT AMONG THEM.

CINE-MUNDIAL

SPANISH EDITION OF THE
MOVING PICTURE WORLD

516 Fifth Ave., New York City

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1380.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).

BISON.

Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct. 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).

GOLD SEAL.

Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 24—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 10—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov. 7—Double Dukes (Two parts—Com.).
Nov. 14—Hula Hula Huggle (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Woolly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).

Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bulcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algeria, Old and New (Scenic) (Split Reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy-Drama).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror"—Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelogue).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurrent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).

TRIANGLE KOMEDY.

Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.

KEYSTONE COMEDY.

Sept. 2—A Shanghai'd Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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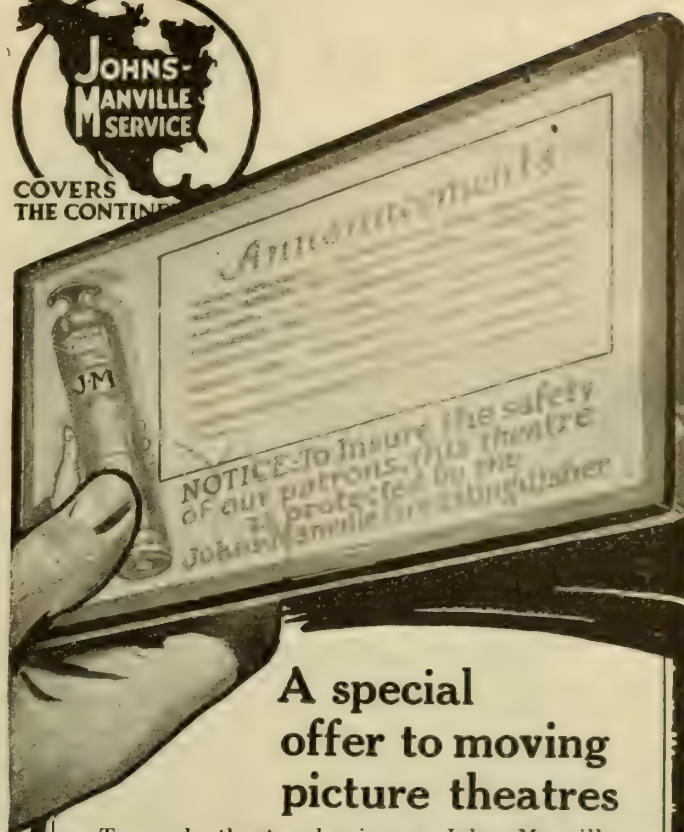
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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1380.)

Mutual Film Corp.

CUB.

Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).

STRAND COMEDY.

Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).

SIGNAL.

Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy—Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Bobby of the Home Defenders (Bobby Connelly Series).
Bobby and the Fairy (Bobby Connelly Series).
Bobby and Company (Bobby Connelly Series).
Nov. 5—The Fighting Trail (Episode No. 9, "The Bridge of Death"—Two parts—Drama).
Nov. 5—The Fettered Woman (Five parts—Drama).
Nov. 5—Favorite Film Features—"The Strength of Men"—Two parts—Drama and Captain Barnacle's Legacy (Comedy).
Nov. 12—The Fighting Trail (Episode No. 10—"The Sheriff"—Two parts—Drama).
Nov. 12—Favorite Film Features—"Just Show Folks" (One-Reel Drama) and "Jerry's Mother-in-Law" (Two parts—Comedy).
Nov. 12—I Will Repay (Five parts—Drama).
Nov. 19—The Fighting Trail (Episode No. 11—Two parts—Drama).
Nov. 19—The Grell Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Troughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy—Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Role of Honor.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.
The Barrier.
War on Three Fronts.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).

WHOLESONE FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

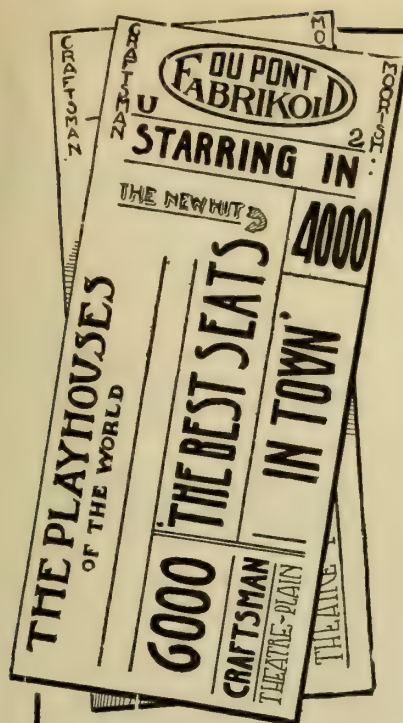
WORLD PICTURES.

Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

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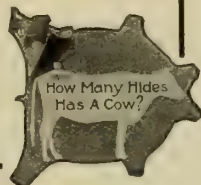
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	JUST AS YOUR MOTHER WAS, Waltz	Number
	I DON'T KNOW WHERE I'M GOING BUT, One-Step	One-Step
	I'M ON MY WAY, One-Step	One-Step
	THE OLD TOWN PUMP, Fox Trot	Waltz
	STOLEN SWEETS, Fox Trot	Waltz
	GIVE ME THE RIGHT TO LOVE YOU, Fox Trot	Waltz
	THERE'S SOMEONE MORE LONESOME THAN YOU, One-Step	One-Step
	ON THE SOUTH SEA ISLE, Trot	Trot
	LOVE WILL FIND THE WAY, Waltz	Waltz
	BABETTE, SHE ALWAYS DID THE MINUET, One-Step	One-Step
	YOU WERE JUST MADE TO ORDER FOR ME, Fox Trot	Waltz
	IT'S A HUNDRED TO ONE YOU'RE IN LOVE, One-Step and Trot	One-Step and Trot
	HONEY BUNCH, Fox Trot	Waltz
	THE MAN BEHIND THE HAMMER AND THE PLOW, Medley One or Two-Step	Medley One or Two-Step

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1380.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CENTURY COMEDIES.
Sept. 1—Balloons (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(The Lincoln Cycle Pictures.)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Dolings").
Mo-Toy Troupe (Release No. 11 "School Days")
Mo-toy Troupe (Release No. 12, "Little Red Riding Hood").
Mo-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
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Sept.—The Fated Hour (Six Parts—Drama).
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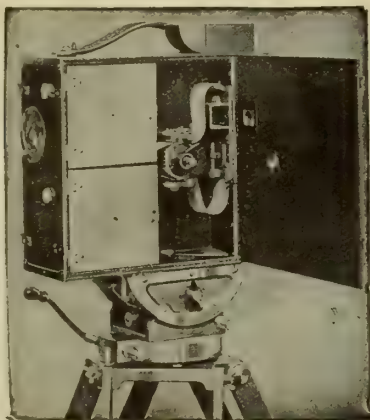
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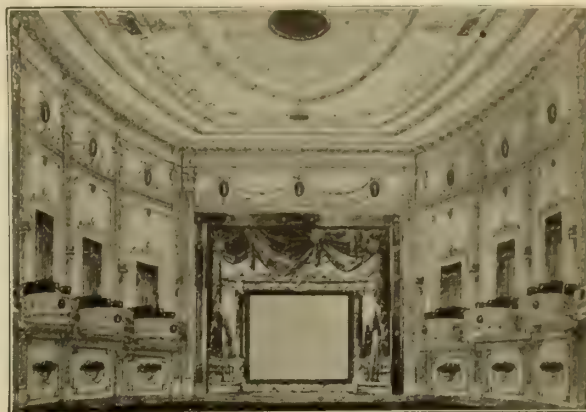
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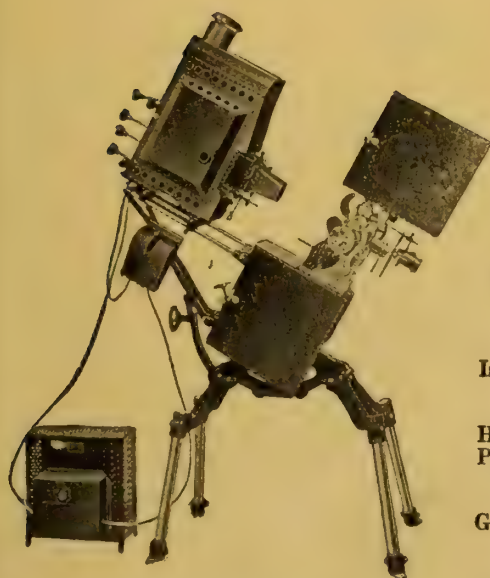
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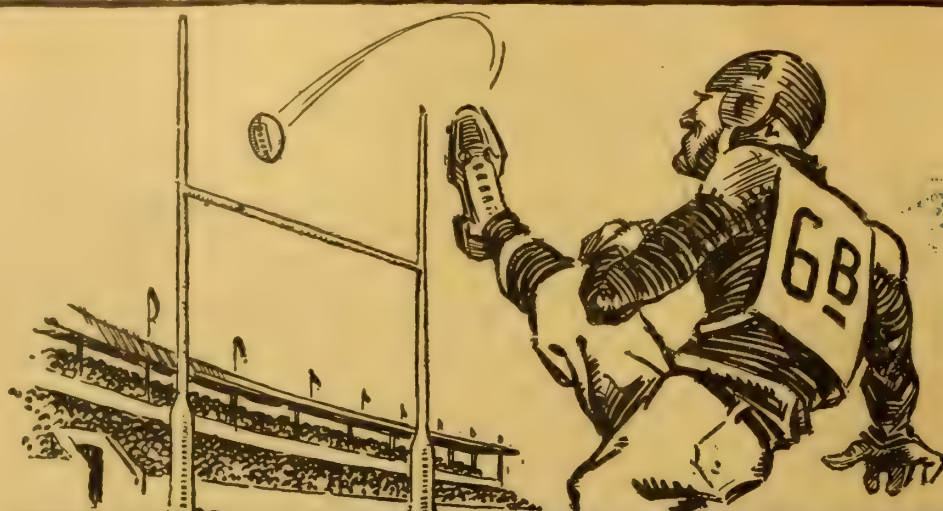
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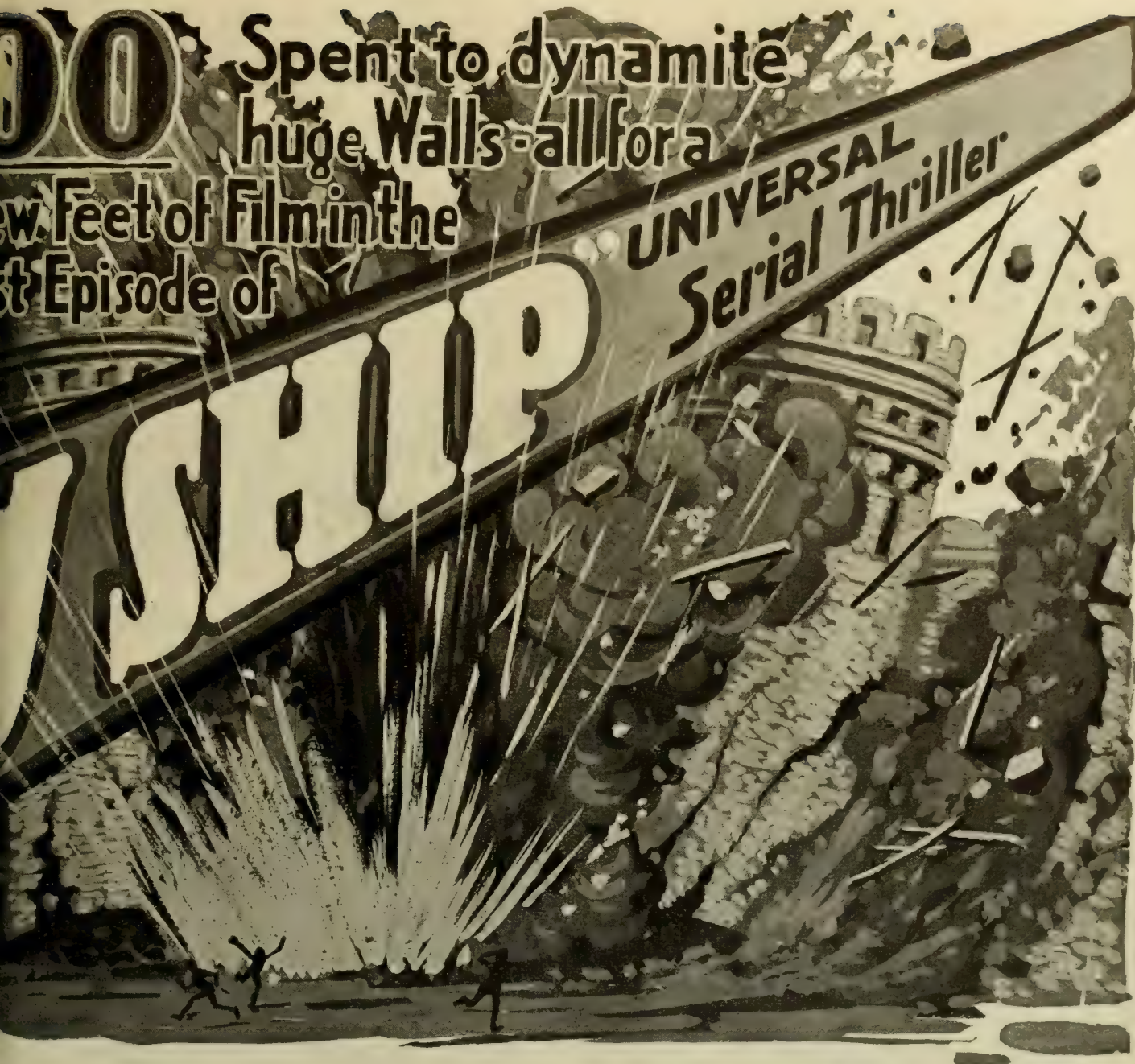
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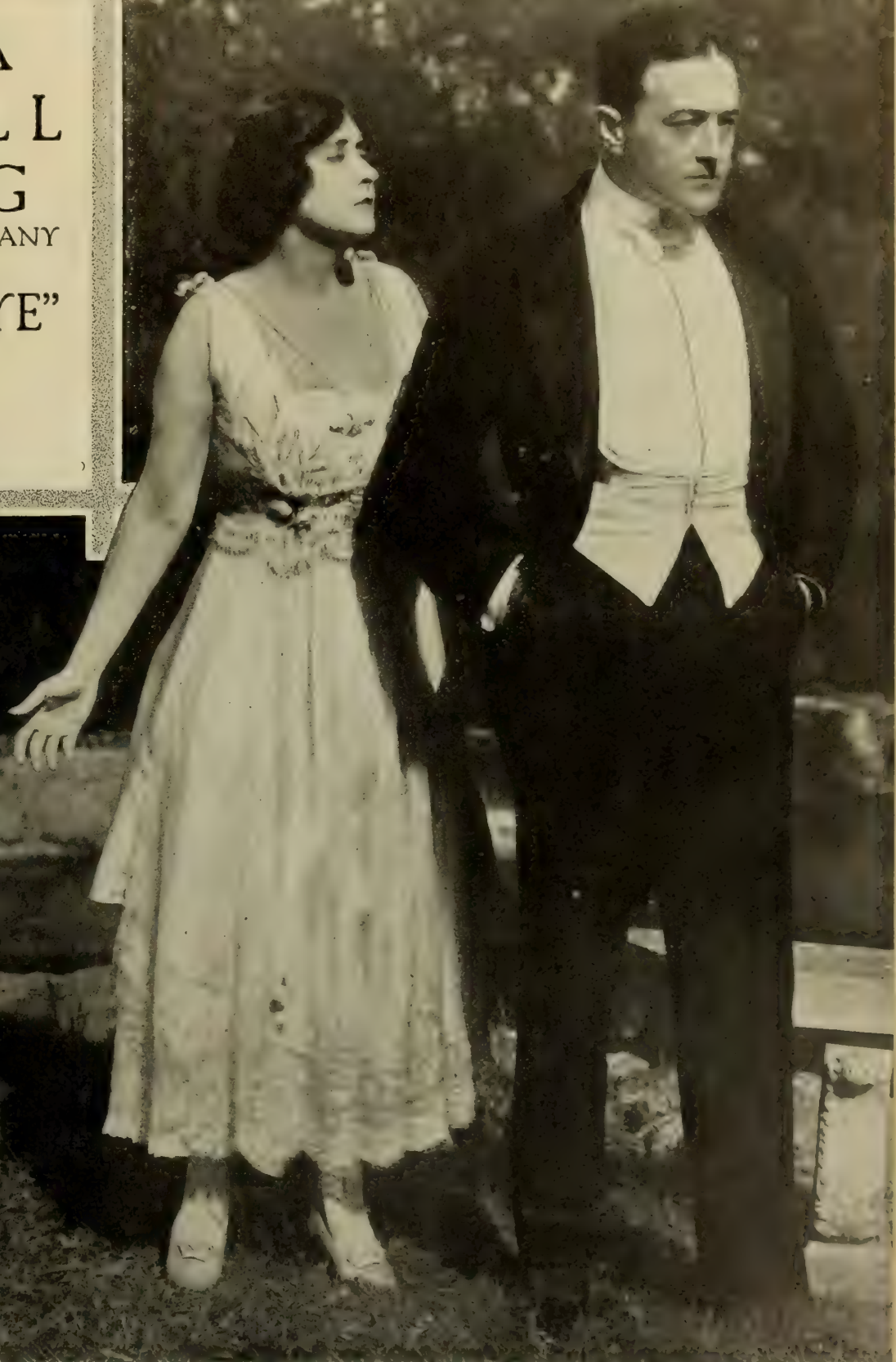
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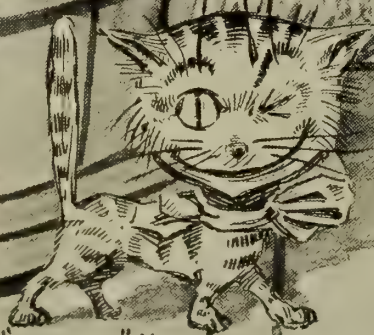
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Story by...
ANITA LOOS
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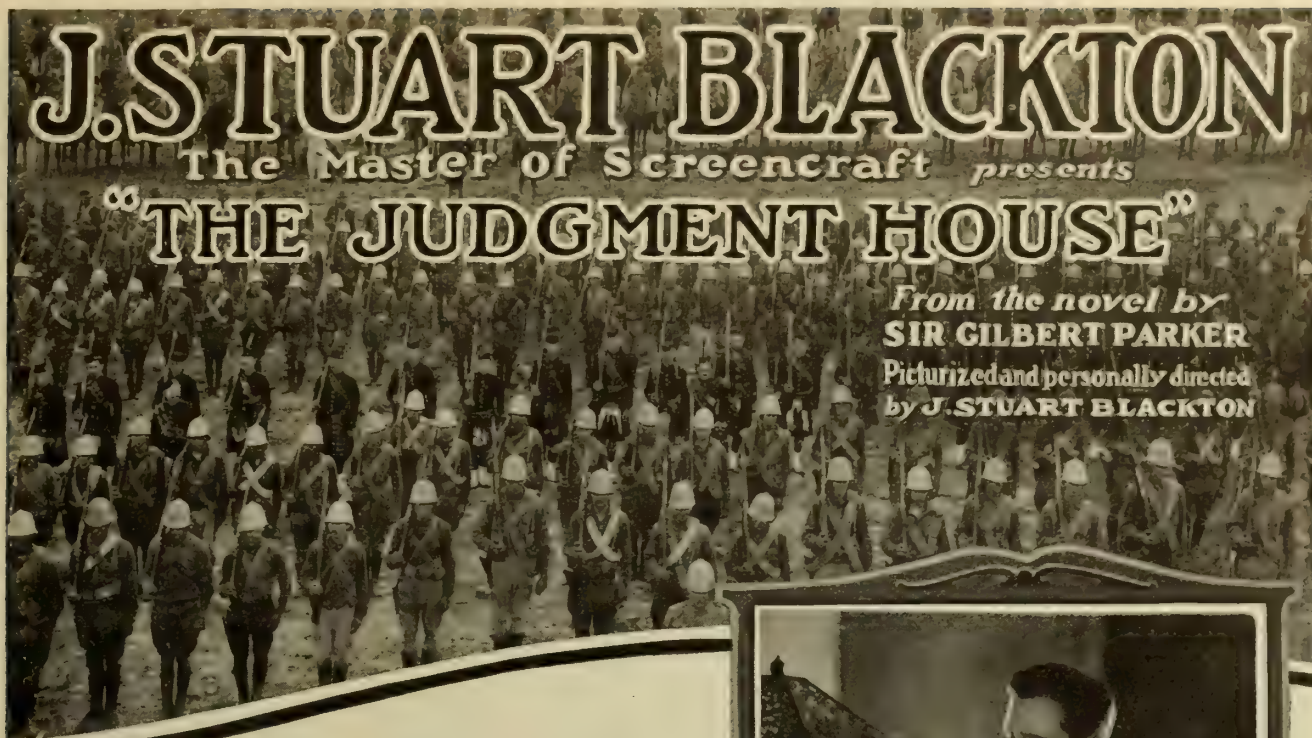


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An ARTCRAFT Picture





J. STUART BLACKTON

The Master of Screencraft presents

"THE JUDGMENT HOUSE"

From the novel by
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Picturized and personally directed
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Two plus two equals — ?

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in

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Buckle Up to Arbuckle

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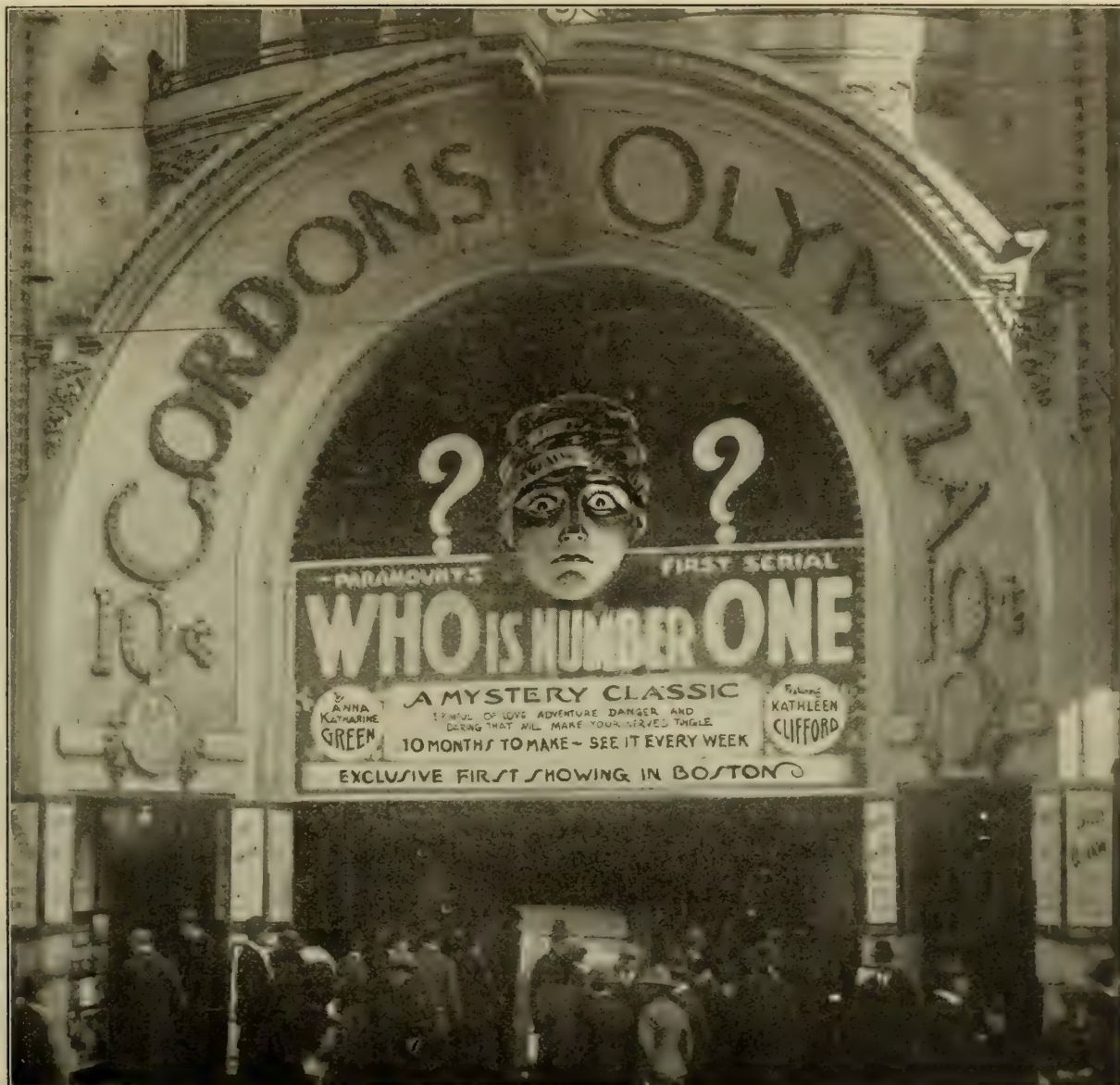
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Paramount Pictures



WHO IS "NUMBER ONE"?



2006

EXHIBITOR'S TRADE REVIEW

Volume 2. Number 25.

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"Who Is Number One?"—Gordon's
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"The Son of His Father"—Exeter

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Turner: "No, I tell you! I don't love you! I couldn't love you."

Mr. Flint: "Then why did you marry me?"
Mrs. Flint: "For your money—and that's what I am going into court for—not to plead for a favor, but to demand my right—Alimony."



Mrs. Flint: "A worried man invariably turns to a woman for consolation. My husband will prove no exception. Then my detectives will make some notes."

Howard Little suspected she was feigning illness. He did not know she was the hired tool of a crooked divorce lawyer.



The crooked attorney to Mrs. Flint: "Now we've got them married—and if I don't sting him for a hundred thousand alimony my name isn't Elijah Stone."

Mrs. Flint: "—and when the divorce decree has been granted we shall not have to be so—careful."
Mrs. Flint's smiles were all for Turner. Her husband was useful only as her banker.



Marjorie: "This agreement, arranged without my knowledge, is a wicked thing. When you ask me to sell my baby for alimony—No! I tell you—I won't do it!"

Even while Marjorie sought forgetfulness with the children, Mrs. Flint and the crooked attorney were making their last desperate effort to separate her from her husband.

"If it's good enough for the 'First National,' it's good enough for you."



Alimony is a picture the whole family can see with profit and remember with pleasure. The story's the thing in Alimony—and every member of the cast fits his part like a glove. It is a quality production. Supervised by Robert Brunton, formerly art director with Triangle—Directed by Emmet J. Flynn, formerly with D. W. Griffith, also producer of several Mary Pickford releases.

THE ORIGINAL MAIL ORDER FILM DISTRIBUTORS

WHOLESOME PICTURES



ANNOUNCING

THE FIRST WHOLESOME COMEDY

WITH **REX ADAMS**

"HIS AWFUL DOWNFALL"

A Single Reel Scream of Continuous
"Wholesome" Laughs

Book These
Today!



"THE PENNY PHILANTHROPIST"

The Supreme Screen Offering
7 Parts—From Clara Laughlin's Famous Story

"CINDERELLA and the MAGIC SLIPPER"

Booked in All Ascher Theatres, Chicago

Exhibitors—We Book Direct
and Pay Express Both Ways

WRITE OR WIRE
Coming: "LITTLE RED RIDING HOOD"

PEGGY O'NEILL
and
RALPH MORGAN

WHOLESOME FILMS CORPORATION

Milton Daily, Pres.
CHICAGO

THREE SCENES FROM "CINDERELLA AND THE MAGIC SLIPPER"



Pathé



TOTO

HE'S GOOD FOR A LAUGH
IN EVERY SCENE.....HE'S
DIFFERENT FROM ANY
SCREEN COMEDIAN YOU
EVER SAW AND YOUR AUDIENCES
WILL BE FOR HIM STRONG

WATCH FOR HIM —
HE'S COMING —



Pathé

10 BIG REASONS

1. It's a PATHE serial- it must be good
2. It has an excellent story written by men who know how-Arthur B. Reeve and Chas. A. Logue
3. DORIS KENYON is the star
4. SHELDON LEWIS, who got a great following in "The Exploits of Elaine" and "The Iron Claw."
5. Feature production



READY
.. NOW ..



WHY YOU SHOULD — BOOK — *The* HIDDEN □ □ □ HAND □ □ □ □

6. A big advertising and publicity campaign with full novelization in the best news-papers in the country
7. Splendid box office value
8. ARLINE PRETTY
9. MAHLON HAMILTON
10. It is sure to please the most critical motion picture patrons

SEE IT ..
BOOK IT



PATHE



FRANK KEENAN



FANNIE WARD



PEARL WHITE



BRYANT WASHBURN



BESSIE LOVE

IRENE CASTLE, *willowy, personification of grace, beautiful and with wonderful personality*

FRANK KEENAN, *strong, rugged and great actor*

BESSIE LOVE, *the seventeen year old girl who has accomplished great things and for whom every critic has prophesied even greater things*

FANNIE WARD, *one of screen-dom's most celebrated stars, box office attraction extraordinary*

BRYANT WASHBURN, *master of subtle humor yet ably dramatic*

PEARL WHITE, *queen of thrills chosen favorite of the photoplay fans of the world,*

These are stars of the PATHE PLAYS, quality features for your house, for every house. In these plays brains money and skill are combined

PLAYS



IRENE CASTLE

the best known woman in America is presented in

VENGEANCE IS MINE

*adapted from the story by
John A. Moroso*

Produced by — ASTRA

*If your audiences like a play which is
full of action, with a thread of mystery
and suspense running through it (and
what audience does not) here is the
play for your house!*

RELEASED DECEMBER 16th

Pathé



PATHE IS PROUD TO
PRESENT TO AMERICANS
THE WONDERFUL FIVE
REEL

FRANCE *in* ARMS

*For absorbing interest, for
educational value, for the ex-
traordinarily comprehensive idea
it gives as to the greatness of
effort put forth by our gallant
ally, this picture has no peer.*

*The aeroplane battle above
the clouds is the greatest motion
picture that has ever been taken.
It probably will never be equaled.*

*Photographed by the cinematographic
division of the French Army*



MAYFAIR FILM CORPORATION
M.A. SCHLESINGER PRESIDENT

**PEGGY
HYLAND**

as

**“PERSUASIVE PEGGY”
SOLD**

TO

Harry Wolfberg, Pittsburgh
Deseret Film Company, Salt Lake

Peerless Film Company, Phila.

Civilization Feature Film Co.,
Newark

Dawn Masterplay Co., Detroit

FOR

Ohio, West Pa., W. Va.
11 Western States and
Alaska
E. Pa., Delaware, Md., D. of C.,
and Virginia

New Jersey
Michigan

WHY

Is the six-part Mayfair Masterpiece such a colossal success with
State Right buyers?

BECAUSE

1. It is a hundred per cent production.
2. It is a sure fire box office attraction.
3. Like a Liberty Bond, it is safe and certain.

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SHALLENBERGER and PRIEST
Times Building, New York

MAYFAIR FILM CORPORATION, 10 Wall Street, New York

STANDARD

William Fox
presents



THE SPY

Staged by Richard Stanton

THE KAISER EXPOSED
AMERICA AWAKENED
TO HER OWN PERILS.

Timely . . . Vital

*Booked in the open market
as an individual attraction*

William Fox
presents



ALADDIN^{AND THE} WONDERFUL LAMP

FRANCIS CARPENTER
VIRGINIA LEE CORBIN

Staged by C. M. and S. A. Franklin

*Booked in the open market
as an individual attraction*

FOX FILM CO

PICTURES

William Fox
presents



WILLIAM FARNUM
IN
WHEN A MAN
SEES RED

FROM THE SATURDAY EVENING
POST STORY "THE PAINTED LADY"
BY LARRY EVANS

Staged by Frank Lloyd

*Booked in the open market
as an individual attraction*

William Fox
presents



THEDA BARA
IN
The ROSE of
BLOOD

A 1918 VAMPIRE
FOR LIBERTY

Staged by J. Gordon Edwards

*Booked in the open market
as an individual attraction*

RPORATION

STANDARD

William Fox
presents



JACK AND THE BEANSTALK

with

Francis Carpenter and
Virginia Lee Corbin

Staged by
C.M. & S.A. Franklin.

*Booked in the open market
as an individual attraction*

William Fox
presents



THE HONOR SYSTEM

Staged by R.A. Walsh

The Greatest Human
Story Ever Told.

*Booked in the open market
as an individual attraction*

FOX FILM CO

PICTURES •

William Fox
presents



WILLIAM FARNUM
in
The CONQUEROR

Staged by R.A. Walsh

Titanic drama of
American history

*Booked in the open market
as an individual attraction*

William Fox
presents



**TREASURE
ISLAND**

Adapted from
Robert Louis Stevenson's
thrilling story . . .

Francis Carpenter—
Virginia Lee Corbin

*Booked in the open market
as an individual attraction*

RPORATION

STANDARD

William Fox
presents



THEDA BARA
IN
CAMILLE

BY ALEXANDER DUMAS

A GREAT HISTORICAL
LOVE STORY

Staged by J. Gordon Edwards

*Booked in the open market
as an individual attraction*

William Fox
presents



WILLIAM FARNUM
IN
The HEART of
A LION

A GREAT BIG STIFF
PUNCH IN THE HEART

Staged by ~ Frank Lloyd

*Booked in the open market
as an individual attraction*

FOX FILM CO

PICTURES

William Fox
presents



THEDA BARA *in* DU BARRY

Staged by J. Gordon Edwards

Story of the greatest
adventuress in the
history of France

BARA'S GREATEST ROLE

*Booked in the open market
as an individual attraction*

William Fox
presents



A DAUGHTER OF THE GODS

WITH

ANNETTE
KELLERMANN

MILLION DOLLAR PICTURE

*Booked in the open market
as an individual attraction*

R P O R A T I O N

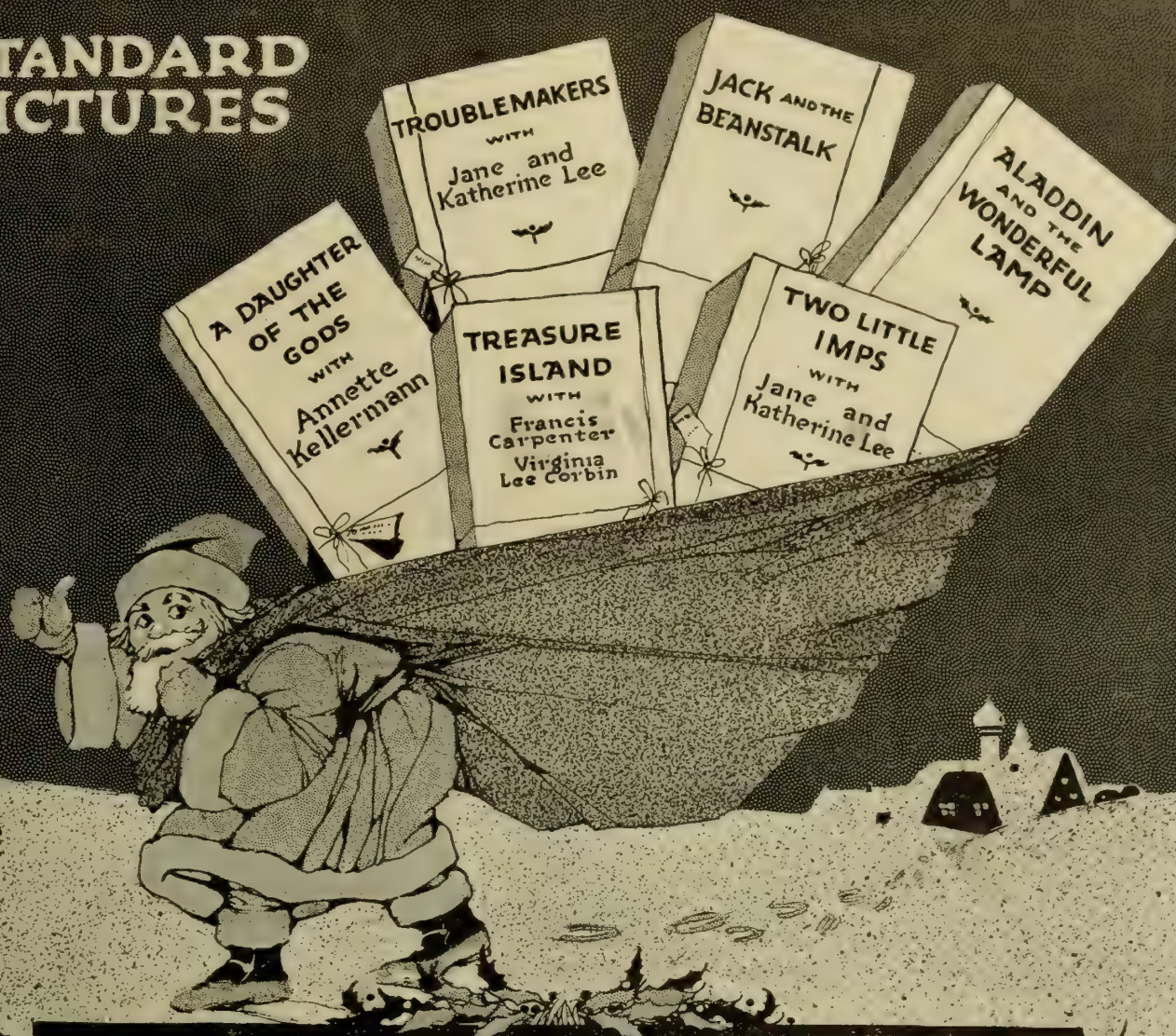
*A Daughter
of the Gods*

with

*Annette
Kellermann*

*Now for release
Book at Fox
Exchange*

STANDARD PICTURES



DO YOUR CHRISTMAS BOOKING EARLY

Only one more month before school closes when Santa Claus will deliver his bulging bags of Bullion to the exhibitors

Write your letter to Santa Claus now—in care of the nearest Fox branch manager

FOX FILM CORPORATION



William Fox presents a beautiful new star~
Fox Special Features- **Jewel Carmen**

FOX SPECIAL FEATURES

December Releases

Jewel Carmen

The Radiant Beauty

in

The KINGDOM *of* LOVE

Staged by Frank Lloyd who directed
"Les Miserables", "When A Man Sees Red"
and "A Tale of Two Cities"



Other December Releases

George Walsh *in* THE PRIDE *of* NEW YORK

June Caprice *in* UNKNOWN-274-

Virginia Pearson *in* STOLEN HONOR

*Contract now at your Fox
branch for these prize punches.*

FOX FILM CORPORATION

William Fox presents

Troublemakers

Ready Dec. 9th

JANE ~ ~ ~ KATHERINE LEE Fox BABY GRANDS

Supported by company of adults

Some of the characters



Jane



Cynthia



Mrs. Lehr

Box office asset -100%
Due to popularity

Public's favorites-100%
Due to ability

Prestige for theatre-100%
Due to advertising

STANDARD
FOX FILM CO

William Fox presents

Troublemakers

Ready Dec. 9th

Comedy-drama Strong plot
of interest to adults and young folks too

A picture backed by-100%
Unusual publicity

A picture backed by-100%
Attractive poster ads

A picture well adapted-100%
For holiday season

Some of the characters



Katherine



Job Jenkins



Daniel Whitcomb

PICTURES
CORPORATION

PYRAMID COMEDIES

*Under the old rule they
announced eight pictures
before they had begun ONE*

*Under the PYRAMID system
we have completed four pictures
before we announced our entry
into the comedy field*

4 SENSATIONAL
NOVEL
HIGHLY LAUGHABLE **COMEDIES**

*Now complete and ready
for your approval
and*

*We will not talk business to any-
one until we have demonstrated
by these four our ability to make
24 a year.*

All two reels in length

NOW READY TO SHOW

"IN AND OUT"

A WILD HOUR IN A
WILD HOSPITAL

"BEACH BIRDS"

RARE HUMOR - PRETTY GIRLS
HOT BEACH - ROUGH HOUSE

"LOVE AND LUNCH"

EVEN A DOUGHNUT HAS
ITS COMEDY TOUCHES

"BEAUTIES AND BOMBS"

HE EITHER HAD TO BECOME A WAITER
OR LEAVE HIS TROUSERS AS SECURITY

featuring

RAY HUGHES

The Most Unusual Eccentric Comic the Screen has ever known

*Franchise Rights to the Twenty-four Comedies
we will produce a year now being granted*

PYRAMID COMEDIES INC

220 WEST 42ND STREET, NEW YORK CITY

MR. FOREIGN BUYER

THE HORN OF PLENTY IS WITHIN YOUR REACH

ARE YOU TAKING
ADVANTAGE OF IT?

SUCCESSFUL

PRODUCTIONS

NOW AVAILABLE
FOR YOUR
PARTICULAR
TERRITORY.



"WE"
OPERATE
EVERYWHERE

EXCLUSIVE EXPORTERS OF SPEER CARBONS

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CORPORATION

220 W. 42ND ST.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

SCHLES



Boundless Enthusiasm for "Over Here"

New York Tribune:

"EVERY MOTHER WHO HAS GIVEN HER BOY TO HER COUNTRY SHOULD SEE 'OVER HERE.' 'Over Here' shows in the minutest details how our soldiers are made fit to go 'over there.' ANY ONE WHO IS INTERESTED IN WINNING THE WAR WILL BE INTERESTED IN THIS PICTURE."

Moving Picture World:

"'Over Here' is strongly imbued with the spirit of patriotism, not alone through the nature of the picture itself, but by means of subtitles which are stirring and which make the picture an inspiration to work and fight for the 'freedom of democracy.'"

VARIETY:

"'Over Here' is a two-reel picture distributed by World, showing in a most interesting and often a most inspiring way how the big cantonments are created for the reception of our troops."

"The main interest in such a production, aside from the patriotic feature, which is exceedingly compelling, is the speed and efficiency of the entire proceeding. 'Over Here' winds up in a blaze of fervor."

Motion Picture News:

"'Over Here' will be a worthy addition to any and all exhibitors' programs. It is timely, instructive and presents a pictorial review of activities in which we are all interested. A worth-while picture which the exhibitor of every neighborhood can book and be assured that he will have presented a picture that every patron has enjoyed."

Sunday Telegraph:

"'Over Here'—incidentally a most appropriate and effective title—is a very graphic motion picture. It is needless to say that it will be given an enthusiastic reception wherever shown. It is an entertaining and informative picture which everyone will be eager to see."

Dramatic Mirror:

"The picture has great informative value in that it shows the people of this country what can and has been done with their dollars in government preparations. 'Over Here' is calculated to interest all classes of theatre-goers."

WORLD-PICTURES
Exclusive Sales Agent.

TRIANGLE

PHONE RANDOLPH 7613

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Motion Picture Theatre Owners Association
 AFFILIATED WITH AMERICAN EXHIBITORS ASSOCIATION
 1802 North American Building
 N. W. Corner State and Monroe Streets
 CHICAGO, ILL.
 November 1st
 1917

Executive Committee
 E. T. BEATTY
 H. A. CHOTENSKI
 G. A. MORRIS
 JACOB COOPER
 HERMAN SCHOENSTADT
 A. J. KRUG
 LOUIS H. FRANK
 MAX JESSELSON
 ANNA KESNER

WHEREAS the motion picture distributors of the United States have, arbitrarily and unjustly, and we believe, unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the Federal war excise tax,

AND WHEREAS this assessment, now in force, works an undue hardship upon the exhibitor of motion pictures, jeopardises his business,

AND WHEREAS the Triangle Distributing Corporation through its president, has announced its determination to absorb the war excise tax and instructed the managers of its various exchanges to cancel the fifteen cent assessment, therefore

BE IT RESOLVED by the Motion Picture Theatre Owners Assn. that the thanks and commendation of its members be extended to the Triangle Distributing Corporation and its president for their fairness and justice in meeting this situation.

BE IT FURTHER RESOLVED that the members of this organization endeavor, whenever and wherever possible, to book the productions of the Triangle Distributing Corporation not only as a matter of principle but because of the high standard of quality in production, which is maintained by the Triangle Distributing Corporation, and urge similar action upon the part of exhibitors not affiliated with this organization.

BE IT FURTHER RESOLVED that this resolution be spread on the records of this association, copies sent to the various other affiliated organizations of the American Exhibitors Association with a request that they take some similar action and that a copy be sent to the Triangle Distributing Corp.

E. T. Beatty
Louis H. Frank
W. J. Sullivan
 Committee

Read the above endorsement which the Western Exhibitors have issued concerning Triangle's stand on the war tax question. *Triangle will not pass the 15 cents per reel tax on to the exhibitor.*

TRIANGLE



"THE. SUDDEN GENTLEMAN"

with William Desmond

The humorous adventure of this big-muscled Irish smithy who becomes guardian of a spit-fire heiress will make your ticket machine hum. An Irish play never fails.

Released December 2

TRIANGLE



"THE SHIP OF DOOM"

with Triangle Players

The terrific struggle of rough sea-faring men over a wisp of a girl, will make this a money-producer for you. The most remarkable sea-drama of the season.

Released December 2

TRIANGLE



Keystone Comedy

"AN ICE MAN'S BRIDE"

It's a red-hot, laugh-after-laugh comedy that will make your folks want more. It will bite off a new Keystone Record.

Released December 2

Coming - A tremendous production



The Great
NAZIMOVA
IN
REVELATION
M E T R O

This is June



B.A.ROLFE presents

VIOLA DANA

in the most sensational production of the year

BLUE JEANS

• Tears - thrills - deep pathos and bright sunshine -
*Directed by John H. Collins from Joseph Arthur's famous
Melodrama - Adapted by June Mathis and Charles A. Taylor -*

Seven Acts - The Picture of Pictures

Positively No Bookings until after trade showings!

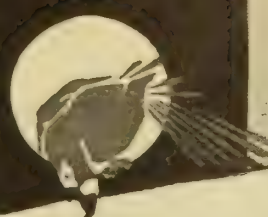
M E T R O

The great Sawmill scene



BLUE JEANS } 3 Years at Fourteenth Street Theatre, New York
as a play ran } 2 Years at McVicker's Theatre, Chicago
1 Year at Tremont Theatre Boston.

BLUE JEANS will never wear out—
Wonderful as a play—Tremendous as a Screen Drama—



To Mr. Winters of Akron, Ohio

Dear Mr. Winters,

We realize why you are a genuine success as a motion picture exhibitor, and in congratulating you we want to say that we believe this success is due to your judgment in choosing attractions.

We know you broke all your house records with "The Slacker", and now that you have shelved a picture you had advertised heavily and booked "Draft 258" for a week's run, we believe you have shown the judgment and the confidence of a great showman. Please accept our thanks as well as our good wishes.

METRO Pictures Corporation
by the President.

P.S. You know, Mr. Winters, that METRO intends to lead the industry on merit. WATCH METRO.

Goldwyn Pictures

This Is A Time To Make Friends instead of Profits

GOLDWYN PICTURES organization recognizes that in these trying days the exhibitors of North America *must* make profits. This is the day to make *exceptional* effort and the direct result of such effort by any producer is *exceptional productions*.

Big pictures—powerful, vital stories and tremendously popular stars—today are the only means of attracting big audiences into your theatres. And the four biggest productions immediately available in the motion picture industry today are Goldwyn attractions, released as follows:

- 1** MADGE KENNEDY in "NEARLY MARRIED" by Edgar Selwyn. A play many times as dramatic and joyous as the great laughter-making hit "Baby Mine." A story of situations and thrills; filled to the brim with wonderful comedy. *Released November 18.*
- 2** REX BEACH'S greatest story, "THE AUCTION BLOCK," one of the most dramatic pictures ever made and possessing greater drawing power than his noted screen successes, "The Spoilers," "The Ne'er-Do-Well," "The Barrier." Given at your regular rental to Goldwyn contract customers. The first and only Rex Beach production ever available in this manner. *Released December 2.*
- 3** MAE MARSH in "THE CINDERELLA MAN" by Edward Childs Carpenter. A beautiful and wonderful holiday picture made by one of the greatest of all directors, George Loane Tucker. A picturization of Oliver Morosco's big stage success. *Released December 16.*
- 4** MARY GARDEN in Anatole France's famed story, "THAIS," bringing this artist of world-wide reputation to the screen for the first time. This will be the most sensational and remarkable box-office success ever booked for your theatre, and you get it at your regular Goldwyn rental. *Released December 30.*



GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH
President

EDGAR SELWYN
Vice President

MARGARET MAYO
Editorial Director

16 East 42d Street

New York City

Goldwyn Pictures



Another Smashing Success for Unrivalled Madge Kennedy

EXHIBITOR telegrams and newspaper reviews in important first-run cities make good the Goldwyn prediction that this joyous girl from the beginning would be one of the screen's most popular stars. Enthusiastic reviews quoted here reveal that

MADGE KENNEDY in *Nearly Married* by Edgar Selwyn

instantly registered both a box-office and dramatic success and that her popularity is increasing with amazing swiftness.

PHILA. NORTH AMERICAN: Edgar Selwyn's "Nearly Married" is full of fun, plot, action and "pep." It is a real picture. Madge Kennedy is wonderful.

BOSTON GLOBE: An even greater success is Madge Kennedy in "Nearly Married" than in "Baby Mine."

PHILA. PRESS: Madge Kennedy brings joy to the Stanley patrons in "Nearly Married." Here is the freshest personality in motion pictures.

PHILA. RECORD: Here is the most notable picture of the season, and Madge Kennedy at one leap landed at the top.

BOSTON POST: Madge Kennedy in "Nearly Married" is drawing packed houses at the Boston Theatre.

CLEVELAND LEADER: In all the screen world there is no comedienne like Madge Kennedy. "Nearly Married" is a huge success.

PHILA. LEDGER: The winning Madge Kennedy in "Nearly Married" is filling the Stanley to the doors. Her popularity increases.

Remember this: In all the world there are no eyes so fascinating—
And she has the happiest, sunniest smile ever seen on the screen

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH EDGAR SELWYN MARGARET MAYO
President Vice President Editorial Director
16 East 42d Street New York City

REX BEACH PICTURES



THOUSANDS of exhibitors were ready to pay advanced rental prices for this tremendous production which now comes to all Goldwyn contract exhibitors at the same prices they pay for Goldwyn Pictures.

REX BEACH'S GREATEST STORY THE AUCTION BLOCK

is the only production by America's most popular author that will ever be available to exhibitors under these conditions.

The story told in "The Auction Block," already known to millions, will bring audiences flocking into your theatre at this very moment when you need every dollar of patronage that can be attracted to your box-office. A bigger profit-making picture than "The Spoilers," "The Ne'er-Do-Well" or "The Barrier."

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH **EDGAR SELWYN** **MARGARET MAYO**
President *Vice President* *Editorial Director*
 16 East 42d Street New York City



Goldwyn Pictures

The Screen's Greatest Holiday Attraction

THE story of the girl who has everything in the world she wants except the man she loves. How she wins her heart's desire is revealed when you see

MAE MARSH in The Cinderella Man

*from Oliver Morosco's Stage Success
by Edward Childs Carpenter*

Every exhibitor will be interested in these two assertions:

1. This is the greatest Mae Marsh picture ever made.
2. This is the most powerful and beautiful picture George Loane Tucker ever directed.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH **EDGAR SELWYN** **MARGARET MAYO**
President Vice President Editorial Director
 16 East 42d Street New York City



Goldwyn Pictures

"Tell Us All About MARY GARDEN in *Thais* by Anatole France"

IS she beautiful? Is she slim and graceful? Is it true that there has never been another woman like her on the screen?

Is she the emotional and dramatic marvel on the screen that she is on the operatic stage? Has she a sensational dance in "Thais"?

Does she wear wonderful gowns? Will her gowns and costumes suggest new fashions to thousands of women? Will women like her in "Thais"?

Will she give men "something to talk about" for the next year?

Is "Thais" a sensational production? Does it contain anything never seen before in motion pictures?

*To all of the questions
Goldwyn answers, "Yes."*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH
President

EDGAR SELWYN
Vice President

MARGARET MAYO
Editorial Director

16 East 42d Street

New York City



A Profit For All Who Have Played It

A SUCCESSFUL motion picture production is one that plays to a profit and creates a good reputation for the house. Any picture that plays to big business for a week but leaves a bad impression behind is a picture to avoid. The great virtue of "The Manx-Man" aside from its immediate drawing power is that audiences remember it for months after seeing it.

George Loane Tucker's
picturization of
HALL CAINE'S GREATEST STORY
**THE
MANX-MAN**

with

Elisabeth Risdon • Henry Ainley • Fred Groves

has just scored tremendous box-office successes for the exhibitors listed below and is booked at this time in more houses in the brief period since its release than have ever before signed up for any special production.

What "The Manx-Man" Did For These Theatres It Will Do For Yours

NEW YORK, N. Y.: The National	AMSTERDAM, N. Y.: Lyceum	LAWTON, OKLA.: Metropolitan
" " Avenue B	BRONXVILLE, N. Y.: Picture House	SALT LAKE CITY: American
" " Victoria	NEW ROCHELLE, N. Y.: Loew's	ANACONDA, MONT.: Imperial
" " Greeley Sq.	CHICAGO, ILL.: The Orpheum	LEWISTON, MONT.: Judith
" " Lincoln Sq.	" " The Hamlin	BUTTE, MONT.: Ansonia
" " New York	" " The Gold	BOSTON, MASS.: Castle Sq.
" " Orpheum	" " White Palace	DENVER, COLO.: Paris
" " American	" " Terminal	ATLANTA, GA.: Strand Vaudette
" " West End	" " Oakland Sq.	SAVANNAH, GA.: Odeon
" " Palace	" " Chateau	NEWARK, N. J.: City
" " 86th Street	" " Lakeside	" " Loew's
" " 116th Street	" " Metropolitan	HOBOKEN, N. J.: Bishop
" " Morningside	" " Frolic	" " Lyric
" " Regun	" " Cosmopolitan	UNION HILL, N. J.: Pastime
" " 42nd Street	" " Columbus	LONG BRANCH, N. J.: Grand
" " Circle	ERIE, PA.: Strand	ELIZABETH, N. J.: U. S. Garder
" " Delancy	LATROBE, PA.: Paramount	RED BANK, N. J.: Lyric
" " Washington	TYRONE, PA.: Wilson	UTICA, N. Y.: Park
" " 77th Street	CANONSBURG: Alhambra	GENEVA, N. Y.: Temple
" " Adelphi	CHARLOTTE, N. C.: Broadway	HIBBING, MINN.: Majestic
" " Boulevard	COLUMBIA, S. C.: Ideal	FARGO, N. D.: Garrick
BROOKLYN, N. Y.: DeKalb	CHARLESTON, S. C.: Majestic	SIOUX FALLS, S. D.: Colonial
" " Broadway	WELLSVILLE, N. Y.: Lyric	RENO, NEV.: Majestic
" " Fulton	SARANAC LAKE, N. Y.: Colonial	OAKLAND, CAL.: Kinema
" " Royal	LOUISVILLE, KY.: Walnut	SAN FRANCISCO, CAL.: Jewel
" " Warwick	MUNCIE, IND.: Wisor Grand	SEATTLE, WASH.: Strand
" " Bijou	ELWOOD, IND.: Alhambra	WALLA WALLA, WASH.: Liberty
" " Electra	EL PASO, TEX.: Grecian	EVERETT, WASH.: Orpheum
" " Cumberland	HOUSTON, TEX.: Isis	PENDELTON, ORE.: Arcade
ALBANY, N. Y.: Clinton Sq.	MUSKOGEE, OKLA.: Broadway	PORTLAND, ORE.: Majestic
		ASTORIA, L. I., N. Y.: Steinway

This powerful production is distributed exclusively through the offices of

Goldmyn
Distributing Corporation
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THE WARRIOR

THE SMASHING SEVEN REEL
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featuring MACISTE
The giant hero of "CABIRIA"

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J. R. GRAINGER, General Manager Allen Film Corporation, Chicago, says: "THE WARRIOR is the greatest novelty picture I have ever seen. It will appeal to every live exhibitor and to every one of his patrons."

RESULT: Allen Film Corporation now owns the exhibition rights to THE WARRIOR for the States of ILLINOIS, MICHIGAN, IOWA, NEBRASKA, OHIO, INDIANA.

J. E. KEMP, General Manager Westcott Film Corporation, Minneapolis, says: "THE WARRIOR is the best bet of the year. A great relief from the general run of big features."

RESULT: Westcott Film Corporation now owns the exhibition rights to THE WARRIOR for the States of WISCONSIN, MINNESOTA, NORTH and SOUTH DAKOTA.

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RESULT: The Clark & Rowland Theatres Company now owns the exhibition rights to THE WARRIOR for the States of WESTERN PENNSYLVANIA, WEST VIRGINIA.

HENRY ALLSOPP, President Civilization Film Corporation of New Jersey, says: "THE WARRIOR is the best picture I have ever seen and I think will be the biggest box office draw of the year."

RESULT: Civilization Film Corporation of N. J. now owns the exhibition rights for the entire State of NEW JERSEY.

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RESULT: Special Features now owns the exhibition rights for THE WARRIOR for the States of TENNESSEE, GEORGIA, FLORIDA, ALABAMA.

W. S. BREWSTER, of the Birth of a Nation Company of the Northwest, says: "THE WARRIOR is the first picture I have seen worthy to follow our big success, 'The Birth of a Nation'."

RESULT: Jorden-Brewster Company, Seattle, Washington, now owns the exhibition rights to THE WARRIOR for the States of WASHINGTON, OREGON, IDAHO, MONTANA.

LAZOWICK & SCHWARTZ, American Film Co., Philadelphia, Pa., says: "THE WARRIOR is a wonderful combination of comedy, thrills and beauty, and will appeal to every audience."

RESULT: American Film Co. now owns the exhibition rights for THE WARRIOR for the States of EASTERN PENNSYLVANIA, MARYLAND, DISTRICT OF COLUMBIA, VIRGINIA, DELAWARE.

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RESULT: Eastern Feature Film Co. now owns the exhibition rights for THE WARRIOR for the States of NEW ENGLAND.

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EXTRACTS FROM WID'S OF NOVEMBER 8, 1917

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THE BOX OFFICE ANGLE

The fact that this is a George Loane Tucker production, and has as a star Elizabeth Risdon, the heroine of "The Manx-man" and "Misalliance," should make this a box office asset. You can safely guarantee that it is an exceptionally human study of the relations between mother and son. Because of it being an English film I think some of the stiffness and overplaying of the supporting cast will be overlooked, particularly since the very human bits in which Miss Risdon figures come frequently enough to keep the production hitting on high most of the way.

Backed by McClure's publicity—which is certainly effective—I would say that this is a very good bet. It isn't a tremendous film but it is a pleasing human production that registers an exceptional characterization and has enough human touches to make most anyone leave your house with a feeling of having seen something worth while. —*Wid's*.

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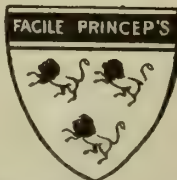
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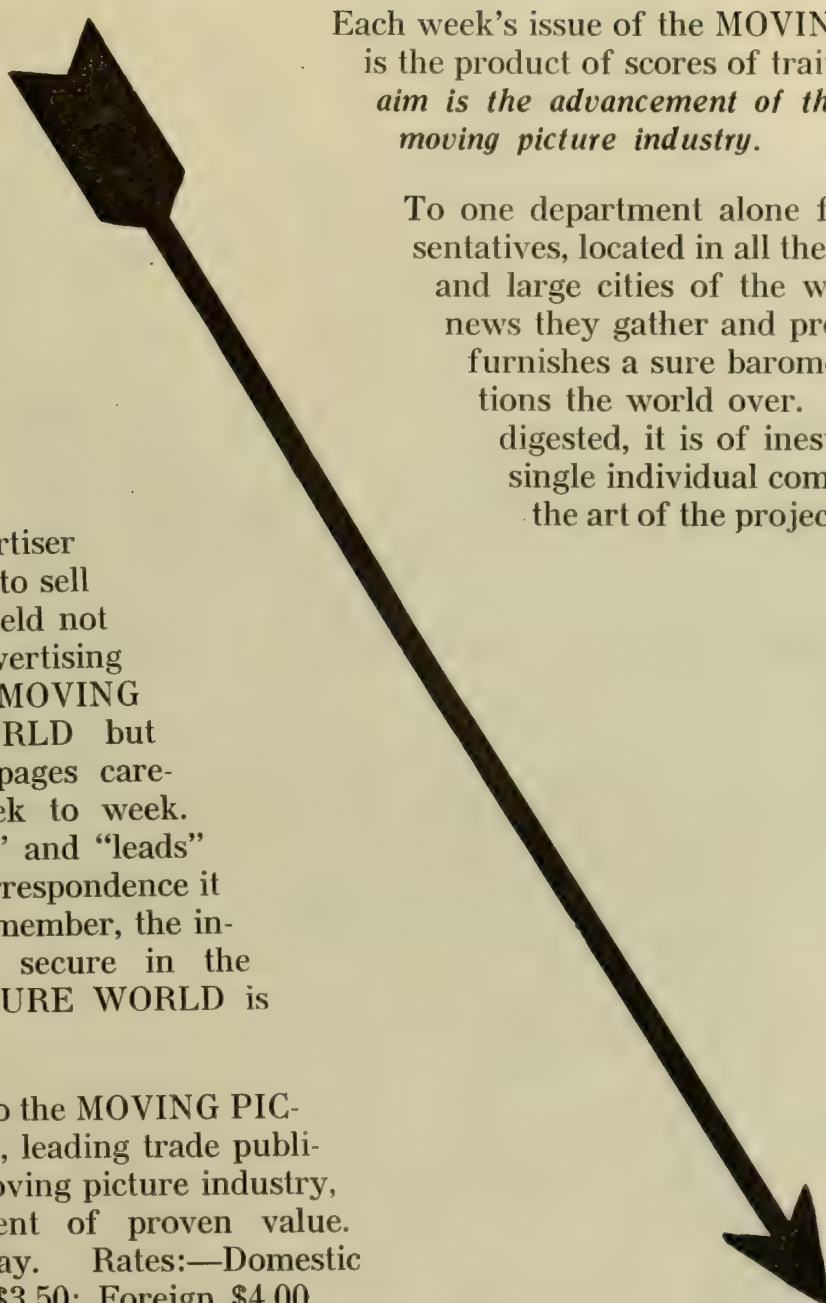
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Each week's issue of the MOVING PICTURE WORLD is the product of scores of trained minds *whose single aim is the advancement of the best interests of the moving picture industry.*

To one department alone fully forty staff representatives, located in all the important film centers and large cities of the world, contribute. The news they gather and provide for our columns furnishes a sure barometer of business conditions the world over. Intelligently read and digested, it is of inestimable value to every single individual commercially interested in the art of the projector and the screen.

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DAUGHTER"

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Directed by J. G. BLYSTONE

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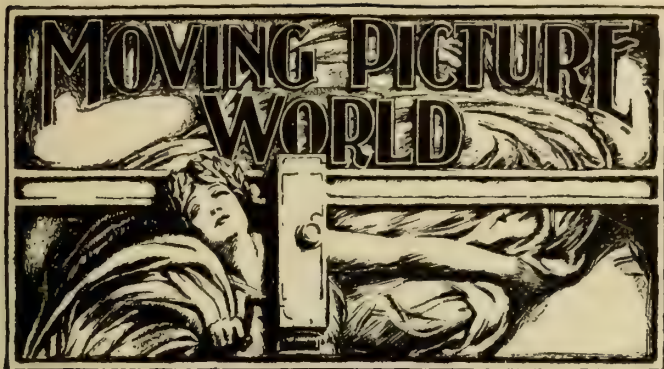


KALEM COMPANY

235 W. 23rd Street

New York City





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(The Index to this issue is on page 1552.)

Saturday, December 8, 1917

Facts and Comments

THREE weeks ago we called attention on this page to the contributory cause that the war tax might become towards closing many picture theaters throughout the country and especially in our rural communities where they are more especially a necessary and helpful part of the life of the people. If the reports of several of our correspondents can be relied on this is exactly what is taking place. The calling to the service of so many of the young men in every community has resulted in quite a drop in theater patronage during the past few months and with the increase in film rentals and wages, the war tax is proving to be the last straw to many anxious managers and owners. So long as they can show a small profit, even equal to a weekly wage, they will hold on but when the weekly outlay is greater

or equals the income, there is nothing to do but close up. One of our subscribers made the obvious deduction of the matter recently when he said: "I am now not able to pay a war tax nor to help the cause in any way whatever."

* * *

THE music tax which was recently added to the already heavy burden of the picture theater is evidently proving a boomerang, as we predicted it would if the theaters generally refused to play music on which there was a tax for performing rights. According to our issue of last week, a well-known writer and publisher of popular songs has withdrawn from the Society of Authors, as the tax restrictions prevent him from getting the best results from the sale of his songs through their limited use and decreased popularity. Judging from the large lists of non-taxable music published in our Music Department of the past few weeks, it would seem to be a matter of choice with any manager whether he pays a tax or decides only to use music on which there is no performing rights. Adequate royalties for the composer on a higher original price would certainly cause less irritation than the tax arrangement now in force.

* * *

"ALL it takes is industry and a little brains." This is a quotation from the first article in our Advertising for Exhibitors' Department, issue of November 24. There is more meat, much more meat, in that exceedingly helpful and thought-provoking department every week than many of our theater managers realize. But then there is more real business nourishment and first-hand information in every weekly issue of the MOVING PICTURE WORLD than any single reader can fully assimilate and it is not necessary that he should. The paper covers all the activities of this great industry and the busy manager must select those departments of the paper that help him most. Going back once more to our opening quotation, may we suggest another reading of "You can do it" on page 1169, of two weeks ago.

* * *

IMITATION may be the sincerest form of flattery, but when it becomes practically impersonation of another's art or ability it amounts to nothing more or less than plain stealing, and of a particularly mean and despicable brand at that. There is no surer mark of genuine ability than an aftermath of copyists and conversely there is no more sure indication of lack of original ability than the mark of the copyist. We should study the methods of successful achievement in others in order to improve our own work. To simply sit down and copy every gesture, every line of make-up and every bit of odd business may result in a very good imitation of Chaplin, but it will never make one a master of his art.

* * *

TO add to the contributory causes for poor business in the theaters at the present time, surely we might have been spared the slumps in quality of productions that we have experienced for some time past. Only on a much smaller proportion of productions than usual have our reviewing staff been able to dig up anything to praise and commend. Our readers who follow the advertising pages, for instance, will have noted fewer quotations than usual from the MOVING PICTURE WORLD, although we are just as keen as ever to praise when we find something worth while. If it is not a poor story or no story at all, it's poor acting or more often poor directing. The servile critic and the paper that likes to see its laudatory and fulsome phrases quoted in the advertising matter of the manufacturer may please some but does not fool the public. Ask the theater manager, he knows.

The Tax Muddle and Why

DEVELOPMENTS of the past few days on the fifteen cents per reel war tax controversy have been interesting and enlightening along several lines. The following are only a few of the facts that might be cited as bearing on the question:

At a meeting of the New York exhibitors a few days since, their own lawyer advised a more careful inquiry before the taking of any drastic steps and was promptly challenged by at least one exhibitor as working in the interest of the manufacturers.

A judge in Cleveland, Ohio, last week turned the suit of exhibitors out of court, stating that there was no legal ground for the action and that the exhibitors were not entitled to the relief sought. The suit of the exhibitors was to prevent the canceling of contracts on the refusal of the exhibitors to pay the war tax of fifteen cents per reel.

A principal manufacturer of raw stock promptly passed along to the film manufacturers the one-quarter cent tax placed by the government on his product, thereby demonstrating his belief in the contention that the consumer or the public should pay the tax.

John H. Kunsy, a prominent exhibitor of Detroit, came to New York and investigated the question thoroughly at first hand. As a result, he returned and directed his managers to sign new contracts agreeing to pay the fifteen-cent charge.

On the other hand, we still have the League president issuing reams of matter prepared by some of his henchmen urging exhibitors not to pay the tax, and we have local exhibitor organizations all over the country either following this lead or taking a similar attitude themselves.

No apology can be offered for the somewhat arbitrary methods of the manufacturers and exchanges in their attempt to collect the fifteen-cent tax in at least several cases and their failure properly to acquaint the exhibitors with the necessity of collecting the tax on films from the public, just as surely as the tax on admissions. And, again, what can be said of the leadership of the exhibitors in taking the stand that the tax on films must be paid by the producers whether they can afford it or not?

As far as we can see this attitude on the part of some officials can only be prompted by some ulterior motive, such as the better establishment of one's position as a spokesman for exhibiting interests. There is certainly no reasonable ground for the contention that the producers should pay the film tax while the exhibitors pass the admission tax along to the public; and this stand on the part of the exhibitor can not be maintained to our way of thinking.

We have repeatedly pointed out in our editorial columns that the public must eventually pay all taxes, and the sooner the whole industry realizes this and arrives at a mutual understanding as to how the whole tax can be collected, the sooner the present useless bickering and splitting asunder the industry will cease, for the benefit of all concerned.

Whatever may have been the wirepulling that was indulged in at Washington in May and June in an effort to have the tax saddled on any one branch of the industry, the fact remains that Congress placed the tax both on films and on admissions. This has certainly complicated the collection of the tax and also confused the issue in the minds of a great many. It has not in the slightest degree, however, altered the issue, and if the whole tax

had been placed directly on either the films or on admissions we are inclined to believe that it must have been passed along to the public by the whole industry without question. That Congress did place the tax on two different branches of the trade in no way affects the original intention of having the tax eventually paid by the public, as is the case with taxes on tobacco, liquors, foodstuffs or any other commodity.

To use an occasion like this as an opportunity to pose as the champion of one branch of the industry as against any other is an attitude that is beneath contempt and one that the trade as a whole will appraise at its true value when it has had an opportunity to properly weigh all sides of the question.

Varner's Part in the Tax Legislation

ONE seldom meets a man who is more fair in a controversy than William A. Brady; he is one of few men who would not make a misstatement to another's disadvantage intentionally in order to further his own ends. It is this belief in his integrity that causes us to question his statement in his Chicago speech regarding the manner in which the federal motion picture tax became a law, and the part played by H. B. Varner of North Carolina, in the effort made by the exhibitors and producers to have the proposed law modified.

It is a matter of record that Lee A. Ochs and others appeared before the Senate Finance Committee in May and argued for a tax of one cent on all admissions up to fifteen cents and two cents on admissions from sixteen cents up to 25 cents, etc., submitting a brief to back up their arguments.

A few hours later the delegation of which Mr. Brady was the head appeared in Washington, got a copy of the Ochs brief from that delegation as it was about to leave town, added a paragraph to it and went before the Finance Committee for a further argument in behalf of the producers, all of which is reported in full in the *MOVING PICTURE WORLD* dated May 26.

H. B. Varner was in Washington before the exhibitors committee got away and was told what had been done. He at once announced his disagreement with the contentions of the Ochs committee and subsequently went before the Senate Committee and succeeded in securing an amendment exempting admissions from taxation up to twenty-five cents, as reported in the *MOVING PICTURE WORLD* of June 2. At the same time the Finance Committee cut out the tax on film and in this form Sections 600 and 700 were reported out by the Senate Finance Committee and adopted by the Senate as its idea of the manner in which the motion picture industry should be taxed.

The House Committee on Ways and Means retained the provisions taxing admissions from ten cents up and imposing a tax on films of one-half cent per foot on raw stock and one cent on completed film ready for exhibition. This was subsequently modified to read one-quarter of a cent on raw stock and one-half cent on finished pictures.

The industry had no further notice of the determination of the committees in charge of the Revenue Bill until it was finally adopted in its present form, which action took the picture men entirely by surprise.

We hold no brief for Mr. Varner, neither do we know what his intimate political relations are as regards

Senator Simmons and Representative Kitchin, but we cannot bring ourselves to accept Mr. Brady's belief that a local political feud was responsible for the enactment of the existing provision taxing the motion picture industry. May not the ill-conceived actions of the Ochs delegation in agreeing to the admission tax have afforded the lawmakers a stronger excuse upon which to base their final decision?

A Thanksgiving Thought

By SAM SPEDON.

LET us for a moment stop, look and listen. Just think of the hungry hordes that have come to this country with no other avowed purpose than to grab all they could, to rule or ruin. They have prospered far beyond their fondest dreams, without one thought of returning thanks. At this time these self-same filibusters are loathe to part with their proportion of selfish gains to sustain the land of promise and refuge, where they were fed on milk and honey in lieu of the clods and husks whence they came. If for no other cause, we must be thankful that these despoilers of freedom and usurpers of privileges they cannot enjoy elsewhere are taught, in the hour of need, to pay tribute to the land that bade them welcome to partake of its bounty, to enjoy but not abuse.

After the war is over we will hail the Thanksgiving proclamation with an intensified gratitude and reverence for the land that gave us birth and a greater appreciation of right, justice and liberty.

An Allied Industry

NO matter how optimistic we may try to be, everyone of us realizes that the industry is passing through a crucial test of endurance. The tax upon most of us is felt individually and collectively. Never before in its history has the industry been asked to contribute such a large proportion of its incomes as demanded from them at the present time.

The truth is we have made money easily and been asked to contribute little or nothing. If we can live and let live we can see a much closer relationship between all branches of the industry, which may eventually benefit the industry as a whole and probably bring it to a rational basis of operation that will make it a stable business. At a recent convention we were requested to talk on the general condition of the industry as affected by the war tax. We said, personally, we felt very much like a passenger on a steamship passing through the U-boat zone. We were holding our breath and couldn't speak positively, until we had passed through and reached our destination. We think most of us feel that way. There are many small exhibitors, and some producers and distributors who already feel that they cannot keep afloat unless relief comes to them soon. They do not know whether they will sink or swim. We are all watching for the casualty lists every day. None has been issued yet and we hope there will be none. We realize that every exhibitor who goes under must necessarily weaken the chances of the distributors. If any number of exhibitors go down they will pull the distributors with them; some of them at least. We are all making a running fight against a universal enemy and condition. Therefore, it behooves every one of us to help according to our strength and means to keep the industry alive and help each other to pass through the crisis with as few fatalities as possible.

It Looks Serious

By SAM SPEDON.

THE fight's on. The exhibitors have thrown their hats in the ring and started to battle with the producers and distributors for the elimination of the 15-cents-a-reel tax. In Cleveland, Ohio, a temporary injunction was secured by the exhibitors to prevent cancellations of contracts made prior to May 9 on all films released prior to Oct. 4, regardless of whether the tax of fifteen cents has been paid or not. In Brooklyn, N. Y., the exhibitors have decided to cancel all contracts with all distributors who insist upon collecting the tax, beginning with the Fox (Standard) and Vitagraph. For full particulars we refer you to the report elsewhere in this issue, of the mass meeting of exhibitors held in Brooklyn, on November 22.

These measures have undoubtedly stirred up a great deal of fighting blood on both sides. We have not heard of any bets made on either side. The opinion of some is that it will be a draw and others say it will be to the finish. If it is the latter we can make up our minds there will be some knockouts on both sides. The distributors say the odds are in their favor if they "stick" as a unit. If they don't then we can gamble on the exhibitors. The distributors won the Cleveland suit, which counts one in their favor.

The Exhibitors' Side.

Here are the points on which the exhibitors claim a decision in their favor. Fifteen-cents-a-reel a rental is excessive. Seven and a half cents a reel a day, taking fifty rentals a day as the life of a film, is all that the producers are taxed by the Government and no more should be collected from the exhibitors. They claim they are unjustly charged the fifteen cents tax on films produced and released prior to Oct. 4 on which there was no tax imposed by the Government. They consider the fifteen-cents-a-reel tax an unjust one for the distributors to collect from them, already they are overburdened and cannot possibly assume it. It means ruin if they pay it.

The Distributors' Side.

Here are the points on which the producers and distributors hope to win. The tax impost of ¼-cent on raw and ½-cent per foot on printed stock involves an additional overhead of bookkeeping, etc., bringing the tax up to sixteen cents a reel per rental, with fifty rentals as the life of the film, which is verified by Price, Waterhouse & Co., a firm of certified public accountants. They claim the tax is collected on the film produced before Oct. 4, because at the close of the war or when the tax is removed, they will release an equal amount of film on which they will have paid taxes, and this tax will, therefore, equalize itself. They consider this fifteen cents a just tax to collect from the exhibitor, as already they are overburdened and cannot afford to assume it themselves. It means ruin if they do,

We are not called upon to act as referee in this encounter. We presume it will be decided at Washington, during the convention to be held there on December 11, 12 and 13. We have published the claims of both sides, as we gather them, that those who read can draw their own conclusion. We will venture to say, however, that the exhibitors have a right to refuse to rent any films which they cannot afford to pay for and the distributors have a right to increase the price of their films if they wish. Putting it in this way, we would decide it a draw, unless contracts have been entered into by both parties to take or furnish films with or without the fifteen cent tax.

Educational Motion Pictures By Louis Reeves Harrison

WE have cause for profound satisfaction in that we are superior to savage and half-civilized races, and we are reaping great benefit from the arts and sciences, but it is yet to be demonstrated that we are right in ascribing to ourselves the advantages we enjoy. We are at least creatures of circumstances to start with. Very largely through eyes we did not make, through brains we did not train, we have discarded the superstitions and ridiculous customs of yesterday and have risen above the half-cracked opinions and comparative ignorance of today's inferior people. Through the windows of the mind we have absorbed most of those ideas which have formed our characters.

Of minor importance what we hear—talk is cheap—it is a case of "*show me*" where belief is to be established. We prefer the testimony of the eyes to that of all other senses combined. No matter what is preached from the pulpit, or lectured from the platform, the direct way of making us sure that a thing exists is to make us see it, the thing itself, not printed signs which are supposed to describe it. From a habit of depending on sight we acquired a faith in print—"I saw it in the paper"—but that testimony is never more reliable than its author, and we are beginning to distrust it almost as much as we do our system of laws.

There are dependable writers. Some of them even hesitate before attempting to frame a sentence, in order to make sure it expresses what they intend to convey, but an enormous number are chiefly concerned about making their medium picturesque and incidentally about what they have to say. Even when there is a truth to be told, their flippancy of style causes the impression to be feeble, if not false. They are less occupied with the subject matter than in attempting to be "clever."

In current novels, in the daily papers, in a large number of magazines, the matter presented is so light, contradictory and irrational that it is skimmed over with amused tolerance and growing incredulity. Readers are going beyond it, their minds ever busy with the thoughts, ideals and characters met with in actual experience, and tending to place faith only in scientific works. Even *there* are encountered complexities of style so formidable that an unnecessary amount of intellectual effort is required to grasp what the scientist is trying to say.

This drift does not mean that people no longer enjoy a good story. The actions of any one individual are very limited, whereas his ideas and opinions have a wider field. His mind naturally conceives of propositions beyond his power to convert into action. He has ideas about the acts of others which can never be performed as the acts of self. He may love to see these portrayed, to study the effects and determine for himself whether they are in accord with his ideas of right and wrong. In watching other phases of life than those which he has known, he broadens his viewpoint, weighs the advantages and disadvantages of conduct and liberalizes his system of morals.

We have read the precepts, we have had them sounded in our ears, sometimes to our resentment, and often in vain, but the pictured experiences of other men and women, addressing our minds through feeling, weigh powerfully in determining the course of each individual spectator. The screen story, in spite of its many disabilities, makes a direct appeal to egoistic sentiment, stimulat-

ing notions of justice, developing the growth of sympathy and emphasizing some great truths.

The trouble about referring to a screen story as in any sense "educational" lies deeper than popular confusion about the purpose of fiction, whether printed, screened or staged. It lies in the fact that the English language contains no word for that definite object in life which we feel. What are we living for? We might answer "happiness," or "good," or "improvement," but we feel that these words are inadequate. For lack of a better word let us use "growth" in the sense that our capacity for enjoyment is advanced and our value, strength and circumstances improved along the lines of our finest ideals.

The very word "education" arouses a lot of unpleasant memories, and no two men have exactly the same idea of what is meant when that term is employed. It is associated with suffocating school days, with tyrannical discipline, with studies forgotten as soon as recited, often of unhappy years when growth of the mind was obtained at the body's expense, energies exhausted that should have been strengthened. Plenty of feeble pictures are projected on the screen these days, but they are absolutely inspiring when compared to the stuff handed out by thousands of really feeble-minded teachers in our public schools.

Education meant stunting in some respects instead of growth. It was often compulsive and distasteful on the principle that discipline must be enforced, even by the crude and inefficient hickory ruler. In other cases it meant a form of dainty polish, an almost useless culture. In its broadest sense education may mean anything that happens to us; in its varied narrow senses it may represent this or that fad of mental training, but, as we attain our finest growth as individuals and as nations through knowledge, let us base on its acquirement the true ideal of what we mean by the word "education."

Where are we to get this knowledge? How can it be widely distributed and establish conviction of truth among those who need it most? However pleased the more fortunate of us may feel over certain material blessings we enjoy, we cannot shut our eyes to a lot of undeserved misery, overworked poverty, curable depravity and teachable ignorance in our midst and on all sides of us. We may start out with an idea that education might be the remedy though politics and religion have failed, but we are invariably brought back to the question—how can it be accomplished?

Perhaps there is lurking down in our secret hearts a sort of nebulous idea that motion pictures may provide the answer to that question, but they only open a new avenue for growth. In their successful utilization a new opportunity may be afforded for us to prove ourselves an intelligent race of beings worthy of survival because we are capable of accomplishing a right adjustment of reward to effort and of dispensing happiness with the impartiality of sunshine. How this beautiful new art may be made contributory to our improvement and advancement to higher values is a social problem, our problem as collective individuals, to be solved by all who can think for the common good, who are not mental sponges.

Whatever suggestions I may offer have the merits of sincerity and good intention. It is to be logically expected that I may need guidance in this untracked domain of educational motion pictures, but the field needs exploration, and we may discover in it some such illuminating revelation as electricity provided in lighting the world.

Wm. A. Brady's Telling Chicago Speech

Guest of Honor at Dinner in Hotel Sherman Gives Some Startling Inside History of the Imposition of the Reel and Theater Admission Taxes

IT was expected that William A. Brady would be accompanied by a large contingent from New York, representing the various departments of the trade, on his visit to Chicago, Monday, Nov. 19, when he made a stirring address to the "Four-Minute Men" of this city at a luncheon given in his honor at the Hotel Morrison. More especially had it been expected that a large representation from New York would accompany him to be present at the get-together dinner in the Crystal Room, Hotel Sherman, Monday evening, given for the purpose of bringing the various interests in the moving picture industry into closer touch, with the view of better combatting the evils which now menace the business. There was disappointment, of course, but it was forgotten in the honor paid Mr. Brady as the guest of the evening, and by his impassioned speech, in which he besought exhibitors throughout the entire country to forget their differences and unite for the preservation of their business.

Joseph Hopp, president of Chicago Local, Illinois Branch, M. P. E. L. of A., was toastmaster and presided with his customary felicity at such gatherings. He first called on Aldermen Schwartz, Rodriguez, Maypole and Steffen, who were present, for four-minute speeches, all of these gentlemen being greatly interested in motion pictures and anxious to have a censorship in Chicago that will eliminate evils without hampering the industry. Alderman Steffen, father of the Steffen ordinance, declared himself against a one-man censorship and believed that his proposed ordinance should receive the support of a majority of the Council.

Taylor Holmes, Essanay's popular comedian, and Jack Gardner, another Essanay favorite, were next called on. Instead of indulging in speechmaking, each of these gentlemen preferred to amuse his audience. Mr. Gardner sang a ditty and told several funny stories which were received with loud acclaim, while Mr. Holmes fairly brought the gathering to its feet by his recitation of a humorous selection and more particularly by his recitation of "Boots," by Rudyard Kipling. Wm. A. Brady, guest of the evening, then delivered the following speech:

Mr. Chairman, I thank you for the introduction, and gentlemen of the City Council of Chicago, I trust that I am not going to bore you for the first few moments of my speech, if I delve a bit into motion picture politics. I trust the other gentlemen here who are not connected with the motion picture industry will not also be bored, but, as I came a thousand miles to say what I am going to say to the motion picture men of Chicago, that must be my authority.

A good many years ago I managed a prize fight in the city of New York between Peter Maher and Tom Sharkey. Peter Maher was known at that time as the toughest knocker-out in the business. When the Irishman hit a man on the jaw he went out for the count. Sharkey was known as the toughest proposition in the prize ring, and as the bell rang for the men to go to the center, and as they did go to the center in the first round, Sharkey sparred off in front of the terrific Irishman and said, "All coons look alike to me." Now, that is the way I feel tonight. All coons in the motion picture industry look alike to me tonight.

I was elected president of the National Association eighteen months ago, and during those eighteen months that have passed I have had a lot of experience. I have only about six months more to serve, if I live. Coming to the end of my office, I come to the town that I think is the liveliest in the country, and I am happy to face such an intelligent looking lot of men connected with the motion picture business as I am facing tonight.

I want to go back a few months. I want to go back a year, when we were driven from pillar to post in every aldermanic chamber, by every legislature—and amateur lawmakers—of the United States. The fact remains that in thirty-eight states last year there was legislation introduced adverse to the motion picture industry. In most of the cases it was censorship legislation, and in not one case, gentlemen—and New York State was included among the states—was any of that adverse legislation passed.

I pass from that to the time when a man who, we must all admit is the most advanced mind in the world, our present President—God bless him (applause)—wrote and said that he regarded our industry, that he regarded the screen, that he regarded the motion picture as the finest source of spreading public information in the world; when he called upon me, your President, to mobilize this industry so that it might cooperate with all the branches of the National Government in this time of great national emergency.

Every department in the government has accepted our service without any profit fixing, we have not had to have any cost or profit set upon our services. We have done it to the Queen's taste; you may not know it, but we have. We have had our men in co-operation with the War Department, with the Navy Department, with the Aeroplane

Department, with the Treasury, with the activities of agriculture. Our men have paid their expenses and gone from New York to Washington and to all parts of the country again and again without asking one nickel, either for their traveling expenses or their hotel expenses, and every head of every department in the city of Washington today will declare, when asked, that no industry in this great country during the last six months has served this country with finer effort than the motion picture industry. (Applause.)

Now, having said that to you, gentlemen, and I could go farther along and exploit what we have done and what we are going to do, I say to you: Why should not we take ourselves seriously? We do not. We are not on the level with ourselves. There are abuses existing in this industry that could not exist in any industry controlled by the class of men that I see here in this room before me, and I am going to tell you more of that. At the present moment you are suffering from a tax that has been put upon you by the Senate, or by Congress, a double tax. Let me tell you the history of how that tax was put on. There was first introduced in the House a ten per cent. tax on admission and a film tax, one cent upon exposed films and a half cent upon unexposed—one cent and a half. A group of men went to Washington after this had passed the House—we had been advised not to fool with the House of Representatives, but wait until it got to the Senate—and a group of men representing the different branches of this business went to Washington. Many of them were exhibitors, and one morning about half past ten, as the Senate Finance Committee was in the room there listening to the arguments on the tax, a gentleman from Philadelphia—I don't know who he was—went out of our room where we were consulting as to what we should do, and he deliberately put in a brief for the exhibitor to the Senate Committee agreeing to the ten per cent. tax on admission, without any consultation with the other branches of the business at all. He came back and told us that he had put that brief in and then he left for Philadelphia, and we continued our argument.

An hour later I appeared before the Committee for the business as a whole, and in the first few minutes of my talk I was told by Chairman Simmons that there was a brief already before the Committee agreeing to the ten per cent. upon admissions. Then I took up the question of the film tax and claimed that we were being taxed double. I claimed that the people who just preceded us—the phonograph people—had been taxed three and five per cent. upon the sale of their phonographs, but that they paid no tax on the celluloid they use in the phonographs. The Committee agreed. Then I asked, why do you tax us upon our raw products? Suffice it to say, I was told by Senator James afterwards, and I was told by Senator Simmons afterwards, that I had prevailed upon the Committee and that the film tax was cut out of the bill.

Now, what happened? You remember the proceedings in Chicago last summer of the Exhibitors' League. You remember the division. You remember my appeal to both parties that there should be no division. You remember I told them then that it was no time for a divided industry. You remember that twice that day I begged and implored them not to divide. No heed was paid to me by them. I don't know whose fault it is. I am not here to attack anybody personally, but I do know this, that when this bill came before the Joint Conference Committee—that is the committee of five from the House and the committee of five from the Senate—in order to prepare the bill for final passage by both houses, I do know this, gentlemen, that two sets of exhibitors went to Washington, paraded the lobbies of Congress for weeks at a time abusing each other, one saying that they represented the industry and the other that they represented the industry. What was the result? The film tax was restored because of the row that happened and because Mr. Varner (who is a fine gentleman and who is very strong politically in North Carolina) chanced, in the previous campaign, to oppose the selection of Claude Kitchin for United States Senator instead of Senator Simmons, who was the head of the Senate Conference Committee. Thus, you were mulcted out of God knows how many millions of dollars just because of a petty factional fight in the state of North Carolina. And the reason for that, gentlemen, is that this is a divided industry.

I say to you now, gentlemen, that taxation has only begun; that if you think you are hit hard now, you have not begun to be hit; and that you must get together. You have got to take any man—no matter what his name is, whether it be Ochs, Pettijohn, Brown, Smith or Robinson, or any man in the motion picture business that is out of tune with it, and strangle him, figuratively, unless he comes in. I am saying this fearlessly, no matter whose head I hit, because I have nothing to gain. I work for a salary, I produce pictures. I am acting unselfishly. I have spent my money and given my time as the head of the industry.

I challenge any man connected with any section of the moving picture business to insinuate that anything I have ever done during the last eighteen months has been done selfishly. I have been for the industry first, last and all the time, and I have come up to the point, gentlemen, where I must call upon you from Chicago to put your feet down and say to the disturbing elements in this business: "You must get together." (Applause.)

I am not here electioneering. I am not here advocating my company. I could leave them tomorrow and it would not cost me a night's sleep. I am not here in the interest of any trades newspaper. I own no stock in any trades newspaper. I am here as the representative of the President of the United States, independent of any organization in the moving picture business, pleading to a lot of intelligent looking men to dignify their business and consider themselves and take themselves seriously.

Now, this gentleman (Mr. Berkson, a lawyer) at the end of the table a few moments ago said it was not our purpose to educate the public. I take issue with him. There is no source or method in the world so valuable for the education of the public, for the education of the college student, the education of the child in the kindergarten, as the motion picture. (Applause.) I will live to see the day, I hope, that in every schoolroom in the world, from the highest class in Harvard to the smallest classroom in the kindergarten, there will be a motion picture machine, and a screen, so that the studies that are now tiresome to the child will be made entertaining to the child; that things which now bore the child to death will be made entertaining by the aid of the screen and the use of the motion picture. And I say to you, sir (Mr. Berkson), that the great trouble with the motion picture business and the people connected with it today is that they believe it is only for entertainment and amusement.

I have known the time when the automobile was considered just a pleasure machine. I have known the time when the automobile business was in just as bad a condition as the motion picture business is today, and when the automobile business went to smash because it was divided within itself. Then a lot of foxy and intelligent men walked in on them, took up the responsible units in the automobile business, and it became one of the greatest businesses in the world, and will have a large part in winning this war. That business has not only supplied methods on the ground to win the war, but at present Mr. Henry Ford is turning out one Liberty motor a day, and on the first day of next May there will be fifty thousand aeroplanes in Europe, manned by fifty thousand young Americans. Every one of those aeroplanes will be made by the automobile manufacturers of the United States. (Applause.)

And I say to you at the present moment that, without your knowing it, today the motion picture is taking a great part in winning this war. Less than three weeks ago three representatives of your industry, myself and two others, were honored by sitting for one hour in the White House—not in the Executive office, but in the White House, with the President of the United States. He said to us: "I want your assistance. I regard you people as one of my responsible agencies. I regard the Young Men's Christian Association and the Knights of Columbus as another one of my responsible agencies. I want you people to get together. I want you to know that on the front, the eastern border, there are one hundred and ninety-six divisions of Germans who are being held there by a handful of Russians. They cannot leave. If that one hundred and ninety-six divisions of Germans were turned over to the western front it is going to prolong this war two years. The Russian Government is at the present time imploring me to send to Russia what the Young Men's Christian Association has already sent—amusement shacks."

The President said that the Russian soldier was the poorest paid, the worst fed and the most illiterate soldier in Europe; that it was impossible to reach them by word of mouth, and that the only way they could be reached was by the screen.

Think of it, gentlemen! The greatest President the United States has ever had, sitting down with three motion picture men who had been denounced and abused and called second-story workers and smut producers before all of the legislatures of the United States of America! Woodrow Wilson sat down with the representatives of your industry and told them that he looked upon them to assist in the situation in Russia. (Applause.) He told them that the Germans had fifteen or twenty thousand men circulating among the Russians on the eastern front persuading them that it was all a joke that the United States was in the war; that we were not preparing at all; that it was English fables, and the Russians were believing it.

Some of the Germans were telling them that we were not a democracy, that we are an autocracy, and the only way that Woodrow Wilson could reach the Russian soldiers was by the use of the motion picture. "I want you to gather every news reel, every picture of our cantonments, every picture of our Red Cross apparatus, pictures of our drafted men, everything you can collect to show to the Russian eye that we are preparing," said the President.

Now then, I say to you bright fellows from Chicago, why should we be mussed up and fussed up by a lot of petty politicians? God knows what they are trying to do. In New York the proposition there is becoming absolutely ridiculous. A group of exhibitors, led by one man, has just gone to Washington to appeal to the Treasury Department to protect them against another branch in their own business. Instead of getting together in a room and fighting it out, and leaving it to an arbitrator, they go down to the Government, and advertise the fact to the world that we are a divided industry.

Now, you say to me: "What do you suggest?" If I make any statement here tonight which anybody does not believe, I am here to be heckled. When I say heckled, I mean answer any question put to me by any man in this room. Now, I say this: We should drop all our contention; we should hang all our politicians to the nearest lamp-post, figuratively speaking, and we should work, tooth and nail, for what we can get—a repeal of that tax bill.

Senator James Hamilton Lewis authorized me to say to the President of the United States that he believed the bill taxing films was an infernal outrage.

We cannot get that law withdrawn from the tax bill if we continue to advertise ourselves in all our motion picture papers and everything we can get into public print as a divided industry. I have in my head a unified industry. I don't know how it is going to be brought about. I have an idea it is going to be brought about, but they will tell me I am trying to ruin the Exhibitors' League, or trying to ruin the American Association. Why, I have no interest in trying to ruin any association.

Every exhibitor in the United States should be a member of a great big national association, and pay his dues to that association. It should be one great big body, even if an exhibitor is president of the National Association, and if I have any power to name the man who shall be the next president of the National Association—I am looking at him now (Thomas Furniss). (Applause.)

Now, so much for that, and I hope you will all understand, and I hope you will all use your influence to bring it about. It must be brought about. It has got to be brought about, because, as I said to you a few moments ago, the taxation is only begun.

Now, as to censorship and the condition in Chicago. I cannot go very far on that subject, because I am pledged in my Association against censorship of any kind. A meeting representing the motion picture industry as a whole, the most largely attended meeting that has ever been held by the industry in New York, declared unanimously in the face of opposition—and I don't mind stating that I was one of the opposition, but I pledged myself to act with the majority—not only against censorship, but against censorship of any kind. I feel the condition in Chicago at this time would be very much improved by the passage of the Steffens ordinance.

Good judgment should be shown in censorship. The censor should be a man with dramatic instinct. The censor should know that if there is a situation in a picture which he thinks unfit for public presentation (and I go on record to say that I believe any person who puts a disgraceful scene on the screen should not only be censored, but should be sent to the State's prison), it may not so appear to other people.

I once had a seazee with Major Funkhouser. He had censored a war story which had been played throughout the United States by Richard Mansfield. There was never any objection to it in the theater. He said it was five reels of crime.

I replied: "There is a serial now running in town, 'The Clutching Hand.' There you have 105 reels of crime. Why don't you censor that?"

Major Funkhouser may be an excellent police officer, or police commissioner, whichever he is, but I should think if you must have censorship, and we are against it in any form, you should have the proper kind of censorship. You should have a censorship by a theater manager, the actor, or college professor. If you have a professor at the University of Chicago who teaches in the dramatic school, he might be a good man to censor pictures. Anyhow, he would have an idea of drama.

It is the hardest thing in the world to avoid sex in stories. Gross use of sex is wrong. Riot scenes are wrong, if a man wants his pictures to pass.



Dinner Given in Wm. A. Brady's Honor by Chicago Local, M. P. E. L. of A., in Hotel Sherman, Chicago, Monday, Nov. 19.

In conclusion I would say this, gentlemen: For God's sake, take yourselves seriously. Get together, and let us respect and honor ourselves. Let us live so as to be worthy of the badge that the President has pinned upon our breasts; let us feel that we have been honored by the greatest citizen in the world; let us look forward to the great future before us; let us realize the chances we have; let us be men; let us stand by our industry, even if we have got to fight politically for its good. (Prolonged applause.)

Among the guests were: Taylor Holmes, Jack Gardner, E. A. Pearson, Tipton Stock, W. R. Rothacker, Harry Lubliner, Joe Trinz, Alfred Hamburger, Tom Furniss, W. J. Sweeney, Robert R. Levy, Adolph Linick, Max Ascher, Nathan Ascher, W. T. Foster, H. L. Newhouse, Joseph Hopp, Edgar Hopp, John Bobeng, W. L. Burford, Rob Reel, Colonel Rose, L. M. Rubens, C. W. Bunn, O. F. Spahr, W. R. Scates, Frank Schaefer, Charles Schaefer, Peter Schaefer, Fred Schaefer, Ludwig Schindler, Sid Selig, R. C. Seery, Wm. E. Heaney, E. A. Hamburg, Morris Helman, George Hopkinson, Sam Katz, A. C. Krebs, J. Hughes, Louis Jones, Aaron J. Jones, P. W. Stanhope, Ludwig Siegel, Paul Sittner, Sidney Smith, Eli Van Ronkel, I. Van Ronkel, Milton Daily, E. Duffy, J. R. Duffy, C. W. Eckhardt, Sig. Faller, F. H. Franke, John Frundt, E. E. Fulton, Sid Goldman, Max Goldstine, Sam Gold, Louis Jacobson, Sam Levin, I. Lesserman, Max Lewis, Philip Lewis, M. S. Ludick, F. T. Lynch, W. J. McGrath, B. McGrath, Fred Aiken, Julius Alcock, Salo Auerbach, Wm. Bailey, Abe Balaban, Barney Balaban, Ike Berkson, C. J. Ver Halen, Harry Weiss, Ralph White, M. J. Weisfeldt, Jas. T. Igoe and Paul G. Smith.

Not All Profiteering

Washington Exhibitor Says Commissioner Roper Takes Normal View of Admission Increases.

COMPLAINTS have been received of cases where the cost of admission to theaters and other places of entertainment has been increased largely in excess of the tax imposed and the increase explained on the ground that it is rendered necessary by the imposition of the war tax," reads an announcement just issued by the Commissioner of Internal Revenue. Mr. Roper further adds that "The tax on theater admissions is one cent for each ten cents or fraction thereof paid for the admission. Any increase in admission charges beyond this amount is not necessary in order to absorb the tax.

Collectors of internal revenue and revenue agents have been requested to report to the Internal Revenue Bureau all cases that may come to their notice "of deliberate misrepresentation of the amount of war tax for the purpose of justifying increased prices."

"Commissioner Roper is taking a very narrow view of this tax law," declared a motion picture exhibitor in discussing the above with the Washington correspondent of the Moving Picture World. "Either the exhibitors misstate the cause for the increased prices by laying it to one and not to all the war taxes, or Commissioner Roper is overlooking the taxes other than admission taxes that the exhibitors have to pay.

"The exhibitor who charges one cent for each ten cents or fraction thereof of the price charged for admission and thinks that the public is paying the war taxes will check up at the end of the year and find that he has lost some money. He has to absorb, to the extent of fifteen cents per reel per day, a portion of the footage tax levied against manufacturers, producers and importers of film; if he is located outside a city where there is an exchange he has to pay a tax on the money he expends for express and parcel post transportation for shows and paper; he has to pay a tax on telegrams and long distance phone calls; and last but not least, there is an additional income tax to be met."

A large number of ten-cent houses have gone to fifteen cents to meet the extra charge made upon them. It is against these and other houses making a similar or greater increase that the announcement of the Internal Revenue Bureau is directed. It is not believed that any of these are making a "deliberate misrepresentation of the amount of war tax for the purpose of justifying increased prices," for nearly the whole, if not all, of the increase will be found to have been taken up.

The officers of the internal revenue service are instructed to call such cases as those under consideration to the attention of the press of the country with the suggestion that proper warning be given to the public.

The attention of the Internal Revenue Bureau has been called to other than theaters in this respect, for a newspaper advertisement of a phonograph submitted to the Bureau stated the price and explained that there is "Five

Per Cent Added for War Tax," when, in fact, the war tax on phonographs and other musical instruments is only three per cent.

Louise Du Pre Opposite Earl Williams.

LOUISE DU PRE, the little Southern beauty, who is credited with an appearance in most of the successful plays that have been presented by stock companies in the East, has been engaged by Tom Mills for the part of "Rosa" in the next Earl Williams feature, "The Stars and Their Courses."

Miss Du Pre has crowded a vast amount of dramatic experience into her twenty years of life, for in addition to her repertoire and stock engagements, she has played leading roles in many of the big productions that have toured the country, such as "Hanky Panky," "Paid in Full" and "The Wolf."

While this is the first Vitagraph picture in which she has appeared, it is not her first screen appearance. Some time ago she appeared in a Pathe picture, and because of the clear cut manner in which she screened she was referred to by one of the critics as "A Cinema Cameo."

"Rosa" in "The Stars and Their Courses" is an intensely dramatic role, to be played by an ingenue type of girl, and in consequence, the part was not one easily filled, but coincidentally, Miss Du Pre returned from a vacation to her home in Atlanta, a Casting Director Frank Loomis was going through a mental encyclopedia of types and dramatic qualifications, and the part was filled to the satisfaction of Director Mills.

Miss Du Pre is under the management of Charles G. Giegerich, who says that she will return to the speaking stage after this engagement unless a leading ingenue part with real dramatic possibilities is offered in a picture production.



Louise Du Pre.

MEANEY NOW CASTING DIRECTOR FOR INCE.

Don Meaney on December 1 becomes casting director for Thomas H. Ince. On that date Mr. Meaney closes his offices in Hollywood, where he has been representing many players. The new casting director is credited with the discovery of several players who became prominent. He has been connected with the film business for eight years, his first position in the trade having been with the Essanay company as advertising manager. He was for a long time with the West Coast Universal organization in prominent capacities.

LYMAN H. BROENING MARRIES MISS DALEY.

Lyman H. Broening, whose name and photographic work are familiar to all who follow Paramount pictures, was married November 23 in Greenwich, Conn., to Miss Amelia W. Daley, daughter of Henry E. Daley, of New York. Miss Daley is an actress. Mr. Broening, who has been head cameraman for the Famous Players, has taken a Government appointment. He sailed for the other side on the day following his marriage.

JOS. FARNHAM'S FATHER GRAVELY ILL.

Joseph Farnham has been called to the bedside of his father, who underwent an operation last Friday, November 23, at the Greenwich Hospital, Sound Brook, Conn. The elder Farnham has been sinking since, wherefore all relatives have been summoned in anticipation of the end.

Brooklyn Exhibitors Act on Footage Tax ☐ ☐ ☐

Following Decision to Cancel All Fox and Vitagraph Contracts Agree to Suspend Execution Pending Rehearing by N. A. M. P. I.

THE week ending November 24 was a busy one for Brooklyn exhibitors. On Thursday they held a largely attended meeting in the auditorium of the Brooklyn Eagle building, there being close to a hundred present. This followed a meeting on Monday of the committee of fifteen, which, as had been told in last week's issue of the Moving Picture World, was appointed to draw up forms of cancellation of contracts in retaliation for the levying upon exhibitors of the charge of 15 cents a reel to cover the war footage tax. That committee, which had been given power, named the Fox and Vitagraph productions as the ones first to be canceled by the members of the Associated Motion Picture Exhibitors of Brooklyn. About thirty signatures against each exchange were obtained at the meeting, and committees working between that time and Saturday reported at a gathering of the members, held Saturday morning in the law offices of Louis Levine, that many additional signatures had been obtained.

At the meeting on Saturday an invitation was extended to William L. Sherry of the Paramount exchange to drop over to Brooklyn and address the committee if it so happened he had anything he wanted to say to the exhibitors. Mr. Sherry had held an extended conversation the day before with William Brandt, president of the Brooklyn men, and Samuel Berman, one of Mr. Brandt's chief aids, and Mr. Sherry had expressed a desire to meet the committee.

When Mr. Sherry arrived at the meeting he was accompanied by Arthur White, exchange manager of Artcraft. Mr. Sherry outlined the position of the distributors and pleaded for harmony between the exhibitors and exchanges. He said the execution of the cancellations immediately would precipitate a fight which when it was finished might leave no doubt anywhere as to which party was the stronger. He intimated he believed it better all around to leave the matter in doubt. He suggested the exhibitors pay the tax, under protest if they chose, and then unite with the manufacturers and distributors in going to Washington in December and presenting a single front in a request for the repeal of the tax or for a more equitable method of collecting it.

Mr. Sherry said the footage tax represented three-quarters of a million dollars to Paramount. He insisted the company could not assume that burden, and if the exhibitors did not pay it that they would force that amount of money out of the quality of the pictures they were showing.

Mr. Grossman, chairman of the committee, forcefully presented the exhibitors' side. He called to the attention of Mr. Sherry that while he was asking the exhibitors to recant in favor of harmony, there had been no move on the part of the distributors to alter their original determination—the collection of the tax. Mr. Brandt, Mr. Levine, "Rudy" Sanders, Ben Title and other members of the committee told of exhibiting conditions in Brooklyn and insisted the business would stand no further taxation. To the questions as to whether the distributors would meet the exhibitors half way and split the 15 cent charge, Mr. Sherry said he had no authority to speak, either for Paramount or other exchanges.

At the end of an hour's conference it was agreed on the part of the committee to hold the cancellations in abeyance until the following week, in the meantime Mr. Levine, a member of the general board of the National Association, to request William A. Brady to call immediately a meeting of the general executive committee of the association for the reconsideration of the whole question. When some one called attention to the rule of the association that differences of opinion between two branches should be considered by those two branches the mover of the motion refused to accept any alteration, declaring the subject was one of vital importance and affected the whole industry and that if the matter was touched it must be by the highest authority in the association.

Thursday's Meeting An Interesting One.

The meeting of Thursday, November 22, was one of the most important in the history of the Brooklyn organiza-

tion. Likewise, it was one of the most interesting. Contrary to the usual custom it was held not at midnight of a Saturday, but in the forenoon. (It was 11 o'clock when the meeting was called to order by President Brandt, and it was nearly 2 o'clock when adjournment was taken. During the discussion on the action of the committee on cancellations it was brought out that serials were to be exempt from disturbance, that the committee did not intend to interfere with any booking arrangements exhibitors might have as to them.)

A committee of five from Manhattan local appeared before the meeting and under the leadership of Sidney Cohen pleaded with the Brooklyn men to join the exhibitors of the Bronx and Manhattan in a formal amalgamation of the three organizations. Mr. Cohen said the Manhattan men were looking for nothing and asked for the joining of forces solely in the interest of unity. The meeting appointed a committee of five to consider the advisability of the merger. The meeting also asked the exhibitors of the Bronx and Manhattan to join Brooklyn in a mass meeting for the purpose of taking steps to fortify the local league in its action on the matter of the 15-cent tax.

The organization also voted to send six delegates to the League convention to be held in Washington December 11, 12 and 13 and appropriated money for their expenses.

"The Associated Motion Picture Exhibitors of Brooklyn have been in existence two years," said President Brandt in opening. "In that time we have acquired some members whose only contribution to the treasury of the organization has been their initiation dues. I just want to serve notice that all who have not come across will be dropped at the conclusion of this meeting. In the meantime any one here may pay dues."

The president said as it was a special executive meeting, only members would be eligible to take part in the discussions and to vote. The meeting thereupon voted that Brooklyn exhibitors would be eligible to the floor.

The president explained the meeting was called in response to the request of the committee of fifteen, appointed at a previous meeting of the association, as was told in last week's issue of the Moving Picture World. This committee had been appointed to draw up a power of attorney to be signed by the members giving authority to the committee to cancel bookings with any exchange selected which might be charging 15 cents on each reel booked.

"The committee met Monday morning," said the president, "and after considerable debate decided the only method by which we could combat the 15 cent tax was by the use of the strong arm of cancellation. It was agreed that the tax was unjust."

Sixteen Theaters Go Out of Business.

"Just to show you the conditions of the exhibiting business in this borough, I want to relate what happened subsequent to the meeting. On Monday night I sent out telegrams to every theater in this borough. I went right down the list of houses as they were recorded on the books of the license bureau in July. Of the telegrams I sent out sixteen were returned by the telegraph company with the notation that they had gone out of business. From July to November sixteen more houses gone! That shows how bad business is."

"My office these days is a center of information. Every evening I get telephone messages from the members of this organization. I have no hesitation in saying that during the epidemic of infantile paralysis last year times were not so bad for men who are running theaters. Never were film bills so high, never was the overhead so high, never were conditions as we find them now."

"Some ascribe the poor business to the fact of the draft. Others say that the Liberty bonds are taking away considerable money from each locality weekly—that the payment of the installments is making the family pocketbook tighter. Then there are others who call attention to the high prices of food—of sugar, for instance. I am told that in some families veritable larders of food are stored up, and that all this food has been paid for or is to be paid for. When it comes to a question of eating or going to an amusement house people are going to eat."

"When our men are losing money they feel that this tax

that has been placed on them is unreasonable and unfair. When they are requested to pay the same as is paid by the Rialto, when the Rialto raises prices so that it pays its yearly rental in addition, we all know it is unfair.

"When the committee met Monday it attempted to seek a solution. The unanimous opinion was that we must assert our rights, and that the only way in which we can do that is in the form of cancellation. On the legal side, if our action is illegal the action of the exchanges likewise is illegal.

"We claim it is absolutely illegal to hold up shows because of the non-payment of the war tax. Of course, if you have signed a contract agreeing to pay a war tax, pay it."

On a question by a member the chair ruled serials were outside of the scope of the proposed cancellation agreement.

Mr. Berman advocated the substitution of the Paramount in place of Fox and Vitagraph, as the committee had recommended. He said he believed in going after the biggest. No action was taken on the suggestion.

Balsdon Speaks for Vitagraph.

George Balsdon, exchange manager for the Vitagraph-V-L-S-E, was given the courtesy of the floor. President Brandt inquired if Vitagraph would rescind its ruling on the 15-cent tax. "Positively not," said Mr. Balsdon. "The matter of the tax being just or unjust is out of my province. That is up to the executives. We are following from our point of view what we consider is right. My own personal opinion does not enter into it."

"Are your instructions to hold up a show if the war tax is not paid?" asked the president.

"No," replied Mr. Balsdon.

It developed here through a question asked by the president of Louis Levine, counsel for the association, that papers were in preparation in a suit against the Fox and Vitagraph companies, the allegation being that in two instances 60 cents had been charged exhibitors and that the money had to be paid before shows could be taken out. Mr. Brandt said later that the claim would be made that the tax was levied in spite of the fact that the films had been paid for in advance.

Mr. Balsdon insisted instructions had been given not to hold up shows for non-payment of war tax.

Mr. Padula of the Park Theater said that on two episodes of a serial his house had been held up for the payment of the war tax.

Mr. Balsdon said the only case of that kind within his knowledge was where a check had not come in.

Other members made charges of shows being held up.

"In every case that has been investigated where an exhibitor has been held up we have found the exhibitor has a contract or is back in his advertising," said Mr. Balsdon. "If I could have the data on these complaints made here today I think you would find that instead of being held up for war tax you would see it is for advertising for some shows that have gone out previously."

"The exchanges have been forcing and are going to continue to force exhibitors to pay the tax—the exchanges are going to stick, are they not?" asked a member.

"Yes," replied Mr. Balsdon.

"We are told if the exhibitors refuse to pay the tax we are to give notice of cancellation," said Mr. Balsdon in reply to a question of the president.

"Is your exchange making a report monthly to the Government of these 15-cent items?" asked Mr. Levine.

"Not to my knowledge," replied the exchange man.

"Does not Mr. Balsdon think the exhibitors have a perfect right to cancel just the same as the Vitagraph is going to cancel our contracts?" asked the president.

"We are not asking any undue favors," replied Mr. Balsdon. "We will take our medicine. They have given me instructions and I am going to carry them out. If a thing is wrong it will adjust itself. The only way to repeal an unfair law is to enforce it. An exhibitor may pay the tax under protest. If the Vitagraph at any time should rescind its action on the tax I personally would feel the exhibitor was entitled to a refund—if not in money surely in service. I have been an exhibitor and I know something of exhibitor problems. I paid my \$2 a week in the old days under protest."

"Are we going to get any money on that?" asked a member.

"Not that I know of," replied the exchangeman, amid roars of laughter.

The president declared out of order a motion offered by Mr. Berman that the action of the committee be reconsidered, basing his ruling on the fact that the committee had been given power. The president explained that the action against the two exchanges named had been taken on account

of what the committee considered their arbitrary action in comparison with other exchanges.

Cohen Urges Amalgamating of City Locals.

Mr. Cohen was given the floor at this point. "I am a member of three exhibitors' organizations in Manhattan," he said. "Nothing has been accomplished by them. I attended a meeting the other day of the New York local, and because of different opinions on different matters I urged as strongly as I could that we should force a merger of all the organizations of Greater New York, that we should make the exhibitors into one big central body. Thirty men here are going to sign cancellations with one exchange. That will not be sufficient. It will not have the effect it would have if it could be done as one body."

"I find over in Manhattan a lot of little inside politics being played. Some think it a personal honor to be president of some organization when it is nothing but responsibility. The only honor is what you can do for the exhibitors. Remember, the F. I. L. M. Club is strong. If you had strong backing on this proposition they would not have dared to do to you what you are asking them not to do."

"You fellows have got a wonderful organization. Without you it is impossible to have a central body. I urge you to join with us in the Bronx and Manhattan. I would urge the selection of a Brooklyn man for the head of the combination. I want to warn you if you don't do something like this you can't get away with things. Appoint a committee and meet Manhattan and the Bronx and let us get together."

On motion of Mr. Berman it was voted to call a mass meeting of all New York exhibitors and seek the cooperation of other boroughs in the fight for the abrogation of the 15-cent tax. The chairman appointed as the men to have charge of the meeting, Messrs. Askin, Rachmil, Berman, Hartman and Foster.

To investigate the proposed amalgamation with Bronx and Manhattan, the chair appointed Messrs. Shapiro, Ensler, Schwartz, Berman and Grossman.

In answer to a question it was stated one of the Manhattan internal revenue collectors had sent to Washington for a ruling on the legality of the action of the distributors in assessing a tax on film released before October 4.

NORTHWEST EXHIBITORS TAKE ACTION ON TAX. Denounce Distributors Charging 15 Cents a Reel and Commend the Three Companies Who Are Absorbing Charge.

THE Motion Picture Exhibitors' Corporation of the Northwest by formal resolution has denounced the action of the distributors in charging a war footage tax of 15 cents a reel and at the same time has commended the Mutual, General Film and Triangle for their action in canceling the tax. The resolution is signed by C. H. Hitchcock, O. C. Stelzner and W. G. True as the committee.

The meeting, which was held November 20 in Minneapolis, says the distributors have arbitrarily and unjustly, "and we believe unlawfully," taken the action complained of and that the assessment works an undue hardship upon the exhibitor of motion pictures and jeopardizes his business. It thanked the three distributors who have canceled the tax and declared the members of the organization whenever and wherever possible should book the productions of the three companies, which they praised, and urged other exhibitors to take similar action.

J. H. GOLDFRAP DEAD.

John Henry Goldfrap died Wednesday, November 2, at the Seaview Hospital, Staten Island, New York, of tuberculosis. It was not generally known that he was ill, though his presence had been missed among the screen fraternity for the last four months. The film trade first became acquainted with Goldfrap in late 1914, when he served on the publicity staff of the World Film Corporation, during the tenure of Lewis J. Selznick. In 1915 he was engaged by William Fox, first as assistant publicity manager and later as head of the Fox publicity department. He also held similar posts with B. M. Moss, The Unity Sales Corporation and other film concerns.

The deceased was a newspaper man by training, first getting his experience in San Francisco and coming to New York in 1904, associating with the Evening World. In addition to his publicity work, he was also known as an author of children's stories and has written moving picture scenarios. He was forty years old, and British by birth.

The funeral services were held in the mortuary chapel of Wm. Connell and Son, St. George, S. I., on Wednesday afternoon and the body was interred in Woodland Cemetery, Staten Island. A widow survives.

Exhibitors Lose Fight in Cleveland.

Petition for Injunction Against Exchanges to Prevent Collection of Fifteen-Cent-a-Reel Tax Thrown Out of Court.

SEEKING to prevent the exchanges serving picture theaters in Cleveland, Ohio, from collecting fifteen cents a reel to cover the war tax on finished pictures a number of exhibitors secured a temporary injunction from Judge Estep in the common pleas court of that city and Wednesday, November 21, was set as the date for the hearing. This was later changed to Friday, November 23. The exhibitors who brought the action were W. J. Slimm, of the Marquis theater; Feer Theater Company, operating the Haltnorth and Fountain; George W. Heinbuch, the Superior; Sam Deutsch, the Sun; J. H. Simpson, the Ideal; J. S. Wilkinson, the Broadway; Sam Aubley, the Corona; Ernest Schwartz, the Erie; H. H. Lustig, the Angela; S. A. Gerson, the Family; Sam Bullock, the Columbia and Boulevard; C. J. Vanderwerf, the Paris, and Frank Gross, the Clark National.

The injunction was asked against these companies: Victor Film Service Co., Pathe, Vitagraph, Metro, Fox, Arcraft, Paramount, Select, Kleine, Goldwyn and World. When the case was called in Judge Phillips' court on Friday the exchanges were represented by P. A. Powers, of Universal; Gabriel L. Hess, of Goldwyn; Nathan Vivader, counsel of World Film Corporation; J. A. Berst, of Pathe, and Arthur S. Friend, of Paramount, Arcraft and Famous Players-Lasky. Judge Day appearing as counsel.

After the exhibitors had stated their case in which it was alleged that the charge of fifteen cents per reel was excessive and that the distributing companies were exceeding their constitutional rights, Judge Day offered a motion to dismiss the proceedings, which was entertained by Judge Phillips, who said that the exhibitors were not entitled to the relief sought and added that the manufacturers have a legal right to fix the prices of their products. Exhibitors were under no legal obligation to buy them, he said. Judge Phillips said that the court has no right to fix prices of products, unless the commodity contested or industry named comes under public utilities. The film industry does not, he ruled; therefore, this is a business altercation and not a legal altercation, he averred, no legal or equitable rights against defendants having been shown.

Berst Declares Public Must Pay.

Asserts That Act Was Loosely Drawn Without Understanding of the Picture Business—Fifteen Cent Reel Charge Does Not Cover Film Tax.

REFERRING to the opposition on the part of the exhibitors to the film tax being passed on to them to collect from the public, J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., had this to say:

"Who pays any government tax, be it on tobacco, gasoline, confectionery, liquor or anything else? The ultimate consumer and no one else, and he is the only one who can pay it. The government knows this and expects the tax to be handed on to the consumer and every man, woman and child in this country is an ultimate consumer. Who is paying for the devastation wrought by this war, for the colossal expense entailed by the maintenance of vast armies in the field? All of us, and no one is exempt. We pay it in higher prices for the clothing on our backs, for the shoes upon our feet, for the food which we eat, and the drink which we drink. We are paying for it in every letter that we send, in every article that we buy. Every tax that is imposed upon every commodity which we use is paid by us in the end, for no matter what our business, what our profession, we are all ultimate consumers and part of the public.

"The distributors, of whom I am one, and, I am glad to say, many leading exhibitors, recognize the truth of this and recognize that any tax placed upon film must be, and should be, handed on to the public. The exhibitors who fail to hold this view say that the increased cost of admission to their theaters will hurt their business. But they should realize that anything that hurts their business hurts ours and that we producers and distributors realize that. If we hand on the tax it is because it is our only recourse.

"Unfortunately the War Revenue Act was drafted without regard to or understanding of the motion picture industry, its customs, its methods and its uses. The tax fixed in the act is purely a film footage tax and as such the user under the clear intentment of the act is required to pay. Congress undoubtedly expected that the exhibitor being made to pay would in return require his public to pay. This

is evidenced throughout the act and specifically by the provision in reference to the film footage tax (see Section 1007) in respect to which it is provided that this tax shall be paid by the lessee and collected by the distributor. It is a well established economic rule that shifts to the ultimate consumer all taxes except income taxes, which cannot be shifted. Already the manufacturer of the raw product has shifted the tax to the producer and the producer in turn has shifted that tax as well as the tax on positives to the distributors.

"Faced with the necessity of recouping the amount of this tax the distributor's only alternative would be a general increase in prices, and the cancellation of all existing contracts.

"That fifteen cents charge which we collect does not go to Pathe. Every cent of it—and more—goes to the government.

"Exhibitors should ask themselves this question, 'What is that tax money doing?' Let me answer that question. It is fighting for us in Europe. It is keeping the invader from our shores. It is making it possible for us to do business here in the United States. It is clothing and feeding our soldiers and sailors; it is putting ammunition into their guns, and it is making it possible for us to look forward to victory and peace. Far better the United States and taxes than Belgium, a nation hammered to the ground!"

Universal Wants a "Finish."

Starts a Contest for the Best Ending to Boom "The Mystery Ship"—Offers Liberty Bonds.

THE final episode of "The Mystery Ship," the Universal serial in which Ben Wilson and Neva Gerber have started upon a routine of sixteen adventures, of two reels each, will be shaped by means of a contest for the "best ending" with awards in the form of Liberty Bonds, War Certificates and Thrift Stamps for a total value of \$1,000, to inspire the ingenuity of boys and girls throughout the country. There will be a total of 438 awards available to juveniles 15 years of age or under, ranging from \$2 thrift stamps to \$100 Liberty Bonds.

The contest opens Dec. 1 and closes at noon, March 30, next. Judgment of the "best ending" suggestions and the selection of those deserving awards will be made by a committee of four newspaper writers—Bide Dudley, New York World; Louelle Parsons, Chicago Herald; Harriette Underhill, New York Tribune, and T. E. Oliphant, New York Mail. "That which has the highest degree of excellence" is the definition of the word "best" which is to govern the judges in their decisions.

It shall not be necessary for a contestant to witness the progress of the serial upon the screen. The story will be written and distributed in the sequence displayed in the various episodes, and entrants for awards may base their "best ending" upon the ideas they gain from perusal of the written story. No entrance fee whatever shall be required; no special blanks for writing the "best ending" upon are necessary. The only restrictions are embodied in the condition that not more than 300 words shall be employed in submitting the idea.

Every requirement exacted by the Post Office Department in opening the mails to the contest have been met, and the competition has been sanctioned by the Department officials in Washington. There will be a first prize of \$100; second, \$50, and a third prize of \$20, first and second to be paid in Liberty Bonds, and the third in War Certificates. Then there will be 20 prizes of \$5 each, running from 4th to 23d; the next 415 awards to consist of \$2 War Certificates or Thrift Stamps that will be placed upon the market, by the Treasury Department, within a very short time.

The exhibitor will be given every opportunity to encourage the contest among the school children in the district he draws from. "The Mystery Ship" will be extensively exploited with special advertising devices; the contest will be made as interesting as possible, and the printed stories of the advancing episodes will be available for wide distribution among school children. The ingenuity of Young America will be depended upon to give "The Mystery Ship" an ending that will be appropriate and effective.

To this end exhibitors will be given every possible help in making the contest known to the public, that "The Mystery Ship" may be given an appeal of unusual scope. The details have all been worked out and the machinery of distribution and exploitation has been set in motion. The voyage of "The Mystery Ship" will be followed with keen interest by thousands of American boys and girls throughout the country.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Texas Will Have Big Meeting.

War Conditions Have Aroused Exhibitors to the Need of Cooperation.

EVERY indication is that there will be a big attendance on the convention of the Texas Amusement Managers' Association, to be held at the Jefferson Hotel, Dallas, beginning Dec. 10. War readjustments, of course, will be the principal subject of discussion at the meeting. Secretary R. H. Campbell has already established headquarters at the hotel. "There has been a general advance in the price of everything entering into the cost of production of moving pictures and vaudeville entertainments," said Mr. Campbell, speaking of war-time conditions as it affects the profession.

"For instance, the price of carbons has more than doubled, and now another advance is due. Film rentals have materially advanced, and an additional war tax imposed, which the exhibitor must bear. On top of this comes the tax upon admissions; the county and state tax; occupation tax; Government seat tax, which has never been repealed, and the gross income tax.

"In Louisiana and Arkansas, where no state organizations were in existence and no price arrangement possible, many moving picture houses have been compelled to close within the last three months because of their inability to adjust prices to cover the cost of operation. Many are closing in Texas, also, while others are cutting down their shows to three or four a week."

In the Texas association there are affiliated all classes of theatrical amusements, from the big vaudeville houses to the minimum admission picture theater.

E. H. Hulsey, of the Hulsey interests, Dallas, Houston, Waco, Galveston and Beaumont, is president, and R. H. Campbell of Dallas, secretary. On the board of directors there are: W. E. Weatherford, Waco; A. A. Choteau, Interstate Amusement Company, Dallas; P. C. Levy, Fort Worth; W. J. Lytle, of Lytle and Epstein, San Antonio; C. J. Musselman of Paris, and Harry Vandemark of Houston.

ORGANIZER BRANCH REPORTS PROGRESS.

Ray Branch, the new Michigan state association organizer, writes the World that the meetings he is holding throughout the lower peninsula are being largely attended, and are very enthusiastic. He says he is signing up new members every place he goes, and that when he completes this trip Michigan will have a real state organization, ready to conduct business along businesslike lines, and affiliated with the American Exhibitors' Association.

There will be a big rally at the Hotel Tuller, Detroit, on Tuesday morning, Nov. 27, and that night the Detroit exhibitors are giving a smoker-funfest at the Temple building, the entire receipts going to the Convention Committee for its incidental expenses in planning the big meeting next July in Detroit.

Legislative Agent Wanted.

American Exhibitors' Association Proposes to Have a Representative at Washington, D. C., During the Coming Session of Congress.

AERICAN EXHIBITORS' ASSOCIATION, realizing the necessity of concerted action on legislative matters, are arranging to create a legislative fund and to engage someone to represent the exhibitors' interests at Washington during the coming session of Congress or whenever any legislative matters come up. The experience of the recent tax legislation shows the need of having a representative who thoroughly understands exhibitors' needs, at the same time have a man who is free from any entangling alliances whatsoever. Many expressions have been heard that the tax of 10 per cent. on gross receipts is proving a great hardship. In one instance an exhibitor who has practically no competition in a certain city finds his profits entirely absorbed in the admission tax and ruination financially stares him in the face.

American Exhibitors' Association will attempt to gather all possible evidence and facts, which will be presented to Congress through their representative. There is certainly no man better fitted to handle the proposition than H. P. Varner, of Lexington, North Carolina. Mr. Varner is an exhibitor and has been very successful in working against adverse legislation. In 1914 Mr. Varner saved the exhibitors of the United States thousands of dollars on the seating capacity tax. This work was done by Mr. Varner practically alone. In 1916 Mr. Varner again defended the exhibitor against tax on gross receipts, and in this year the case was again practically won before the Senate Finance Committee and Senate, and there is little question but that Congress would have placed an entirely different tax on the motion picture had the position taken by Mr. Varner received the united support of the industry.

If Mr. Varner's services can be secured a salary should be paid to him so that he can give it all his time and attention. Certainly a man who has done so much for the exhibitor in the past is worthy of our confidence and support. Mr. Varner is one of those splendid men who work unselfishly for the good of the whole industry but whose interests are first, last and always for the motion picture exhibitor.

THE NEW YORK EXHIBITORS' BALL ALL SET.

Arrangements have been completed for the motion picture exhibitors' ball to be held at Terrace Garden, December 7, under the auspices of the Manhattan local exhibitors' league. An orchestra of sixteen pieces will furnish dance music in the main ball room. A jazz quartet of colored musicians and entertainers will provide dance music and singing in the upper annex ball room. Invitations have been sent to all the motion picture stars and already a great many of them have accepted and promised to be in attendance. Mostly all the producing and distributing companies have subscribed for boxes and have expressed their intention of

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas Amusement Managers' Association at Dallas, Tex. December 10
Motion Picture Exhibitors' League of America, Washington, D. C. December 11, 12 and 13

being present. This will be the only exhibitors' ball to be held in New York City this season and the indications are it will be a memorable event. Tickets including admission tax and wardrobe are two dollars each, admitting lady and gentleman.

Detroit Exhibitors in Big Battle

Who Shall Pay the Fifteen Cent Tax Is a Burning Question There—Kunsky Interests Will Pay.

AS far as Detroit is concerned the motion picture industry is experiencing the biggest battle in history between the exhibitors and the exchanges, who, of course represent the distributors and producers. About 100 Detroit exhibitors banded together a few weeks ago and made a gentlemen's agreement among themselves that they would not pay the film tax of 15 cents per reel per day, and that instead they would book only such pictures as did not carry the tax. Furthermore, they agreed to sign no new contracts with the tax clause. On the other hand, the exchanges upon instruction from the home offices have taken the final and positive stand that the tax must be collected. Exhibitors have been meeting at least twice a week to discuss the proposition, and the action of the Detroit exhibitors has spread all over the state. The producers, however, have not flinched, and simply take the stand that the tax will have to be collected sooner or later, and that the exhibitor is only prolonging the whole matter.

George W. Trendle, representing John H. Kunsky and the Kunsky Enterprises, was originally opposed to the tax—and so was Mr. Kunsky, both being just as determined to fight as the rest of the Detroit exhibitors. However, they wanted to be fair and not take any stand contrary to the vitality of the motion picture industry. So they took a trip to New York and made a thorough investigation from every angle. The final result of their comprehensive investigation is that they will pay the war tax, feeling that it is justly coming to the producers. They have also instructed the manager of the Metro exchange, which they control in Michigan, that he must collect the tax.

In discussing their investigation, Mr. Trendle, speaking both for himself and Mr. Kunsky, said to the World correspondent:

"We conscientiously believe that the tax is justified and we have instructed our managers to sign new contracts with the tax clause. However, we still contend that the producer cannot collect the back tax inasmuch as the original contract specified a certain amount and that legally no other amount can be collected.

"The producers are surely between the devil and the deep blue sea. Not only are they compelled to pay a three-quarters of a cent per reel on every bit of film printed or developed, but they are under heavy additional expenses throughout their entire organization in the production of pictures. The war has raised havoc with the staffs of the producers. Most of the directors, department heads and cameramen are in the draft age—and have been drafted, with the result that there is a wild scramble for help and big prices must be paid to get them, otherwise there would be no productions. The government is particularly anxious for men with a knowledge of photography and they are being used in developing pictures taken right at the European front by the hundreds of aeroplanes. There is a scarcity of good men in this country and they must be had by producers regardless of the cost. There isn't any question that the salary list of the producers has jumped sky-high since the United States entered the war. Everything the producer buys has gone up from 100 to 1,000 per cent., and yet film rentals have remained about the same—if anything they are less in many instances.

"If the exhibitors were sufficiently organized to beat the producers in not paying the tax, it will simply mean that the producer will have to establish a new basis of rentals, and these would be much higher than at present, and the increase would be greater than the 75 cents now being asked per feature.

"I believe that if exhibitors would investigate the whole proposition more carefully and more thoroughly, they would be convinced just as we have been that it is better to pay the tax of 15 cents per reel instead of a probable increased rental of several dollars for each feature. I don't believe the increase is enough to close any theater—and if there are theaters that cannot stand an increase in their rental, they can buy plenty of features at a price within their reach.

"One thing we will admit—that the producers did not handle the placing of the tax as diplomatically and businesslike as they might have from the start. There should

have been longer notice to the exhibitor, giving him more time to make up his mind and there should have been more publicity and explanation to the exhibitor before the tax was placed. I was told in New York, however, that the producers were 'all up in the air' when they found they had to pay the tax, and they did not know themselves what to do. When the cost accountants definitely settled upon 15 cents per reel per day, they notified their exchanges to immediately collect that amount, feeling that they had already borne a great deal of the tax, and that they did not believe the exhibitor would object to paying his share of 15 cents per day for each reel."

JACOB SMITH.

MEMBERSHIP CAMPAIGN LAUNCHED IN CALIFORNIA

At a recent meeting of the executive committee of the United Motion Picture Industry of Northern California at San Francisco, it was decided to launch an active campaign at once for increasing the membership. The committee to take charge of this work consists of Eugene H. Roth, of the California theater; Howard J. Sheehan, of the Rialto theater; J. A. Partington, of the Imperial theater; Herman Wobber, of the Paramount; Louis Reichert, of the Metro, and M. J. Cohen, representing the George Kleine System. Most of the film exchanges in this territory are already affiliated with this organization, and it is now planned to secure the co-operation of leading exhibitors.

Josephine Earle

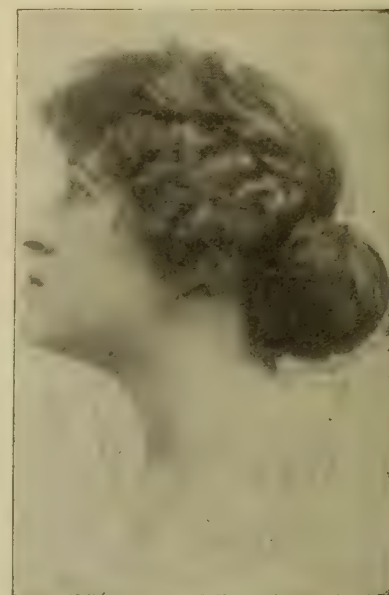
JOSEPHINE EARLE, who for over two years has been playing for the screen, has returned to her first love—the musical stage. Last week she sailed for England, where, in London, she is to create the role of Leonie, one of the two feminine parts in "The Lilac Domino." This operetta, which had a run of a year in New York, was put on in this city by Andreas Dipple.

Miss Earle, who is a native of Brooklyn, is of Scotch extraction. Her first stage experience was in 1912 with Henry W. Savage in vaudeville. Later she played "Beauty in Everywoman," under the same management. In 1915 she made her screen debut in Vitagraph's "The Return of Maurice Donnelly."

Other subjects in which Miss Earle played in her two years' engagement with Vitagraph were "The Two-Edged Sword," "The Shop-girl," "Writing on the Wall," "Hesper of the Mountains," "Indiscretion" and "The More Excellent Way."

Some of the more recent pictures in which the player has appeared are "The Beast," World Film; "War and the Woman," Thanhouser, and "The Seven Pearls," Pathe.

Miss Earle has been successful in her screen work, much of it having been of the vampire or "heavy" type. She is above average height and has her full share of good looks and figure. She says her return to the screen is indefinite, that she is immediately concerned with the work in hand. She adds that should she succeed in escaping U-boats and an opportunity later should be presented in England for screen appearances that would be another matter.



Josephine Earle.

CLARA KIMBALL YOUNG ENGAGES CORLISS GILES FOR LEADS.

Clara Kimball Young, who has just completed, with her own company, a screen version of "Shirley Kaye," one of last season's most popular stage successes, and who is now at work on her forthcoming production of "The Marionettes," has added to her forces Corliss Giles, whose work with Lou-Tellegen in "The Ware Case" and "The King of Nowhere" placed him in the front ranks of the younger actors. His engagement with Miss Young marks his first appearance in pictures.

Honors for Marion

Gets a Personal Letter from President Wilson and a Watch From His Associates.

BELOW is a photographic reproduction of the letter which President Wilson sent to Frank J. Marion, president of the Kalem Company, just before the latter's departure for Spain and Italy and representative of the Committee on Public Information.

THE WHITE HOUSE
WASHINGTON

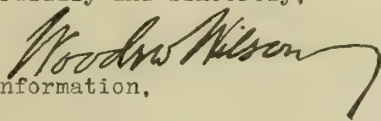
14 November, 1917.

My dear Mr. Marion:

Mr. Creel informs me that you are leaving for Spain and Italy at once for the purpose of making arrangements for such distribution of motion pictures as will acquaint these countries with the life of America, our aims and our ideals.

It is a distinct service that you are privileged to render your Country and the whole democratic movement, and I know that this will serve at once as reward and inspiration. Please bear in mind always that we want nothing for ourselves, and that this very unselfishness carries with it an obligation of open dealing. Guard against any effect of officious intrusion, and try to express a disinterested friendship that is our sole impulse.

Cordially and sincerely,



Mr. F. J. Marion,
Committee on Public Information,
Washington, D. C.

As Mr. Marion was leaving for Washington for a final conference with Government officials, J. E. Brulatour, the American film commissioner and his associates, George Mooser and A. A. Kaufman, presented him with a handsome platinum watch with illuminated dial, in a silver case lined with gold. The watch is a unique creation of a New York jeweler, being a combination eight-day watch and clock, which may be carried in one's vest pocket or placed on a desk. The case bears an engraved inscription from the donors to "Honorable Frank J. Marion."

Mr. Marion remarked that he would endeavor to carry the distinguished prefix with due dignity. "It is really a tribute to the industry which I represent," he said. "I can't help but feel that the congratulations which I have received should be passed on to the motion picture trade. Every man in the business must take pride in the Government's action in choosing the motion picture as the great medium to carry democracy's message into foreign countries."

METRO COMPANY GOES WEST.

Viola Dana and Company, under the direction of John Collins, left this week for the Mojave desert, where many of the more important scenes of the forthcoming Metro wonderplay, "The Tiger Cat," scenarioized by H. P. Keeler, in which B. A. Rolfe presents Miss Dana as star, will be filmed.

A typical desert adobe house, built after the Spanish style with enclosed patio, has been erected at this location and the entire company intends to follow as closely as possible the lives of the people they are depicting, by living in the specially constructed building during the period of their absence from the studio.

"THE LEGION OF DEATH" COMPLETED.

Director Tod Browning is, this week, filming the final scenes of the forthcoming Metro special production, "The Legion of Death," by June Mathis, in which B. A. Rolfe will present Edith Storey as star. Over three thousand people have so far appeared in the filmed scenes of this picture, and, it is said, that the finished production will present one of the most dramatic and lavish features presented by Metro Pictures.

Gebhardt W. Sahner Dead

President of the Pennsylvania League Dies After Brief Illness in Pittsburgh.

GEBHARDT W. SAHNER, well-known exhibitor and a prominent figure in moving picture organization circles, died on Friday, November 16, at the home of his sister, Mrs. A. W. Weiland, 317 Knox avenue, Pittsburgh, Pa. Mr. Sahner was president of the Motion Picture Exhibitors' League of Pennsylvania and Secretary of the Pittsburgh Branch of the League. His death came as a severe shock to the members of the League and to the trade in general. He had been ill but a few days with pneumonia.

Mr. Sahner was born on the South Side, Pittsburgh, December 2, 1863, and he had resided in this section all his life. For the past four years he conducted the Pastime theatre, Warrington avenue, and he had been active in the Exhibitors' League for several years. Mr. Sahner was also prominent in political affairs, having been formerly president of the city council. He was a member of various fraternal societies, including the L. O. O. M., C. M. B. A., and was president of G. B. B. A., Local No. 1.

Mr. Sahner is survived by two sisters, Mrs. A. W. Weiland, and Miss Anna M. Sahner, and three brothers, John S., Victor P., and Charles M. Sahner, all of Pittsburgh.

The funeral services November 9 were largely attended by members of the Exhibitors' League, and a beautiful floral offering was sent by the organization. H. C. Kliehm, J. S. Schweitzer and A. S. Bowers were three of the pall bearers.

At Leading Picture Theaters

Program for the Week of November 25 at New York's Best Motion Picture Houses.

"The Silent Man" at The Rialto.

WILLIAM S. HART, whose portrayal of western types has made him one of the most widely popular of motion picture players, was seen at the Rialto the week of November 25 in "The Silent Man," a mining camp story written by Charles Kenyon and produced by Thomas H. Ince. The picture is highly dramatic and contains plenty of the lightning-like gun plays, feats of horsemanship, and other picturesque frontier exploits. Vola Vale, Robert McKim, J. P. Lockney, Harold Goodwin and others make up the Artcraft company.

Another of Robert C. Brune's scenic pictures, "The Chain Gang," disclosed mountain vistas of impressive beauty. The Rialto Animated Magazine and a comedy balanced the program.

Greek Evans, A. Giannone, S. Miller, Susane Barse and Yvonne Robert furnished special musical and dancing features.

"Nearly Married" at the Strand.

Madge Kennedy was the star at the Strand theater in the latest Goldwyn production entitled "Nearly Married," a photo-adaptation of Edgar Selwyn's farce by the same name. As the second starring vehicle for Madge Kennedy it is a worthy successor to "Baby Mine," being a rapid-fire comedy with action from start to finish. A scenic study in colors, revealing some beautiful views around Auvergne, France; a new chapter of Raymond L. Ditmars' "Living Book of Nature"; Victor Moore in his latest comedy entitled "Toothache and Heartache," and the Strand Topical Review completed the picture features.

The musical program included Rosa Lind, Yon Colignon, and Helen Scholder.

Double Bill at the Broadway.

The Broadway theater presented two features, "The Scarlet Car" and "The Wolf and His Mate." "The Scarlet Car," a Bluebird production, is a picturization of the novel by Richard Harding Davis. Franklyn Farnum plays the leading role. "The Wolf and His Mate," for which Louise Lovely acted before the camera, is a Butterfly production in five reels, and tells a story of the blockade.

The usual short subjects, the weekly news events, scenic and educational pictures and a comic were also given.

PROCTOR WITH PATHE STAFF.

George D. Proctor, one of the best known scenario writers in the business, formerly with Lasky and Triangle, has been added to the Pathe scenario staff, and has already taken up his new work at the Pathe headquarters in New York. The big and growing force of well known writers is now bending every energy to creating bigger better stories in line with Pathe's progressive production policy and George D. Proctor should prove a valuable addition.

Chicago News Letter

By JAS. S. McQUADE

Judiciary Committee Hears Discussion of Censorship

William A. Brady Makes Strong Plea Against the Arbitrary Methods of One-Man Censorship of Pictures.

THE sub-committee of the judiciary committee of the Chicago City Council, which has charge of the Steffen ordinance on motion picture censorship, met Tuesday morning, Nov. 20, the date being set several weeks ago. The Steffen ordinance provides for a board of ten civilians to pass on any appeals made from the decisions of Second Deputy Funkhouser.

The discussions on this ordinance have been considerably broadened, the object being to find a solution, if possible, of the censorship problem that will bring about a cessation of the wordy and legal wrangles which have been indulged in for several years past by Deputy Funkhouser and the producers of moving pictures, or their representatives.

On this occasion William A. Brady was present, having by careful timing been able to address the "Four-Minute Men," fill the position of guest of honor at a banquet, and address the judiciary committee on the question of censorship—all during his visit of about a day.

Mr. Brady was especially nettled at Deputy Funkhouser for his recent disparaging reference to pictures and picture producers in a recent speech before the Irish Fellowship Club, and those present enjoyed the "roast" and wished that the Major were present. A comparison of the Major's charges against pictures with a letter from President Wilson praising them, placed the Major in a still more unenviable light. In the course of his remarks Mr. Brady said:

I am not telling you what ordinance to pass. I would say repeal all censorship regulations. Put us on our honor for a year. I pledge you that not an indecent picture will be shown in Chicago. If one should get by we will come here and at our expense send that producer to jail.

I do not think any censorship necessary, but I recognize local conditions here, that there is some sentiment for some sort of censorship. If you have any such give us fair play, a square deal. Our industry now is being hurt by one-man censorship.

After the meeting Alderman Rodriguez, a member of the sub-committee of the judiciary committee, said: "I have seen some of the cutouts made by Major Funkhouser. It was outrageous to have ordered them. Major Funkhouser has been shown to be unfair and arbitrary."

From a lengthy editorial in the Chicago American the following passages have been taken:

The moving picture industry, in its first inning before the Steffen Council Committee, made a showing which must have impressed the audience.

That they are convinced that pictures have been cruelly wronged under Chicago censorship is evident, and they made out a case which would have appealed to the reason of a non-prejudiced jury.

What William A. Brady, speaking for the moving picture industry of America, and Herbert Friedman, representing the Chicago Film exchange, said throws light on a big subject.

No voice is raised in behalf of morally objectionable pictures. No denunciation of obscenity could have been more severe than Mr. Brady's. He pledged the cooperation of the whole industry to jail any man showing an offensive picture. He declared that if censorship were removed entirely in Chicago for a year, as an experiment, the film industry would pledge its word that no obscene picture would be shown, or, if one were shown, that the moving picture men would take all responsibility for arresting and prosecuting that one black sheep.

The point that seemingly made the most impression was that the picture people who send millions of dollars' worth of films a week into Chicago come under the power of one man—that beyond him there is no practical appeal.

We hold no brief for the picture industry, but this wonderful business, the fifth in the country, is entitled to a square deal, and it would be entitled to the same if it were the smallest business in the nation.

We look to the Steffen committee, which evidently has started with fair, open mind, for a sane, sensible solution.

Taxes—and More Taxes

The Chicago License Committee Proposes Raising License of Picture Theaters, Exchanges and Picture Operators.

The license committee of the City Council met Thursday morning, Nov. 22, to consider the raising of theater licenses in Chicago, so as to offset in part the reduction of city

revenue caused by the shrinkage in saloon and other licenses.

The proposition discussed by the committee was the increase of the licenses of all theaters seating over 400 people, the purpose being to increase such licenses on a graduated basis, according to the capacity of the houses.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., and Attorney Jacobson were present at the meeting, the latter representing the Ascher Bros., who own a circuit of 15 large houses. On Mr. Hopp's suggestion that further time be granted for consideration, the committee set the date of the next and last meeting for Thursday, Dec. 6, at 10.30 a. m. The committee also served notice that all arguments to be made by theater owners should be made at that meeting.

This is a vital question and one in which all Chicago exhibitors, who own houses seating over 400 people, should be deeply interested. Whether a member of the League or the Association, or not a member of any organization, every exhibitor whose interests will be affected by the proposed raise in license should be present. This is clearly a case which calls for the motto, "Stand Together." The business is already so heavily burdened that this proposed increase should be defeated. Exhibitors are now beginning to learn that the ridiculously low admission prices which are charged in modern, well-appointed houses for expensive picture programs, are out of all reason. But the public has been spoiled, while the tax makers and gatherers are eager for their pound of flesh.

The license committee will meet Wednesday morning, Nov. 28, to take final action on the proposed increase in exchange licenses from \$25 to \$200 per year, and at the same meeting the members will take up the question of raising the present licenses of moving picture operators.

The proposed increase in the exchange license will put many small exchanges out of business, while the additional tax on distributing companies will also be felt, particularly at this time.

Chicago Local, M. P. T. O. Association, Seeks Relief From War Admission Tax.

At the open meeting of Chicago Local, Motion Picture Theater Owners' Association, held at headquarters in Fraternity Hall, 19 W. Adams street, Friday afternoon, Nov. 16, Fred J. Herrington, one of the national organizers, was present and delivered an address on the war tax on admissions. He suggested that the Chicago members of the organization should invite their U. S. Senators and Congressmen to attend an open meeting here for the purpose of exchanging views on this tax, with the hope that they might go back to Washington and aid them in their efforts for relief. He also urged them to send legal talent to the Capitol city to present their case to Congress when it convenes in December. A resolution was then moved and passed that the open meeting referred to be held on Friday, Nov. 30, to which the Illinois Senators and two Congressmen from Chicago will be invited.

Mr. Herrington recommended that any endeavor made to secure a modification of the tax should be conducted in the spirit of patriotism, and expressed his dissatisfaction with some members who were of opinion that Congress should modify the admission war tax, because the pro-foreign element among their patrons objected to the tax proceeds being used to kill their own relatives.

"The exhibitors should show the Government that they are losing money and appeal to Congress for an amendment or a modification of the admission war tax law," said Mr. Herrington.

The grievance committee of the organization in Chicago has presented the Chicago branch office of the World Film Corporation with a cancellation of all the accounts of members of the association in this city. This cancellation was also made by non-members, who were present at the meeting, while the committee called on others who were not present and also secured their cancellations.

The action was taken on account of the charging to exhibitors by the World of the 15-cent war reel tax.

Mr. Herrington left for Cleveland Saturday evening, to attend a similar meeting there on Monday, Nov. 19.

Chicago Film Brevities.

Ernest Reed, managing director, and W. H. Engholm, publicity manager of the Fox Film Corporation in England, arrived in the city Monday, Nov. 19, from New York City and remained until Tuesday, when they departed for Pittsburgh. After a brief stop in that city they will return to New York, at which point they will soon embark for England. The object of the visits to Chicago and Pittsburgh was to familiarize themselves with the American methods of distribution and exhibiting, and to gain an idea of general film conditions in this country. They were accompanied on the tour by Hamilton Thompson, assistant general manager of the Fox offices in America.

* * *

"The Silent Man" (Artcraft) will be the attraction at the Ziegfeld theater next week, beginning Sunday, Nov. 25.

* * *

Major Funkhouser has now taken exception to "The Rose of Blood," a Fox picture showing the revolutions which have occurred and are still in operation, in Russia, in which the use and effects of bombs, fire-arms and poison are seen. Major Funkhouser states that "in view of the fact that the United States Government has been and is being embarrassed to a great extent by the activities of the Industrial Workers of the World and other disloyal organizations and individuals, I will reject the picture under ordinance No. 1627 of the Chicago code of 1911." This ordinance provides that if a picture "portrays any riotous, disorderly or other unlawful scenes, or has a tendency to disturb the public peace, it shall be refused a permit for exhibition."

* * *

"Our Boys at Camp Grant," which was made by the Essanay Film Manufacturing Co. for the benefit of the Daily News tobacco fund, has gained wide popularity in Chicago and adjoining territory. The official censor at Washington, D. C., writing to the Daily News about this picture, said: "We wish to congratulate you upon obtaining this particularly fine film, and will state that it is by far the best picture ever received by this office showing camp activities." The picture costs each theater using it \$10 for one night's use, and every cent of that money goes to the Daily News tobacco fund, every penny of which will be used to buy smokes for "The boys over there and here."

* * *

The use of paper pennies, in the form of personal notes, has been under consideration as change by clearing houses and moving picture theater owners who are now suffering from the dearth of pennies throughout the country. The proposition was put up to Robert I. Hunt, who has charge of the sub-treasury in Chicago, by several Chicago exhibitors, and he was of the belief that in the emergency the government would not object to the temporary plan, as it would facilitate business. Mr. Hunt stated that the sub-treasury had only received 3,000 pennies that day and that it was impossible to get them. A dispatch from Washington, D. C., of Nov. 20, to the Chicago Tribune, stated that an immediate effort to ship small coins eastward from the Denver and San Francisco mints would be made. Five million one-cent pieces, the dispatch stated, were on their way to Chicago to relieve the shortage in the Middle West, and that the movement of small coins will continue through December to accommodate holiday shopping demands in Eastern cities.

* * *

Julius B. Wood, Chicago Daily News war correspondent on the French front, recently cabled to his paper that the army signal corps had started to take moving and still photographs of the men in the trenches for exhibition purposes in the United States; also that accredited newspaper correspondents, Red Cross photographers and others had been stopped by the war department from taking pictures two months ago. The cable also states that had the old system been continued, instead of the present monopoly, the trench life pictures would have been shown in the United States a week ago; also that there has been a great falling off in pictorial illustrations in American publications since the new order went into effect.

* * *

It has been estimated roughly that the moving picture theaters of Chicago are furnishing about \$60,000 weekly in payment of the war tax on admissions. The internal revenue department has plans to send inspectors on their rounds

later to check up on the theaters in a manner similar to the plan used in checking up on tobacco and liquors.

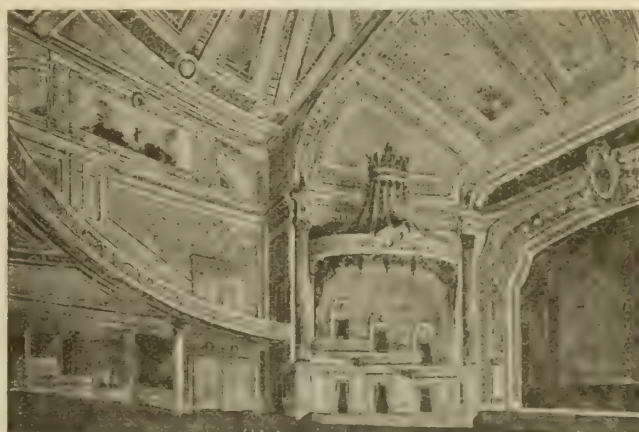
Business shows considerable improvement among exhibitors, judging from reports received, and it shows improvement over that of October, before the theater tax took effect.

Poli Opens New Theater

New England Managers Latest Structure, the Palace of New Haven, a Handsome Structure.

S. Z. POLI'S Palace Theater at New Haven was opened on November 19th in gala fashion, with an audience which packed every one of the 3,500 seats in the huge theater, and left a crowd of several hundred persons on the street before its entrance, completely blocking the thoroughfare from curb to curb and halting street car service. In this large audience were a great number of people prominent in amusement circles, who had come from New York, Boston and Philadelphia in order to help Mr. Poli make a night of it.

Among this number were Norma Talmadge and her sister, Constance Talmadge, both of whom are stars of Select Pictures, and Lewis J. Selznick, president of the Select Pictures



Interior New Poli Theater.

Corporation. The opening bill at the Palace presents "The Secret of the Storm Country."

Immediately after the opening number, which consisted of songs by a chorus of New Haven girls, who had been specially trained for this occasion, Miss Norma Talmadge was introduced to the audience by Pat Casey, general representative of the Vaudeville Managers' Protective Association, following Mr. Casey's tribute to the genius of Mr. Poli in erecting as handsome a theater as the Palace. Miss Talmadge extended her thanks to the enthusiastic audience for their kindly greeting, and to Mr. Poli for choosing her picture for his opening performance.

Poli's Palace is indeed a beautiful house. It would be hard to find in New York, or elsewhere, a more restfully beautiful theater, or one better adapted to the purpose for which it is designed. Poli's Palace is a masterpiece of one of the master craftsmen of playhouse design, Thomas W. Lamb of New York. Architect Lamb is the designer of such famous theaters as the Strand and Rialto in New York City and the New Orpheum in Boston.

Owing to a three-cornered dispute between the Mayor of New Haven, the town aldermen and Mr. Poli's representatives, the Palace was temporarily closed the day after its opening until an alteration could be made in the twenty-one foot main entrance to the theater. This, however, will in no way affect the brilliance of Mr. Poli's achievement, nor detract from the success of its initial evening.

DOBBS NOW A FATHER.

George Dobbs, superintendent of the Triangle plant in Fort Lee, N. J., is now the father of a nine-pound boy, who has been the cause of much celebration in the village. In honor of the event, George gave a dinner to the 75 employees of Triangle, and the new arrival was toasted many times. Nick Kessel says that when he got home and was about falling asleep his 'phone rang, and at the other end of the wire Dobbs excitedly declared that he had just looked in the baby's crib and it was twins. However, when George woke up the next morning he discovered he was right the first time.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Ince to Build Studio in Culver City

Artaft Producer Has Purchased Fourteen Acres of Ground on Which a \$300,000 Plan Will Be Erected.

THOMAS H. INCE has decided to build a new studio in Culver City. It will be one of the most elaborate and beautiful in Southern California. Mr. Ince has purchased fourteen acres of ground on Washington Boulevard, about half a mile from the Culver City studios of the Triangle. The price of the land was \$25,000. The plant to be erected on this site will cost approximately \$300,000 and embrace eighteen buildings, built in Spanish mission style with an imposing facade on Washington Boulevard.

The plant will be large enough to accommodate fifty companies and sixteen hundred employees, built in such a manner that it will be able to accommodate almost any sized enterprise.

Work will begin immediately and Mr. Ince expects to have his plant partially ready for occupation within ninety days, so that some of his companies by that time can use the stages. The Artaft producer is now operating three studios in Los Angeles, including the old Biograph studio at Gerard and Georgia streets; the old Selig plant in Edendale and the William S. Hart, formerly Mabel Normand, studio in Hollywood.

Four companies are now at work, the Dorothy Dalton company under the direction of R. William Neill, the Charles Ray Company under the direction of Victor L. Schertzinger, the Enid Bennett Company under the direction of Jerry Storm, and the William S. Hart Company, being directed by Mr. Hart himself. Director Irvin Willat also is making special feature pictures for Mr. Ince.

Activities at the Triangle Studios.

Several new faces well known on the screen and legitimate stage recently have been added to the Triangle playing forces. "Mr. Butterfly" is the title of Director E. Mason Hopper's latest feature. The story was written by E. Magnus Ingleton and is a reversal of the situations and characters in the famous "Madame Butterfly," by John Luther Long. The cast includes Thomas Kurihara, a well-known Japanese actor, Jack Abbe, Teddy Sampson and Darrell Foss.

Walter Edwards, who has just completed "The Passion Flower," a story of life in Southern Italy and France, in which Alma Ruebens has the leading role, has begun work on "Evidence," a new play by Jack Cunningham. J. Barney Sherry, Audelle Higgins, Pauline Starke, Eugene Corey, and Howard Davies are in the cast. Miss Higgins and Davies are new faces at the Triangle studio.

Frank Borzage, who has just completed "Until They Get Me," in which Joe King, Pauline Starke and Jack Curtis have the leading roles, is now putting on Texas Guinan's new picture, "The Gun Woman," an unusual Western story.

Jack Dillon, who has just completed Olive Thomas' latest vehicle, a comedy drama called "Betty Takes a Hand," is about to begin work on Miss Thomas' next subject, "Limousine Life," a screen adaptation of Ida M. Evans' story.

At the Keystone studio of the Triangle, Reggie Morris has finished up his dancing story. Morris scored a scoop in securing for the nature dance scenes in his present comedy, the unrestricted use of the lawns and gardens of one of the most beautiful homes in Southern California. The residence is probably the most sought-for in California for picture purposes, but up to the present time repeated requests to "shoot" the premises have been turned down.

Herman Raymaker's last picture has gone to the cutting room and he has started on another comedy with practically the same cast. The comedy just completed gives Billy Franey the role of a fake wrestler, and is declared to be one of Raymaker's best efforts.

The new story revolves around a derelict sea captain, and many of the scenes will be filmed on the Freemont, which is maintained at San Pedro by the company exclusively for

picture purposes. The cast in the new picture will include Billy Franey, Milton Sims, Maud Wayne, James A. Donnelly, Dale Fuller and Lloyd Bacon.

Harry Edwards, the most recent addition to the Keystone directing staff, has started production on a two-reel comedy with a cast including Fritz Schade, Maria Bianchi, Milburn Morante, Martin Kinney, Alatia Marton, Rose Carter, Sylvia Ashton, Dorothy Hatar and Tom Mack.

William Beaudine has completed his dress-suit comedy and has started production on a piano mover story, in which Harry Depp and Paddy McGuire will share strong arm honors. Others in the cast are Ruth Langston, Sylvia Ashton, Jack Henderson and Ward Caulfield.

Hungerford Finishes Series for Russell.

James E. Hungerford, well known screen author, has been engaged by the American Film Company's studio in Santa Barbara and has started on a story for William Russell, which will complete his present series of six. Mr. Hungerford has written many stories which have been successfully screened, among them being "Betty and the Buccaneers," "The Man Who Could Not Die" and "The Highest Bid," well known American productions featuring William Russell. Upon the completion of the Russell play Mr. Hungerford will supply a new line of comedy dramas for Margarita Fischer, thus carrying out the series started by Beatrice Van, the author of "A Daughter of Joan," recently completed, and "Molly Go Get 'Em," which is now under production.

Horkheimer Praised for Liberty Loan Work.

As an expression of gratitude for assistance rendered in raising the second Liberty Loan, H. M. Horkheimer, president of Balboa, has received a letter of appreciation from Henry S. McKee, chairman of State Auxiliary Liberty Loan Committee. It was due principally to the efforts of Mr. Horkheimer, who devoted his entire time to the selling of the new Government bonds, that Long Beach was able to raise its quota of the loan. Mr. McKee also assured Mr. Horkheimer his self-sacrifice and service in the matter were "being brought to the attention of the Federal Reserve Bank, as fiscal agents of the United States Government, in order that it may have the opportunity to send directly to you its own official expression of appreciation."

Roscoe's Breakaway Didn't Break.

In filming a scene recently for "The Country Hero," which is being staged at the Balboa studio in Long Beach, "Fatty" Arbuckle had two chairs and an upright piano broken over him while carrying on a stage fight with five men. The furniture was of the "breakaway" type, but, as frequently happens, it failed to break properly and Arbuckle was nearly knocked out. The camera kept grinding out the scene, however, and no one suspected the comedian was hurt. As he is his own director, and instigator of most of his scenarios, he continued to fight, continued to direct and continued to be funny, although he was reeling from the blow. When the scene had been finished Arbuckle was led to the studio hospital and treated for a contusion the size of a hen's egg which had appeared on his head.

McCoy Entertained by Former Associates.

Harry McCoy, a former Keystone player, who is now "doing time" on the Pantages vaudeville circuit, made his vaudeville debut in Los Angeles recently, after a tour of northern California cities and was royally and enthusiastically welcomed by his former associates and fellow players. Harry visited the studio in the morning and a two hundred foot comedy was produced by Reggie Morris to precede McCoy's act. The sketch was filmed in the forenoon and rushed through the laboratory in record time for McCoy's performance the same evening. The former director and

comedian will use the film during his entire Pantages engagement. Over three hundred players and their friends attended the theater in a body on McCoy's opening night and his appearance was greeted with thunderous applause and serpentine and paper mache bricks. After the noise had subsided Max Asher came out on the stage and presented Harry with a beautiful vase, a gift from the Triangle-Keystone studios. The vase was a break-a-way and was tendered him in the usual Keystone style, over the head.

After the performance the comedians and their friends departed for a Los Angeles cafe, which, to all appearances was owned and operated by Fritz Schade, Karl Anderson and Max Asher, while Mario Bianchi offered an esthetic dance, interpolated with Keystone flops. All in all, it was the most enjoyable "get-together" meeting of Keystoneians on record, and many others will be planned during the coming winter.

Secretary Wilson Visits U-City.

William B. Wilson, Secretary of the Department of Labor, is the second member of President Wilson's official family to visit Universal City. The Secretary, accompanied by members of the President's Mediation Commission, spent the greater part of an afternoon at the plant. After Saturday, November 17, Universal City closes its gates to visitors. During the summer season thousands of tourists from all parts of the world visited Universal City. It is impossible to accommodate visitors satisfactorily in the indoor studios, where the companies work during the rainy season.

Los Angeles Film Brevities.

George Chesebro, Triangle actor, is mourning the loss of his mother, who died at a Los Angeles hospital after a long illness.

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Fay Tincher is being starred in comedy features with a new company under the direction of Al Santell. The company is working at the Old Kalem studios in Hollywood.

* * *

Chester Bennett, the location manager at Universal City, has joined the ranks of the benedicts. The bride is Gladys Tennyson, Universal star. They were married on Thursday evening, November 15.

* * *

Chester Withey, one of the old Griffith directors, has returned to Los Angeles. Mr. Withey will again be associated with D. W. Griffith in production of features for the Artcraft Corporation.

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Jack J. Glavey, assistant to the general manager of the Fox Western studios, has resigned. Mr. Glavey was formerly with the Keystone Company and left them to take charge of the comedy production of the Fox studios.

* * *

Charles Christie, business manager of the Christie Film Company, has left Los Angeles for a business trip to New York.

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Bryant Washburn has started on the first of the series of five-reel comedies for Pathe under direction of R. F. Baker, at the Diando studios in Glendale. The picture is entitled "Kidder and Kompany." Gertrude Selby supports Mr. Washburn in the leading feminine role.

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Miss Marcell Marrell, until recently art director at Universal City, has been appointed general art director in the Diando studios. She will have supervision over the sets in the Baby Marie Osborne and Bryant Washburn features.

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Lillian West, well known stage and screen player, has been added to the Triangle playing forces at Culver City, to appear under the direction of Wyndham Gittens.

* * *

Audelle Higgins, well known stock actress, recently a member of the Morosco Company of Los Angeles, has joined the playing forces of the Triangle Culver City studios to appear in "Evidence" under the direction of Walter Edwards. Walter Foster, Eddie Weed and Harold Day, of the Triangle art department, are planning to join the camouflage company now being recruited from the moving picture ranks in Los Angeles.

* * *

Word has been received from the training camp at American Lake that Ray Griffith, former Triangle-Keystone comedian, who was called to the colors two weeks ago, was rejected on account of his near loss of speech. Roy Del

Ruth, of the scenario department, who also was drafted, was also rejected and is back on the job again.

* * *

Oral Humphreys has returned to the American studios after a year's absence to appear in the latest Mary Miles Minter production, "Mademoiselle Tip Toe." Mr. Humphreys played in the American's famous serial, "The Diamond From the Sky," and also supported Miss Minter in "A Dream or Two Ago."

* * *

Locations of varied description are being used in the latest William Russell production, "In Bad." The company under the direction of Edward Sloman has completed the scenes laid in the ruins of an Aztec village. They were built in the mountains near Oxnard, California, by the American's construction staff and are a duplicate of the Aztec ruins in Yucatan. The Russell camp has now been moved to another location at Brent's Mountain Crags Hotel, where the remainder of the exteriors will be filmed.

* * *

"A Soul For Sale" is the name of Jewel Carmen's first stellar picture on the Fox program. In the cast with Miss Carmen are Genevieve Blinn, Hazel Padgett, Robert Milton, L. C. Shumway, Joseph Manning, Nancy Taswell, Ernest Wade, G. Raymond Nye and Murdock MacQuarrie. Frank Lloyd is the director.

* * *

Mary Miles Minter has returned to the American Film Company studios after spending a few days renovating her wardrobe in Los Angeles and is busily engaged on her fifth production of the present series, entitled "Mademoiselle Tip Toe." The story is by Arthur Berthelet, which was adapted to the screen by Elizabeth Mahoney. Miss Minter appears in many fashionable gown creations, and then changes to a backwoods costume. A fantastic dance by Miss Minter offers an added feature.

* * *

Baby Marie Osborne, the tiny Pathe star, celebrated her sixth birthday on Monday, November 5. In honor of the occasion a birthday party was given at the family residence, 131 South Louise street, in Glendale. There was a beautiful big birthday cake and lovely presents.

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Mae Murray, under the direction of Robert Leonard, is nearing the completion of her third Bluebird production. The picture is "The Eternal Columbine" and was written by H. Sheridan Bickers. Supporting Miss Murray are Kenneth Harlan, Albert Rosecoe, Joe Girard and Paul Weigle.

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George Crone, formerly employment manager of the American's studios, has been assigned to act as assistant director to Lloyd Ingraham, who supervises the Margarita Fischer productions. Frank Churchill succeeds Mr. Crone as manager of the employment department.

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Edward Cecil has been engaged by the Mena Film Company to play opposite Virginia Chester, who has the leading role in the modern period of "By Super-Strategy," under the direction of Howard Gay. Cecil has lately been connected with the Fox company and appeared in "The Beast" and "Conscience."

* * *

Wheeler Oakman has signed a year's contract to play leading roles opposite Edith Story, the Metro star. Mr. Oakman's most recent engagements have been with the Triangle and Universal companies.

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Edgar Jones, former Balboa director, has been engaged by the Universal to direct Louise Lovely.

FREDERICK BENNETT WITH TRIANGLE-KEYSTONE.

Frederick Bennett, the man who collaborated in the stage production of the Broadway success, "Very Good, Eddie," and has scores of other plays to his credit, joined the Triangle-Keystone scenario staff this week. Mr. Bennett holds a unique office, especially created for him by studio manager S. C. Burr and production manager Albert Glassmire. It is Mr. Bennett's duty to take up the scenario where the writer has left off and inject laughs or "gags," as they are called, into the skeleton. This work requires a man with a remarkable sense of comedy situations, as well as a thorough knowledge of dramatic construction, and the Triangle-Keystone management is confident that Mr. Bennett will prove a valuable addition to the staff. Mr. Bennett has traveled extensively and speaks and writes eighteen languages.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Small-Town Guy"

Taylor Holmes Surpasses All His Former Screen Appearances in the Mirthful Part of a Green, Country Hotel Clerk.

Reviewed by James S. McQuade.

I BELIEVE Essanay has the right to claim the best of things for "The Small-Town Guy"—the latest comedy vehicle provided for Taylor Holmes, without any fear of being turned down.

The adaptation by H. Tipton Steck is from the novelette by Freeman Tilden, which appeared in Munsey's magazine, and it has the merit of keeping the spectator in the midst of stir-



Scene from "The Small-Town Guy" (Essanay).

ring action all the time, with no place for a dull moment. Director Windom has entered fully into the spirit of the comedy, and with the excellent cast furnished him, the best that is in the script has been brought out to fine advantage.

The story has to do with the adventures of an unsophisticated country youth in Chicago. This young man, Ernest Gledhill (Taylor Holmes), is clerk of the junction hotel at Compton Center, a dreary, dry burg, deader than a theater after the show, and conspicuous only by the quaint types afforded by some of the men and women in it. Two Chicago crooks, the Swell Dresser (Fred Tilden) and Slim McLearn (Mark Elliston), are forced to stop over a night in Compton Center, and in that short time convince Ernest Gledhill that Chicago's the place for him. And so Ernest says good-bye to Eleanor Ramsdell (Helen Ferguson), the one girl in the world for him, and to his rich old aunt, Phoebe, who, he believes, cares nothing for him.

The crooks take advantage of Ernest's youthful and innocent appearance and manner to use him as a tool in various grafting schemes, paying him only a small percentage of the moneys collected by him. Government officers on the trail of the Swell Dresser and McLearn advise Ernest to sever connections with them and go back home, knowing that he is innocent of wrongdoing. He does so. Aunt Phoebe dies soon afterward and leaves all her property to him; but he is disconsolate, because he thinks himself unworthy, after his Chicago experience, to renew the role of Eleanor Ramsdell's lover.

The two crooks learn of Ernest's good fortune and try to blackmail him out of large sums of money; but shortly after their arrival in Compton Center Eleanor had called on Ernest, and being told the facts assured him that no matter what happened she believed in him. Something did happen that changed the whole aspect of things; for both crooks were trimmed to the king's taste by Ernest when they came for the money, and a Government officer arrived on the scene just in time to arrest the badly-beaten pair.

Ernest Gledhill offers fine dramatic opportunities and Taylor Holmes has missed none of them in his able characterization. Mr. Holmes' make-up as Ernest, when he arrives in Chicago for the first time, is a gem of its kind; and his assumption of the role shows nice imagination and art. Gradually the country youth is made to assume the smarter air and dress

of the city; but always do we find that the sterling character which has been wrought in the country among god-fearing folks crops out when the rogues attempt to induce him to do wrong willfully. Mr. Holmes' characterization will evoke hearty laughs, many smiles, and here and there a tear from the hyper-sensitive spectator. To me it furnished not only high-class, mirthful entertainment, but a model of happy conception and artistic development.

The crooks are played to the life by Fred Tilden and Mark Elliston, while the fine character part of Major Dymon (Ernest's rascally uncle) is well borne by James F. Fulton. Helen Ferguson has little to do as Eleanor Ramsdell, but she does that little well.

The release date is Monday, Dec. 3, through the George Kleine System.

"The Awakening"

World Production of Five-Part Photoplay of Bohemian Paris, Featuring Montagu Love and Dorothy Kelly, Has Familiar but Interesting Theme.

Reviewed by Edward Weitzel.

EXCELLENT production of a familiar theme make "The Awakening," a five-part World photoplay featuring Montagu Love and Dorothy Kelly, an interesting picture. It is a story of Bohemian Paris, and was directed by George Archainbaud. The name of the author is not given, but the tale has all the earmarks of having been written by a son of the tricolor, and one who was on friendly terms with the life he depicts. The atmosphere of the Latin quarter is cleverly reproduced, and there are many touches all through the picture that show the director to be in close touch with his subject.

"The Awakening" tells the story of a foundling left on the steps of a village church. The boy grows to manhood, and is noted in the neighborhood for his strength and uncouth appearance. He becomes a farm laborer until a quarrel with some of the farm hands makes him quit his job and go to Paris. Discovering that he has a talent for painting, he takes up the study of the art, but his unfriendly ways earn him the name of "The Beast" among his companions. Coming home one stormy night he stumbles upon the form of a woman huddled against a building. He takes the unconscious girl to his room and becomes her protector. This leads to the pair falling in love with each other. A fellow artist hears that "The Beast" has a sweetheart, and makes a bet that he can



Scene from "The Awakening" (World).

win her for himself. He sets a trap for the girl, and drugs her glass of wine. Feeling herself disgraced forever she writes a letter telling the man she loves that she is no longer fit to be his wife, and prepares to go away. The story ends with a duel between the two men, and a perfect understanding for the lovers.

Montagu Love is always satisfactory as the artist. He has the build and artistic ability required for the character, and Dorothy Kelly forms an excellent contrast as the young orphan girl whose innocence and helplessness appeal so strongly to the man. John Davidson, Frank Beamish, Joseph Granby, and Josephine Earle are useful members of the cast.

Charlotte in Film

Famous Skater Is Filmed in Six-Part Drama by Commonwealth Pictures Corporation.

Reviewed by Margaret I. MacDonald.

ONE of the surprises in store for the screen public is the splendid manner in which the famous skater Charlotte has succeeded in her first attempt in the moving picture drama. The six-part production in which she has been featured by the Commonwealth Pictures Corporation, its first



Scene from Commonwealth's Untitled Production.

picture also by the way, has as yet not been given a name. The plot of the story on which the picture is based is slight but interesting and of good continuity, and has been nicely directed by Oscar Eagle. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

The difficulty of exploiting in film a talent such as Charlotte's has been eased off considerably by the dramatic understanding evidenced by her. She is perfectly at ease before the camera, and is able to use all of her pretty charms of personality to advantage, interpreting the significance of the role allotted her with intelligence; and it is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater Charlotte.

The story of the picture follows for the most part a conspiracy to steal a newly-invented device for fighting the German submarine menace. Actual wireless apparatus is used effectively in the picture. There is also an opportunity given to learn of Charlotte's various other accomplishments, such as swimming and high diving.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

"Who Goes There"

Vitagraph Screen Version of Robert W. Chambers' Novel Has Little of the Real Struggle Now Taking Place in Europe—Blue Ribbon Feature.

Reviewed by Edward Weitzel.

IN COMPARISON to the march of events now devastating the continent of Europe the motive of "Who Goes There," the Robert W. Chambers novel which the Vitagraph has made into a five-reel Blue Ribbon Feature, seems weak and of little interest. The plot deals with the love of a German General for a Swiss girl who is serving the cause of the Kaiser in London. Desiring to get the girl and some secret dispatches into Germany, the General hits upon the following scheme: Among his prisoners is an American of Belgian parentage, named Guild. The German officer represents the Swiss girl as his daughter and tells Guild that he wants him to go to London and bring the girl, who is known as Karen Girard, back. To insure Guild's acceptance of the mission the General offers him his liberty but warns him that a number of Belgian prisoners will be executed if he does not return with Karen.

Guild's adventures in London reveal that the German Secret Service is still doing business in the English capital, and the American gets inside the German lines with Karen and the dispatches. In the meantime, Karen has fallen in love with him and he with her. The dispatches prove a bone of dissonance between the two, but love triumphs in the end and Karen agrees to go over to the enemy with Guild. Before they can start, General Von Reiter arrives and the two men engage in a sword duel. The General is fatally wounded,

but he upsets German military tradition and ethics by giving the lovers his blessing and a safe passage through the German lines.

The picture is generally well produced. It has but three important characters, Guild, Karen and the German General. Harry Morey is most satisfactory as the American serving in the Belgian army, and Corinne Griffith is attractive and effective as Karen. Arthur Donaldson is an imposing figure as General Von Reiter.

Christie Comedies

Three New Comedy Numbers Provide Successful Entertainment of Light, Amusing Character.

Reviewed by Robert C. McElravy.

IT is a pretty safe rule in pictures, as in other things, that anything is interesting when it is done by interesting people. The casts selected by Al E. Christie for his light offerings have this much to go on, almost regardless of the plots provided. The principals are all of juvenile age, attractive in appearance and full of what is frequently referred to as "pep" when there is no dictionary at hand.

The tone of the three numbers just ready for release is excellent. It is in accord with the sort of work found in polite comedies and the better class of farces. There is no great straining for humorous effect, but rather a quiet, natural development which is stronger in its results.

"Stepping Out" was written by Robert Hall and features Jay Belasco, Smiling Billy Mason, Ethel Lynne and Helen Leslie. It tells the story of two young married couples, living in adjoining homes, who quarrel among themselves. The husbands take each other's wives to a ball, where they all meet unexpectedly. The ride home in racing taxis makes an amusing feature.

"Betty Wakes Up," by Robert F. McGowan, features Betty Compson, Eddie Gribbon and James Harrison. The story is that of a country girl with two lovers, one chosen by herself and the other by her father. Scenes are pictured from a romantic novel she is reading, and when she wakes from her dream she elopes with her lover, Jed.

"Almost Divorced," by H. H. Ratterman, is the most original of the three. It tells of a young couple who marry hurriedly. The groom is informed that he will inherit his uncle's estate if he is still unmarried at five o'clock. An effort is made to annul the marriage, but this proves unnecessary as there was a mistake in the telegram. Betty Compson, Smiling Billy Mason and Joe Moore are in the cast. This number is farcical in action.

"The Door Between"

Bluebird Five-Part Screen Version of Samuel Merwin's Novel, "Anthony the Absolute," Retains the Best Points of the Original—Produced by Rupert Julian.

Reviewed by Edward Weitzel.

THE five-part screen version of "Anthony the Absolute," produced for Bluebird by Rupert Julian under the name of "The Door Between," retains the best points of the Samuel Merwin novel without the introduction of a single cutback. This proof of the skill with which the director and Elliott J. Clawson, the writer of the scenario, have accomplished their tasks is further evidence of the steady advance



Scene from "The Door Between" (Bluebird).

of the photoplay. The two points that might seem necessary to some directors to reproduce on the screen are the manner in which the heroine left her husband for another man and why she so quickly forced him to leave her. The simple statement that neither of the men were worthy of her love and confidence is accepted by the spectator without question, and the drive forward of the action keeps the story closely knit and of unbroken interest.

The credit for this achievement does not rest entirely with the gentlemen named. The first cause in the matter is the

author, Samuel Merwin, who has made Heloise Crocker such a fine specimen of womanhood that there is not the slightest excuse for doubting her word. Then comes Ruth Clifford's impersonation of the character. She embodies it so completely and makes belief in her truth and goodness so easy that the spectator simply takes her at Anthony's valuation and is anxious only for the lovers to get on with what lies before them. Such an element in a story simplifies its construction.

Those who have read the novel will recall its sincerity and charm. The character of the unworldly Anthony, with his exalted moral code and his devotion to the cause of music, is just the one to appeal to the unhappy girl, who has learned by bitter experience how poor a thing is life without honor and self-respect. How these two people meet in far-off China, and how Anthony proves that he can fight for the woman he loves, and win, form a tale that has the good healthy thrill of the stories that leave no bad after taste.

Monroe Salisbury is the Anthony. His performance is always interesting and he is too well schooled an actor not to make his points. He has identified himself with an entirely different line of parts, however, and, like Banquo's ghost, they will not down. Unsophisticatedness is not one of the elements of character that he assumes with perfect success. George McDaniels and W. H. Bainbridge are effective members of the cast.

The intelligent direction of Rupert Julian is apparent all through the picture, and the local color of China and Japan is brought out with skill.

"Reaching for the Moon"

Artcraft Presents Douglas Fairbanks in an Entertaining Comedy of Misplaced Enthusiasm.

Reviewed by Louis Reeves Harrison.

ARTCRAFT'S latest Douglas Fairbanks release, "Reaching for the Moon," was shown at the Rialto theater for the first time in New York on Sunday evening, November 18. "Reaching for the Moon" relates principally to the dream of an imaginative and ardent clerk in a button factory, though there is a tiny love affair with a beautiful young stenographer at the beginning and after the nightmare.

Douglas, ever ardent and enthusiastic, attempts to break down barriers of convention in the factory, but his ambition outreaches his ability. Completely discouraged by a discovery that he must drift with the stream, like every other drop of water, he indulges in a fancy that he may attain any object in life by concentrating his mind on it. He feels that he ought to be a great ruler, an autocrat on a throne, and he is encouraged in a wild illustration of noble strain by the fact that there is a mystery about the ancestry of his mother, who died in giving him birth. He therefore concentrates very hard on the subject of becoming a royal personage for a few seconds and falls asleep.

Almost insensibly the story drifts into one of the "mythical kingdom" plot most amusingly burlesqued. Fairbanks, as heir to the throne of "Vulgaria," finds himself in a Kerensky situation of perpetual peril, victim of intrigue on all sides, unable to exert either his will or his cherished individuality. His only activities are those of escaping assassination at the hands of conspirators, and he is ready to quit long before he is betrothed to a caricature princess. He fights the inev-



Scene from "Reaching for the Moon" (Artcraft).

itable duel, falls over a cliff and finds that he has merely tumbled out of bed. The settings and costumes of this dream experience are very elaborate, some of them beautiful, and the bright subtitles, especially those of dry humor, pleased a large audience at the Rialto.

In the supporting cast are Richard Cummings, dryly humorous as the button-factory boss; Eileen Percy, as the stenographer, just sweetly pretty; Eugene Ormonde, very effective as the Minister of Vulgaria, but Fairbanks so completely centres attention that very little of it goes to his support. He represents so completely the "cheer-up" idea that his popularity is as great, if not greater, than ever.

"The Silent Lady"

Five-Reel Butterfly Release Features Gretchen Lederer and Zoe Rae in Story of Heart Appeal.

Reviewed by Robert C. McElravy.

THE SILENT LADY is a sympathetic little story, written by Elliott J. Clawson, and very capably directed by Elsie Jane Wilson. The principal setting is a light-house along a picturesque coast, and in the attached dwelling are three old salts, a housekeeper and Little Kate, a niece of one of



Scene from "The Silent Lady" (Butterfly).

the men. The child part, a strong feature of the story, is played by Zoe Rae, a six-year-old who has appeared with frequent success in screen subjects, and in this adds further good work to her list.

The most important acting part, however, is assumed by Gretchen Lederer, who appears as Miss Summerville, a trained nurse. She comes into the tale later, after the child is taken down with typhoid fever. Gretchen Lederer has been appearing for some years in film stories, usually in supporting parts, but occasionally in the leads. She has an attractive personality and strong features of a pleasant, thoughtful cast. Her screen methods are always quietly effective, and in this number she makes the most of her opportunity. Her work as Miss Summerville reveals a depth of womanly emotion which does much to carry the slight plot to success.

After the child begins to recover, the housekeeper becomes jealous of the nurse and leaves the place. The nurse remains and becomes the victim of much gossip as a result. The three men respect and at the same time fall in love with her, but she refuses to marry any one of them. She also refuses the doctor, who loves her. Her "story" is brought out later, when she hears of the coming of Captain Brodie, an inspector. She so fears his coming that she turns out the big light, forgetting the danger it may bring to passing vessels. Little Kate obviates this by turning on the light. It develops that Captain Brodie had deceived Miss Summerville some time before by a false declaration of love. The story ends happily by her tacit acceptance of the doctor.

The three sailors are played by Winter Hall, Harry Holden and Edwin Brown. Others in the cast are Lule Warrenton and E. A. Warren.

"Over the Hill"

Pathe-Astra Production Features Gladys Hulette in Story Dealing with Small-Town Journalism.

Reviewed by Robert C. McElravy.

A SIMPLE, naturally-developed story, with a pleasing set of small-town characters, is pictured in "Over the Hill." It runs along in a series of incidents connected with the early days of a "yellow" newspaper in the town of Columbia. There is no particular attempt at drama until the latter part of the narrative, when the girl reporter burns up an entire edition of the newspaper to save her friend's good name.

Gladys Hulette, who has done effective work in previous numbers in the part of a young, unsophisticated girl, has a similar role in this instance. She is first introduced as the granddaughter of an aged minister, whose church work has been assumed by a younger man. Daniel Mason plays the part of the old minister, whose general incompetence in his attempts to make a living are pathetically appealing. The girl and her grandfather resort to selling books after trying other things unsuccessfully, and while engaged in this work the old man succumbs to an attack of pneumonia.

This brings up the main part of the story. The girl's entrance into the office of "The Pioneer," where she obtains work by an entertaining exhibition of enterprise as a book agent, makes a natural and convincing feature. The newspaper is an off-shoot of a chain of yellow newspapers conducted by Amos Winthrop, who poses as the friend of ambitious young men. Esther, the girl, falls in love with Allan

Stone, the business manager, and this brings about the enmity of Roy Winthrop, the owner's son.

The elopement of Rose Lawlor with a baseball hero is an incident by which The Pioneer hopes to increase its circulation. Esther is a friend of Rose, and when she learns what Roy Winthrop and Jim Barnes, manager of the paper, are planning to do, she sets fire to the entire edition and smashes the forms. This feature might have been led up to with



Scene from "Over the Hill" (Pathe).

more dramatic effect, but is sufficiently unusual to hold the interest closely.

J. H. Gilmour appears as Amos Winthrop, Chester Barnett as Allan Stone, Richard Thornton as Jim Barnes and Wm. Parke, Jr., as Roy Winthrop.

"The Hungry Heart"

Famous Players-Paramount Offers a Strong Drama of Domestic Life, with Pauline Frederick in the Leading Role.

Reviewed by Louis Reeves Harrison.

PAULINE FREDERICK has the leading part in the Famous Players-Paramount five-part drama of domestic life, "The Hungry Heart," dated for release November 5, but shown in New York for the first time at the Strand on Sunday, November 18.

"The Hungry Heart" has a deathless theme, one which is developing along entirely new lines in view of the recent feminine assertion of right to a place in the sun of human advancement, and the story gathers strength as it progresses in spite of its conventional plot, one triangular in George Ohnet's best style. That triangular situation is an old-mine diamond for the dramatist, but it may sparkle brilliantly with



Scene from "The Hungry Heart" (Paramount).

new cutting, and the facets are so varied in form that it shines out in countless combinations when skillfully handled. It is admirably treated in this case, though both husband and lover are almost characterless, the one automatically busy with a line of chemical experiments, so stupidly indifferent to the impassioned creature he has married, that he is an exaggerated type rather than a human being. He brings a handsome young man into the house to live on intimate terms and insists that his wife shall show the newcomer every possible attention

because of his value in a business matter. Having thrown these two into a dangerous intimacy, he neglects the loving woman he should cherish. In the house is a hostile old housekeeper, who takes it upon herself to watch the young wife, and the spy is finally rewarded by catching wife and lover in a situation purely accidental, but decidedly compromising. The shock of discovery is nearly fatal to the infirm old housekeeper. She succumbs to hysterical paralysis and is unable to communicate to the husband what she has seen.

A high state of suspense is now set up, one pointing straight to tragedy, for the old housekeeper recovers speech and the lover leaves in such a hurry that he is made ignominious. The interview between husband and wife after the disclosure is really the story's high point, and now, from the midst of this old dramatic material arises a glimpse of New Ethics, the idea of one law for both, but it is only a glimpse. The Strand audience watching "The Hungry Heart" as an interesting vehicle for Miss Frederick, now began to sit up and comment on the problem presented. There was a buzz of conversation on all parts of the house. The personality of Pauline ceased to dominate—the outcome of the story was the absorbing issue. The stupidly neglectful husband suddenly becomes a self-sacrificing one. He permits his wife to get a divorce. He returns in penitent mood, his vision enlarged, and a philosophic reconciliation follows, ostensibly for the sake of a child, but really because of a mutual recognition that "to err is human; to forgive, divine."

"The Judgment House"

J. Stuart Blackton's First Paramount Release a Splendid Example of the Photodramatic Art.

Reviewed by George Blaisdell.

A SPLENDID example of the photodramatic art is "The Judgment House," J. Stuart Blackton's initial release on the Paramount program. The screened reproduction of the story by Sir Gilbert Parker is in a large measure a personal triumph for Mr. Blackton—surely in so far as that



Scene from "The Judgment House" (Paramount).

result may be attained by one who not only directs a subject but also is the author of the script. The picture carries a steady grip, a continuous pull of real, deep interest; and there are genuine, heart-stirring dramatic situations cropping out all through the six reels.

Love interest there is in abundance—not alone that centering about affection between man and woman, but of the bond that subsists between men, of friendship that rings. The fact that that friendship between two of the men is at times strained by reason of their mutual regard for the same woman serves to sound an added human note. The story is of men and women in high places—of those of power and position. There is not in the story one character of humble position—with one vital, outstanding exception; and that is Krool, the South African servant of Rudyard Byng. Krool is finely played by Crazy Thunder. The Indian is a natural actor, and he carries with him sympathetic interest from the entrance of Krool to his dramatic death on the veldt.

"The Judgment House" is of the period of the Boer war, of the three or four years preceding that conflict and during it. Its locale is London and South Africa. Wilfred Lucas and Conway Tearle interpret the principal male characters. The former is Rudyard Byng, an associate of Cecil Rhodes, and like him a man of indomitable force. The latter is Ian Stafford, in government service, and the disappointed suitor for the hand of Jasmine Grenfel, played by Violet Heming. It is an excellent cast, one of great individual strength and ability. The acting of these and the other players uphold the best traditions of the screen.

Ferdinand Earle is the creator of the artistic titles, which, in themselves, contribute materially to the illusion and the

pleasure of the performance. The photography, too, for which Thomas Molloy is responsible, is of the best.

Mr. Blackton's work in "The Judgment House" is worthy of himself and of his new business associates. It will hold its own in big company. His treatment of the dramatic scenes is marked by skill and judgment. On the spectacular side he has built up thrilling episodes of battle—of the old fashioned kind, with bayonet charges and massed cavalry formations. One of the more striking bits having to do with the cavalry is the simultaneous mounting of many men. Very close to the highest dramatic note is sounded at the death of Krool, as just before he passes out he crawls to the side of his "Bass," and master and servant clasp hands in farewell. The highest, perhaps, is the reunion of Byng and the woman who has regained in her husband a lord and master who commands not alone her respect but her love as well.

There is a mine of material in "The Judgment House" for extended comment. Cutting it short, it is an artistic presentation of an absorbingly interesting story.

Two Mutual Subjects

"Queen X" with Edna Goodrich and "The Mate of the Sally Ann" with Mary Miles Minter Productions of Good Quality.

Reviewed by Margaret I. MacDonald.

"Queen X."

WE ARE not fond either of pictures or plays dealing with the drug habit—the subject is a morbid one—but we must admit that "Queen X," a five-part drama with the opium traffic as its basis and featuring Edna Goodrich, is compelling not only of interest but admiration. It has been directed by John B. O'Brien and is a tribute to the good judgment and artistry of both director and star. It is a strong production with a fine moral balance, and in which Edna Goodrich has given a remarkable portrayal of the fall and rise of a young woman who became addicted to the opium habit. In the cast with Miss Goodrich are Hugh Thompson, Lucille Taft, Dora Adams, William Wolcott, Jack Hopkins and P. Tamato.

The story deals primarily with an attempt of a district attorney to round up a gang of opium smugglers. The woman known as Queen X, so named because of a birth mark in the shape of a cross on her right wrist, is not only a victim of the drug habit, having become so through unwise associations on her arrival in the city, but is also a distributor of the drug. Placed on trial she is about to be sentenced to a long term in prison because of her implication in the drug trade, and also because of her refusal to give the names of her associates, when the sister of the assistant district attorney recognizes the young woman as a former school associate of unusual intelligence and popularity. She is then taken in hand and gradually cured of the frightful habit, and finally finds happiness in the love of the assistant district attorney.

"The Mate of the Sally Ann."

One of the best and perhaps we might go further and say the best of the Mary Miles Minter pictures is the November



Scene from "The Mate of the Sally Ann" (Mutual).

release, "The Mate of the Sally Ann." With a nice, consistent story, made more pleasing by the adding of a part for a clever little dog who pathetically limps through the picture, doing some of the smartest tricks that a little dog ever did, the production is one of highly pleasing quality. The picture was directed by Henry King with a competent cast consisting of, in addition to Miss Minter, Alan Forrest, George Periolat, Jack Connolly and Adele Farrington.

The story follows a brief portion of the life of a young girl whose sole companion has been her grandfather, an old sea captain, who, while keeping an almost cruel guardianship over his little granddaughter, is constantly in search of the man whose conduct he believes killed his daughter and left

his granddaughter without a name. The tide of the girl's life history is turned by the entrance on the scene of a lame dog belonging to a man living in a beautiful home on the sea coast, and who is discovered to be the girl's father. It is also discovered that he was actually married to her mother, and that during an illness he had lost trace of his wife. The story ends prettily, and, in fact, has been worked out in the most pleasing manner throughout. It will be found an acceptable attraction for the Christmas season.

"All for a Husband"

Fox Comedy with Virginia Pearson Is Uneven but Has Many a Hearty Laugh, Especially in the Last Two Reels.

Reviewed by Hanford C. Judson.

IT can't help make laughter this recent Fox release, "All for a Husband." There is quite a bit that, while it made several in the rather sparse afternoon audience titter, will not seem so irresistibly funny to all, and, again, there is quite a bit of it that certainly is irresistible as a mirth pro-



Scene from "All for a Husband" (Fox).

voker. It is just a bit bold now and then, but most spectators, I fancy, will be glad to forgive it the failing. It is not a comedy for a church, but it goes all right, or most of it does, the really funny part, on Broadway.

There are two women; one, "The beautiful Myra," is a "nut," and has escaped from an asylum; the other is Virginia Pearson, who plays she's a "nut" to get a husband. There is a man running for mayor in a city election on the Purity ticket, and he has a sister who is Virginia's friend, and who wants brother to marry her. Brother is a woman-hater, and says "No." This piques Virginia, and she determines to go boldly as a crazy woman, and for a joke claims that she is his wife. She arrives. Brother is at a meeting making a speech. Myra is there, and thinks him her "long lost Henry," tells him so, and asks him to shave so she can be sure. Virginia, at his home, spreads all her things over brother's room, and butler "goes up in the air." Brother comes home, finds the woman, and sends for doctor and police. Virginia is arrested. Myra has bought a razor, finds brother asleep, and is shaving him. Virginia has escaped, and comes, too. The "boss mayor" comes to get "something on" the candidate, and the police and the doctors come. Just now a screen drops, and, while we lose the picture as a story, we get into a studio. The rest is pokes and jabs at the motion picture makers, and is a gale of laughter. It shows the director in a stew, and how the boss agreed to come into the picture to be choked by the leading man, and how at the end they found a way to break the leading man's contract.

The plot is by George Scarborough, and, while the action is not at all trite, much of the business in the early part is as trite as can be. We certainly recommend it for the right places, nearly every theater. The more the spectators know about picture-making the better they'll like it.

Billie Burke Plays Variety of Roles.

There can be no reason to complain over a similarity of roles interpreted by Billie Burke in her Paramount photographs. In her first picture under these auspices, "The Mysterious Miss Terry," she appeared as an heiress who, from a desire for change, disguised herself as a shop-girl. In "Arms and the Girl" she was seen as an American woman caught in the German net during the occupation of Belgium. In her forthcoming play, "The Land of Promise," in which she also starred on the stage, she is seen as a sister of a Canadian settler who undergoes the trials of life in a strange and rugged country. This play was written by W. Somerset Maugham, and the adaptation will be released by Paramount, December 10.

"The Voice of Conscience"

Interesting Offering Features Francis X. Bushman in Dual Role—Assisted by Beverly Bayne—Released by Metro.

Reviewed by C. S. Sewell.

PROVIDED with a dual role, Francis X. Bushman, assisted by Beverly Bayne, appears in "The Voice of Conscience," released by Metro Pictures Corporation in five reels, November 19. Admirers of these players will find this subject an interesting and satisfactory offering.

Houston, in prison, persuades Potter, in an adjoining cell,



Scene from "The Voice of Conscience" (Metro).

to impersonate him, and upon release to visit his home in Virginia, for the sake of his mother, who is blind and feeble. Potter falls in love with Houston's sister, Allane, and finds that Johnson, a friend of the family, is in reality Stephen Liggett, who was responsible for his being unjustly sent to prison. Later, Johnson, after insulting Allane and being thrashed by Potter, publicly denounces him, and Mrs. Houston dies as a result of the excitement. Potter confesses the deception to Allane, who returns his love. Johnson, intending to kill Potter, by mistake shoots Houston, who has been released from prison. Potter is arrested, and convicted on circumstantial evidence, when he is saved by the testimony of a half-witted negro. Johnson is shot while attempting to escape, confesses that Potter was railroaded to prison, and all ends happily.

Bushman, appearing both as Houston and Potter, gives a creditable performance, and Beverly Bayne is particularly pleasing as Allane. Harry Northrup makes the role of Liggett, alias Johnson, particularly villainous, and Maggie Breyer is effective as Mrs. Houston, a sweet old lady. The remainder of the cast, including Pauline Dempsey, Walter Broussard and Anthony Byrd, in negro roles, are satisfactory.

The production is well directed by Edwin Carewe, who has provided attractive Southern plantation scenes maintaining well the atmosphere of the story; and also a weird and interesting scene where the negress, by means of "voodoo" incantations, forces her half-witted son to confess that Johnson is the real murderer of Houston.

"Gift o' Gab"

Lively Five-Part Essanay Farce Adapted from Ainslee's Magazine Story on Perfection Picture Program.

Reviewed by Edward Weitzel.

A FIVE-PART Perfection Picture, produced by Essanay and distributed by the George Kleine System, "Gift o' Gab," is one of those irresponsible farces that are intended solely to amuse. The principal character is a college boy with an unusually agile tongue and the confidence and nerve of a fairly well-known chap by the name of Fairbanks. Born of poor but respectable parents, Tom Bain, the college youth referred to, quite naturally falls in love with Peggy Dinsmore, a young woman of the gold-spoon class. After graduating from college as the hero of the football field and indulging in a grand "hurrah" in celebration of the event, in which two companions, an ancient and rickety cab, and a police station figure, Tom tries to obtain the consent of Peggy's parents to receiving him as a son-in-law. Asked about his prospects, Tom announces proudly that he has been offered a position in a bank at ten dollars a week. He is enlightened as to the cost of keeping a wife in high society and bid to go forth and obtain a reputation for wealth.

For once his gift o' gab is not sufficiently gifted, but Tom invents a tunneling machine that is a gigantic failure, but the volubility with which he explains it to a railroad president lands him in a four-hundred-a-month job. The closing scene is original and unconventional. Determined to lose no more time in making Peggy his wife, Tom rushes after a license, falls down the city hall steps, is knocked insensible and hurried to a hospital. He awakens to find Peggy a patient in the same ward, and the couple are married by another

patient, a minister, who is wheeled into the room on a hospital bed, Tom being the only one of the three able to stand on his feet.

Jack Gardner plays Tom Bain in the spirit called for by the part and exhibits great agility in leaping from hansom cabs to the top of street cars, and performing other stunts of a similar nature. Helen Ferguson is a winning Peggy. The story was adapted by H. Tipton Steck.

Five-Part Triangles

"The Sudden Gentleman," a Comedy-Drama Featuring Wm. Desmond, and "The Ship of Doom," a Jack London Sort of Tale Written and Directed by Wyndham Gittens.

Reviewed by Edward Weitzel.

"The Sudden Gentleman."

ADMIRERS of the kind of stage fare provided by Andrew Mack and other actors of Celtic heroes will heartily approve of "The Sudden Gentleman," a five-part Triangle release, picturized by Joseph Anthony Roach from a story by R. Cecil Smith, and directed by R. E. Irish. The leading character is an Irish lad of twenty-five, living in the Emerald Isle, who is as light-hearted and as ready to flirt or fight as the best of them. A letter from America brings the news that an uncle has died and left Garry a fortune. The young fellow goes over to claim his property and finds that he must also become the guardian of his uncle's stepdaughter, a girl of seventeen, who has been reared in luxury and is inclined to look down upon her relative from the Ould Sod.

Garry is a regular clodhopper, and his dress and actions annoy his ward. The girl's name is Louise Evans, and she has two friends who also do not approve of Garry. One is Count Louis Caminetti, and the other is a Mrs. Hawtry, who hopes to marry the Count. The Italian, however, has had his eye on Louise, as he expected that she would inherit all of her stepfather's money. He is greatly shocked to find that Garry is the heir; but the widow and he concoct a fine scheme: The lady will become Garry's wife, obtain a divorce from him, collect large alimony, then marry the son of Italy. In order to make sure that the first part of the plan does not miscarry, it is arranged that Garry shall so compromise the widow that he will be forced to make her his wife. The new master of the house is already in love with his ward and she learns to care for him, but is made to believe that he is trying to win the widow. A book on manners and a fashionable tailor have made the young Irishman look quite the gentleman, and he is being received in society. He falls into the trap, but, when he learns of how he has been tricked, he sails into the count and makes him admit the truth. Louise and Garry come to the proper understanding before the last scene fades out.

The production of this picture is in accord with the subject. William Desmond looks and acts the part of Garry with the real Andrew Mack touch, and Mary McIvor is a pretty and graceful Louise. Jack Richardson, as the Count, and Margaret Shillingford as the widow, are excellent. The remaining parts are carefully acted by A. Hollingsworth, Donald Fallen, Alberta Lee, Walter Perry and Percy Challenger.

"The Ship of Doom."

Grim tragedy is the one element to be found in "The Ship of Doom," a five-part Triangle picture, written and produced



Scene from "The Ship of Doom" (Triangle).

by Wyndham Gittens. Similar in theme to Jack London's "The Sea Wolf," it goes that celebrated story one better in its display of sheer brutality and "man's inhumanity to man."

A fisherman named Martin Shaw gets into a row with a fellow toiler over Clara Gove, the belle of the village. Martin and Clara love each other, and Jeff, the other fisherman, insults the girl. He is accidentally killed in the struggle, and Martin and Clara flee from the village and put out to sea in a small boat. They are taken on board of a passing vessel commanded by "Sundown" Shattuck, and carried south. "Sun-

down's" vessel is known as a hell ship." He treats every one with such brutality that the crew mutiny and try to kill him. During the fight a fire breaks out and all hands take to the boats. Before this the captain has granted Martin's request to marry Clara to him; but this does not stop "Sundown" from attempting to win the girl for himself. The boat in which the three escape is found to be overloaded, and the captain throws Martin overboard. He swims to a deserted island and is about to give up the fight for life when circumstances reunite the unfortunate couple. "Sundown" and Clara get to the island, and the captain is caught in the quicksand just as he is about to attack the girl. The picture ends with the lovers alone on the desert island.

For the most part, the sea atmosphere is very well maintained throughout, although no sailor would put a lighted lantern in front of a pilot house and then try to look past its light into the gloom ahead. Frank Brownlee gives the strongest performance of the cast. As "Sundown," his portrait is startling in its brutal realism. Claire McDowell, as Clara, never misses the human side of the character, and Monte Blue is a sincere but rather too emotional Martin Shaw. Arthur Millet and Aaron Edwards have important parts and act them with skill. The quicksand scene is cleverly contrived.

"The Cinderella Man"

Goldwyn Presents a Sympathetic Adaptation of Carpenter's Humanizing Comedy, with Mae Marsh in the Leading Role.

Reviewed by Louis Reeves Harrison.

MAE MARSH has an agreeable part in "The Cinderella Man," a Goldwyn production soon to be released, which was adapted from the story by Edward Childs Carpenter. It is a cheer-up story of kindly sensibilities depicting the disposition of a rich little girl to relieve distress, and on her native tenderness of heart the story interest depends, as the "Cinderella Man" himself is almost too good to be true. He is an exaggerated type of the temperamental writer who is so in love with his work that he scorns wealth. We know him best when he is so devoted to his work that he lives in an ideal world most of the time, often careless of his material interests because his habits of thought prevent him from concentrating on the practical necessity of making that work pay; he is rarely so narrow as to actually scorn those who are born to riches, but that is a mere detail.

The Cinderella man, very well impersonated by Tom Moore, is writing an opera in a garret, starving, in company with a faithful servitor, when across the roof from the house of Millionaire Caner comes his daughter, Marjorie (Mae Marsh),



Scene from "The Cinderella Man" (Goldwyn).

with a Christmas feast. In this she is aided and abetted by three old cronies of her father, delightful old boys, who scamper across the snow-covered roof in evening dress and silks hats in the interest of true love. These lovable characters are admirably depicted by Alec Frances, George Farren, and Dean Raymond. This act of impulsive kindness leads to a romantic attachment between the impoverished writer and the girl, whom he believes to be the companion of the heiress.

Now there is a pickle-faced father to be considered, a very clever conception, a clear-visioned old grouch of a millionaire, who is secretly proud of his sweet little daughter and determined that she shall not fall into the hands of any scheming suitor. She happens to be engaged to just such a man, and the old millionaire devises a deep-laid scheme of his own to reward true and disinterested love. The working out of this plan, and the general bright trend of the story constitute its leading merits. The character of Marjorie Caner, however, gives Miss Marsh plenty of opportunity to display her half-compassionate, half-whimsical talent—she is decidedly an artist in the role, a gentle, merciful, entirely feminine girl, wholly

unaffected by her father's wealth, just a true-hearted American. "The Cinderella Man" will make a charming Christmas story, and will prove an attractive addition to any program the year round.

"Molly Entangled"

Five-Reel Paramount Production Features Vivian Martin in Dainty Story of Irish Country Life.

Reviewed by Robert C. McElravy.

THE serious question as to whether a new plot can come out of Ireland is affirmatively answered in "Molly Entangled," picturized by Edith Kennedy and staged by Robert Thornby. In this photoplay, enacted in charming Irish settings by a cast of real Irish characters, there is a noticeable absence of certain too familiar plot ingredients. There are no marching columns of English soldiers, there is no sneaking informer, there is no narrowly averted hanging, and the hero does not escape at the close and set sail for America.



Scene from "Molly Entangled" (Paramount).

In other words, this is a welcome change from what is generally accepted as the typical Irish story.

Vivian Martin has a delightful role in the part of Molly Shawn. She loves Barney Malone, an Irish lad portrayed by Harrison Ford, but it is her fate before reaching eventual happiness to first wed a man she does not love. This situation is brought about in a delicate, convincing manner. Molly and her father are indebted to the wealthy Barry family, and when Jim Barry is supposed to be dying the girl consents to marry him in order to keep the Barry fortune from falling into the hands of scheming relatives.

After this step has been taken Jim recovers. He wants Molly, but she does not love him, and pines for Barney Malone. It is a situation which might result in either dramatic or melodramatic treatment, but instead the solution comes in an almost humorous way, and it is none the less enjoyable for this. The surprise feature of the plot gives it a decidedly interesting twist.

The characterizations are pleasing, and none of them are overdrawn; they undoubtedly reflect a true conception of Irish country types. The subtitles are freshly descriptive, and avoid merely mechanical phraseology.

Others in the cast are Noah Beery, G. S. Spaulding, Helen Dunbar, C. H. Gowland, Jane Keckley, and W. A. Carroll.

"Her Silent Sacrifice"

Alice Brady in Five-Part Screen Version of Henry J. M. Dam's Stage Play, "The Red Mouse"—Released by Select Pictures Corporation.

Reviewed by Edward Weitzel.

ROMANCE of the Ouida school of novelists is the material to be found in "Her Silent Sacrifice," a five-part Select Pictures Photoplay taken from Henry J. W. Dam's stage play of "The Red Mouse," and featuring Alice Brady. The scenario is the work of Eve Unsell, and Edward Jose directed the production. The story has been transferred to the screen in a workmanlike fashion, and is ably acted by the star and her support. The scenes are laid in the north of France some years previous to the present war, and also in Paris. It deals with a girl of humble birth, an American artist, and a dissolute prince, and portrays a woman who is willing to sacrifice her honor in order to assure the success of the man she loves. The atmosphere of the picture is a bit too rarified for the younger members of the family circle, but it will recall to many of their elders the sort of fiction that was written by the author of "Two Little Wooden Shoes."

Arlette, whose mother was well known in the town of Savenay, but whose father could not even be guessed at, is

raised by her grandfather, the keeper of the inn. The arrival of Prince Boissard, a noted judge of art and also of women, is the first step in transforming the peasant girl into a fine lady as the term is understood in Bohemian Paris. Finding that Arlette will not sell herself to him for the sake of costly frocks and jewels, but that she is deeply in love with a poor American artist, the Prince offers to take the young man to Paris and make him famous if the girl will become his mistress. Arlette consents, but stipulates that the artist's future must be secured before she keeps her part of the bargain.



Scene from "Her Silent Sacrifice" (Select).

The compact is carried out up to the time Arlette is called upon to pay the price agreed upon. Just at the moment when the Prince is attempting to force the collection of the debt a Hindoo servant stabs him to death, and the artist, who has not known of the sacrifice that Arlette has promised to make for him, discovers that he loves the girl.

In support of Alice Brady are Henry Clive, R. Paton Gibbs, Edmund Pardo, Mrs. Blanche Craig, and Arda LeCroix.

"Damaged, No Goods"

Fox Sunshine Comedy Rich in Entertaining Farce Element and Slapstick Nonsense.

Reviewed by Margaret I. MacDonald.

THE greatest fault to be found with the Fox Sunshine comedy, "Damaged, No Goods," is the lack of clearness in plot in the opening reel. The rapid action of the play continues from the very start, but fails to make itself thoroughly understood; and the comedy saves its reputation principally by the funny business toward the end of the second reel, where it works up to a hilarious climax.

Our understanding of the plot from viewing the picture is that father and daughter each have their respective love affairs, and that father, while opposing daughter's choice of a lover, is found out to be considerable of a sport among the feminine kind. To gain entree to the home of his sweetheart the daughter's lover disguises as a woman, wins the admiration of the father, and is about to elope with the girl, when the plot is discovered. Finally after considerable amusing horse play all parties are caught in a "young cyclone" in the midst of which the most surprising near accidents occur following each other in rapid action. There are various other clever touches throughout the picture that are bound to bring laughs, such as the using of a Ford car in pushing a sight-seeing bus up-hill, and the spilling off of the back of the bus of all the passengers. A strange and wonderful manipulation of a bed is another amusing feature of the picture.

Ebony Film Corporation Shows Comedies

Negro Players Are Novel Enough to Be Diverting and the New Pictures Will Amuse and Please in Most Theaters—They Are One-Reel Farces.

Reviewed by Hanford C. Judson.

THE new comedies of the Ebony Film Corporation are chiefly good because of the novelty of negro players; these are by no means new, though still novel. The character of the pictures harks back to earlier farces; the chase and tumble are prominent. But these negro players were not sick of this kind of business as white players nowadays are sure to be and the results do not tire the spectator. There is a touch of vulgarity in one of them—"The Porters." The other three shown are free from anything to which exception might be taken.

"Some Baby."

This is the crudest picture of the four. It is diverting and will not make a patron disgruntled, if there is more substantial stuff on the program. It is just a chase picture, with nothing new except the enjoyment of the players who made it.

"Ghosts."

The good-natured darkey who plays the ghost in this picture is a very amusing ghost and, seeming to feel the dignity of his role, adds much to our enjoyment of the film. This is also a chase picture.

"The Porters."

Showing the trials of hotel bell boys whose hours are from six to six, it is full of lively business, has a few feet of somewhat objectionable vulgarity, and has fairly amusing rough and tumble, knock-about business. It is good film for the rougher audiences.

"Wrong All Around."

Perhaps the most amusing and surely the most substantial and original of the farces is this picture of the trials of the darkey lover of the Dark Town village belle. This might be booked in almost any theater as a lightener of the program. It isn't likely to offend, though it is in part a rough and tumble film.

"A Country Hero"

Two-Part Arbuckle Comedy Presented on the Paramount Program by Joseph Shenck Clean and Extremely Entertaining.

Reviewed by Margaret I. MacDonald.

WITH Fatty Arbuckle in the role of a village blacksmith beset by the usual troubles of the country hero whose sweetheart is weaned away from him by a city dude, the comedy in question will be found more than palatable. It is extremely funny, and remarkable as it may seem to those who have been forced to yawn at the monotony of old tricks this comedy has actually discovered one or two new ones. For instance, a scene at the annual village ball in which amateur talent is doing its best in a series of vaudeville stunts, Fatima, wriggling through a series of snake-like movements, mysteriously opens a cigar box and quivering pulls forth a bit of feminine hosiery which is expected to impersonate a venomous serpent.

The business of the picture is for the most part of the slapstick order, but not tiresomely so. A water trough at the door of the blacksmith shop figures largely as a source for a dip at various critical points in the comedy. One of the closing scenes in a restaurant, where, by-the-way, pie-slinging has been tabooed, our hero smashes furniture by the wholesale, using an upright piano as a giant might a club. The girl in the case, after the conquest of the rival lover, is thrown from one side of the room to the other into the shelter of the arms of an accomplice. And so our hero, having battled victoriously, rides home with the girl and a package of money which has also mysteriously disappeared.

"American Maid"

Five-Part Patriotic Offering Appearing on the Mutual Program Features Edna Goodrich.

Reviewed by Margaret I. MacDonald.

THE opportunities afforded Edna Goodrich in the five-part American production are few. The story, in the first place, is amateurish in construction, nor is the direction all that it might be. In short we are not well pleased with "American Maid."

The picture opens with scenes among various nationalities which dissolve finally into a picture of a Red Cross nurse suggesting that the American maid is a splendid combination of the best traits of these various nationalities. Scenes then follow in a Red Cross hospital near the French battle front, presumably, where the nurse is allowed to give way to sickly sentimentality instead of bearing out the fine intention of the beginning of the picture.

Then we find the same girl separated from her sweetheart of the trenches starting for America, and finally the center of a gala throng at a state ball. At the same time we follow the fortunes of her lover, who goes West and turns out to be a bandit called "Lonesome," who is said to be stealing gold from the mines of the girl's father. A journey West by the girl and her father reveals the fact that the superintendent of the mines is the real offender, having taken possession of a claim belonging to the man whom he has represented as being a bandit. The picture ends abruptly, but with the villain ousted.

"Are Waitresses Safe?"

New Mack-Sennett Comedy, Released by Paramount, a Whirlwind of Funny Slapstick Situations.

Reviewed by Robert C. McElravy.

ANYONE taking seriously the title of this comic would be forced to say that waitresses are not as safe in Mack Sennett comedies as they might be elsewhere. Louise Fazenda, who plays the waitress concerned in this number, has weathered many difficult predicaments of the knockabout type, but here experiences in this two-reel offering are about as complicated and funny as could be devised. The subject is laughable from start to finish, and an excellent example of this sort of comedy at its best.

Louise begins her career as cook and waitress in a hotel.

The chef complains that her biscuits are too heavy, so she makes them so light that they bounce like rubber balls. A dog runs away with her string of sausages, throwing the hotel into an uproar. Then a funny game of pool is played, in which a billiard expert writes his name on the table with one of the balls.

The scene changes from the hotel to the residence of a millionaire, where Louise and Ben Turpin are employed. They give a reception during the absence of the owners, which winds up in a "big splash" both literally and figuratively. The number is funny at the beginning, and has the merit of getting funnier as it proceeds.

"A Close Resemblance"

Entertaining Metro-Drew Comedy in Which "Sonny Boy's" Non-Resemblance to His Daddy Is That Parent's Cause For Much Concern.

Reviewed by Margaret I. MacDonald.

A RIALTO audience seemed much pleased with the comic quality of "A Close Resemblance," one of the November releases of the Metro-Drew comedies. In a slightly different atmosphere from that which usually surrounds them, we find pretty Mrs. Drew and her talented husband playing the parents of a beautiful child which "daddy" is perfectly sure resembles him. In fact his jealous attempts to convince not only his uncomplaining wife, but others, of the baby's striking resemblance to him compose the meat of the comedy of the picture.

This picture, while it is clean and amusing after the fashion of the Drew comedies, is not as strong in the comedy element as some other numbers. The business of the picture consists in "daddy" taking the pretty youngster down street with him while he gets a shoe-shine and a shave. Unfortunate remarks passed by the barber and the bootblack with regard to the baby's beauty and his non-resemblance to his daddy are torture to the latter. On the beach he meets the same unhappy condition, and is inconsolable until finally his mother-in-law appears on the scene to behold her grandchild for the first time, and declares that he is the image of his dad.

"Treasure Island"

Long John Silver, Captain Jones, Flint's Fist, Jim Hawkins, Pieces of Eight, Ocean, Treasure Island and Pirate Crew in Fox Kiddie Film.

Reviewed by Hanford C. Judson.

ANY picture by this name will be a drawing card, and this new Fox picture, "Treasure Island," for kiddies or grown-ups, made mostly by kiddie players, has a real ship on a real ocean, a most seemingly real treasure island, and the roughest crew of pirate cut-throats that ever made a Christian walk the plank. It is so played that for the kiddies it will be real and for the grown-ups it will be delightful humor. I believe it will be a box office winner, and heartily recommend it.

It starts off with the real characters, and carries the tale to the death of Bill Bones in the tavern and the taking of Flint's Fist, Bill's map of where the treasure is hidden, to Squire Trelawney's. Then Jim Hawkins (Francis Carpenter) dreams a story of adventure for himself and his playmate, Louise Trelawney (Virginia Corbin), in which he books the



Scene from "Treasure Island" (Fox).

crew with the help of Long John (Violet Radcliff), and as a part of which are Black Dog (Lloyd Perl) and Cap. Smallett (Buddie Messinger). They sail away to the island where the gold is hidden and where Ben Gunn (Lew Sargent) has been marooned. Then comes the mutiny, the finding of Ben, the

fight around the old stockade, and many of the other adventures. The illustration printed herewith shows the hero, heroine, and the kind-hearted Cap. Smallett. You should see the gentle face of Long John Silver and the visages of his crew friends. They are all harder than nails, and would cut the throat of a child for a shilling or sixpence.

There are also an astonishing number of live animals on the island, lions, leopards, cougars, monkeys. We must not forget the pieces of eight, big boxes of them, safely hidden on Ben Gunn's cave. The hero wins them as a free gift on account of his kindness to Gunn, the poor marooned sailor. The photography is clear. The direction does credit to C. M. and S. A. Franklin.

Mme. Nazimova in "The Revelation"

Her Latest Metro Subject, About Completed, Said to Be Her Best Work.

THE REVELATION, an adaptation of Mabel Wagnall's popular novel, "A Rose-Bush of a Thousand Years Ago," in which the famous Nazimova begins her work under the banner of the Metro Pictures Corporation, is nearing completion. Officials of Metro regard it as the greatest work the



Scene from "The Revelation" (Metro).

actress has done on the screen or stage. Madame Nazimova herself believes that it is one of the most powerful and varied roles she has ever played.

In the picturization of Miss Wagnall's story, which is being staged under the direction of George D. Baker, Nazimova is called upon to portray in turn a gamin of the streets of Paris, an artist's model, a Bacchante, a Madonna, Salome, the Sphinx and, eventually, a woman of fashion. The celebrated star's ability to catch the spirit of a character and hold it till it has been transferred to the screen was never better illustrated than in her depiction of these widely diverse types. She is heroic one minute, whimsical another, tender, ingratiating and appealing another. She is equally at home in the classic purity of the robes of a Madonna or the flying draperies of a Bacchante. Tireless in her work, she filled the entire company at the Metro studio with her enthusiasm. The costumes she uses for each of the characters she portrays were created by Madame Nazimova herself.

Prominent in the star's support is Charles Bryant, who plays the part of Paul Granville, an impecunious artist. His poverty arouses the heart of Joline, the carefree "daughter of joy," who has never given life a serious thought. She volunteers to pose for him, and from this acquaintanceship her life undergoes its metamorphosis.

Granville paints the Bacchante picture first, and exhibits it in the Paris Salon, where it creates a furor. Fellow painters and celebrated critics alike acclaim it a success and express admiration for the exquisite beauty of the model. Into the throng of handsomely dressed people, Duclos, the Apache sweetheart of Joline, whom she has abandoned, comes. Stealthily, knife in hand, he watches his chance, and while Joline and Granville are receiving congratulations for their triumph, he slashes the canvas from top to bottom. He is promptly arrested, but the damage is done. However, instead of languishing in despair, Joline urges Paul to begin a better and greater picture, with herself as his model.

In these scenes, representing the exhibit at the Paris Salon, many celebrated paintings were used. Canvases by the late J. Carroll Beckwith, William M. Chase, Gatarino Capone, and other well-known artists, are shown. Chase is represented by "The Smiling Girl," Beckwith by "The Chantecleer Hat," and Graner by "The Spanish Dancer." Many bronzes and other objects of art from the Burton Ives estate were also secured for these scenes by E. J. Shulter, technical director of the Metro studio.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HYGEIA AT THE SOLITO (Broadway Star Feature).—A two-reel O. Henry, which well maintains the average of interest set by previous subjects in this series. The story deals with a consumptive New York eastsider who regained his health on a Texas ranch after being sent out to round up cattle when the doctor, after examining the wrong party, pronounced him in good health.

THE BACK TRACKERS FROM THE HOT SIDEWALKS (Essanay).—Last of the present series of George Ade Fables in two reels. A lad, tired of the farm, comes to town, and after several years gets to be floorwalker in a department store. Thinking to "put it over" on the rubes he returns home, only to find that with motors, golf, country clubs, etc., they were so far ahead that he was not even in the running. A number of average interest.

BRAND'S DAUGHTER (Falcon).—In this four-reel subject the attempt of a couple of adventurers to swindle Roger Brand, a banker, by posing as Russian secret agents is frustrated by Brand's daughter and her sweetheart. While moderately pleasing, several familiar situations are used, and the big punch occurs when the girl, imprisoned in the bank vault with one of the crooks, is fighting for her honor, while the hero burns through the vault door and rescues her. Julien Beaubien, as the daughter, is refreshing, but lacks repose of manner, and there is a tendency on the part of Melvin Mayo, Kathleen Kirkham and R. Henry Grey to over-act.

Arctcraft Pictures Corporation.

REACHING FOR THE MOON (Arctcraft).—An amusing comedy of dream adventure, in which Douglas Fairbanks, as a button-factory clerk, passes through an imagined experience as King of Vulgaria.

Bluebird Photoplays, Inc.

THE DOOR BETWEEN, December 10.—This five-part photoplay is a screen version of Samuel Merwin's story, "Anthony the Absolute," and was produced by Rupert Julian. It makes an excellent picture, Monroe Salisbury and Ruth Clifford having the leading roles. A longer review is printed on another page of this issue.

Christie Film Company.

STEPPING OUT (Christie Comedy).—An amusing light comedy number, by Robert Hall, featuring Ethel Lynne, Helen Leslie, Jay Belasco and Smiling Billy Mason. Two young husbands, who have quarreled with their wives, take each other's wives to a dance. Each couple sees the other and a chase home in taxis follows. The cast is pleasing and the comedy a successful one of its type.

ALMOST DIVORCED (Christie Comedy).—A farcical number, by H. H. Batterman, featuring Betty Compson, Smiling Billy Mason and Joe Moore. The bridegroom, after a hasty marriage, is informed that he will inherit his uncle's money if he is still unwed at five o'clock. An unavailing effort is made to untie the knot, but the information turns out to be wrong and he gets the money anyway. This makes an enjoyable light offering.

BETTY WAKES UP (Christie Comedy).—This number, written by Robert F. McGowan, features Betty Compson as a romantic country girl, whose father has picked out the wrong lover for her. She reads a novel and dreams she is a princess. When she wakes up she decides to elope with her own lover. This slight plot is made interesting by its general handling. Others in the cast are Eddie Gribbon and James Harrison.

Fox Film Corporation.

THE PAINTED MADONNA (Fox Special), November 11.—A five-reel picture, featuring a new actress, Sonia Markova. It is too sentimental to please a disillusioned audience, but may be just the picture for certain districts, perhaps in the smaller cities and the neighborhood house where pictures that play up sentimentality have gone well formerly. For a longer notice see page 1339, issue of December 1.

ALL FOR A HUSBAND (Fox Special Feature), Nov. 18.—Five reels with a good deal of new and extremely amusing action and business. Much of the business is a bit trite. It will go well in most theaters. For a longer review see elsewhere in this issue.

Goldwyn Pictures Corporation.

THE CINDERELLA MAN (Goldwyn).—A cheering story of romantic love between a rich little girl and a poor writer, with Mae Marsh at her best in the leading role. Fine Christmas number.

Greater Vitagraph.

WHO GOES THERE (Vitagraph), November 19.—Originally a Robert W. Chamber's novel, this five-part Blue Ribbon Feature has the present war for a background, but does not make very skillful use of its opportunities. Harry Morry and Corrine Griffith are well cast as the principals. The picture is reviewed at length on another page of this issue.

THE DESERT OF FORTUNE (Vitagraph).—The twelfth episode of "The Fighting Trail" concludes the torturing of the hero in the desert and ends with him and his wife locked in a room at the bottom of the mine, which has been flooded by the villains. Plenty of excitement all through the number.

BOBBY, THE MAGICIAN (Vitagraph).—Bobby is given a magician's wand in this one-part comedy and he attempts a number of tricks. His efforts are the means of his getting a new mother and his father a new wife. A regulation Bobby release.

George Kleine System.

GIFT O' GAB (Essanay Perfection Picture), November 19.—Jack Gardner and Helen Ferguson have the leads in this five-part comedy, which is intended merely to amuse. The hero performs athletic stunts, after the Fairbanks fashion, and talks faster than the members of a suffragette organization. It is given a longer review on another page of this issue.

THE SMALL TOWN GUY (Essanay), December 3.—This is a sterling comedy with a strong punch and well sustained interest all the way through. Taylor Holmes has another delightful surprise in the title role, and he is supported by an excellent cast. See detailed review on another page, this issue.

Metro Pictures Corporation.

OUTWITTED, November 12.—Emily Stevens is featured in this five-reel subject, showing how a girl, publicly accused of being a criminal, obtains revenge by means of fake spiritualism. Full of action, and with a genuine surprise. Reviewed on page 1339 of issue of December 1.

THE VOICE OF CONSCIENCE, November 19.—Francis X. Bushman and Beverly Bayne are featured in this five-reel story, opening in Leavenworth prison, and developing into a Southern plantation story. This is a pleasing offering, and Francis X. enacts a dual role. On another page of this issue is a full review.

A CLOSE RESEMBLANCE (Drew), November 19.—An amusing comedy, in which the Drews proudly exhibit a beautiful child which "daddy" persists in believing that it bears a striking resemblance to himself. The picture, which which presents a number of amusing situations, is reviewed elsewhere.

Mutual Film Corporation.

QUEEN X (Goodrich), October 1.—A five-part drama, featuring Edna Goodrich. The production, which is reviewed at length elsewhere, is well made and unusually well acted and interesting. The theme treats of a roundup of opium smugglers. The moral balance of the picture is good.

THE MATE OF THE SALLY ANN (American), November 26.—A five-part Mary Miles Minter production which will be appreciated as being different from her former pictures in many respects. A pleasing and wholesome story forms the basis of the production which follows a brief period in the life of a little girl, whose grandfather, a sea captain, is her sole companion until the entrance on the scene of a little lame dog. The child is discovered to be the daughter of a wealthy judge to whom the dog belongs. A full review of the picture will be found elsewhere.

TOM, DICK AND HARRY (Strand), November 27.—An interesting number of the Strand comedies, featuring Billie Rhodes and Jay Belasco. The story of the comedy treats of the adventures of three rival lovers, each of which tries to outdo the others. The one the girl loves best is the one whom fortune favors in other ways, and so the picture ends happily and funnily.

THE LOST EXPRESS NO. 7 (Signal), November 29.—"A Fight for a Million" is the title of this chapter of the serial in which Helen Thurston's father, recovered from his long illness, telegraphs to Helen and Pitts that he is about to visit the mine. The baron, advised by Pitts, tries to get a million in gold out before the arrival of Thurston, whose order to close the mine gives opportunity for a good fight between the opposing factions. Helen, conceiving the idea of concealing herself in one of the cars being run into the mine, gets the best of the situation. A thrilling number.

AMERICAN MAID (Goodrich), December 3.—A patriotic number in five parts, which is, however, light on the truly patriotic stuff. The

picture deals with the love story of an American girl who finds her trench sweetheart later in the American west. A full review of the picture will be found elsewhere.

Pathe Exchange, Inc.

MAKING BIG SHELLS (Pathe), November 25.—An instructive half-reel, demonstrating the processes by which shells are fashioned, filled with powerful high explosives and sent on their journey to the front. Another number of timely interest.

THE TALE OF A MONKEY (Pathe), November 25.—A half-reel, shown with above. This is one of F. Opper's "Happy Hooligan" animated drawings. In it Happy explains to the children why they must always be kind to animals. His experiences with the big monkey are very laughable. A fine comic.

ARGUS PICTORIAL NO. 2 (Pathe), December 2.—This second number covers several subjects in an instructive manner. Fighting forest fires in New York State is first treated, with practical demonstrations of the way timber is protected. Spearing eels through the ice makes a good mid-winter feature. Then follow lessons in stenciling and some comic views taken of the little clay figures made by Helena Smith Dayton. An entertaining number.

A LITTLE PATRIOT (Pathe), December 2.—A five-reel feature, by John W. Grey, featuring Baby Marie Osborne and a cast of children, assisted by several adults. The story concerns a little girl who decides to emulate the career of Joan of Arc. The scenes occur during the present war, and the child organizes a company of her school-mates. Later they round up a spy and bring him to justice. The story has a strong juvenile interest and will undoubtedly make its particular appeal to childish observers, although adults will also enjoy it. Reviewed at length elsewhere.

COUNTERFETIT FACES (Pathe), December 2.—This second episode follows swiftly in its action upon the scenes shown in the first number. "The Hidden Hand" is master of plastic surgery and distorts the features of his henchman so that he resembles Jack Ramsey. He then gets hold of Vera and induces her to pose as Whitney's daughter. Jack Ramsey is openly suspicious of Dr. Scarley, who has been spending money belonging to Doris. "The Hidden Hand" pours liquid air into a radiator, which explodes and almost kills Doris. This serial has numerous interesting threads, all of which are introduced in a clear, understandable manner. It gets a strong hold upon the interest in the opening numbers.

WE NEVER SLEEP (Rolin-Pathe), December 2.—A two-reel comedy, featuring Harold Lloyd and Harry Pollard. The young men pose as detectives in this number, accepting a commission to capture Dynamite Dan. They board a train going to one of the beaches and share a Pullman car with a party of girls. The night scenes in the Pullman contain much humor of the knockabout, eccentric type. Harold stops the train and milks a cow in order to get food for a crying baby. At the beach they have further adventures and meet Dynamite Dan. This makes quite an amusing number of the quick-action, nonsensical sort.

BURIED ALIVE (Pathe), December 2.—Episode No. 12 of "The Seven Pearls." This instalment opens with Harry's escape from the men with whom he has been fighting on the roof tops. He rejoins Ilma and gives her the pearl he found in the chewing gum. The next development is a rather exciting one, devised by Perry. He and his accomplices release a girl patient from a private asylum. They then lure Ilma away from her apartments and substitute her for the girl patient. She is incarcerated in the institution. A male patient aids her to escape, but as the instalment closes Perry and his friends once more make her captive and demand the pearls.

Paramount Pictures Corporation.

THE HUNGRY HEART (Famous Players), November 5.—A very strong story of domestic infelicity, with Pauline Frederick in the role of an impassioned and true hearted woman in a struggle between conscience and impulse.

ARE WAITRESSES SAFE? (Mack Sennet-Paramount), November 18.—An extremely funny comic of the slapstick sort, making a strong opening release for the new Sennett production, released by Paramount. Louise Fazenda, Ben Turpin and others are featured. A hotel is the scene of the first complications and the later events occur in the residence of a millionaire. The number is laughable all the way through.

THE JUDGMENT HOUSE, November 19.—The initial production of J. Stuart Blackton for the Paramount program is an unusual picture—artistically presented and finely played. It is reviewed on another page.

A COUNTRY HERO (Arbuckle), November 26.—A two-reel farce comedy, which presents a wealth of amusing slapstick business with many original touches. The comedy is clean and can easily be used on the children's program. A full review appears elsewhere.

MOLLY ENTANGLED (Paramount).—A first-class Irish story, pictured by Edith Kennedy and staged by Robert Thornby. Vivian Martin is featured as an Irish lass, who weds a man she does not love when he is presumed to be dying. The manner of her release and her subsequent acceptance of the man she loves, makes a bright, entertaining story. The settings and characterizations are excellent. Reviewed at length elsewhere.

WHO IS NUMBER ONE? (Paramount).—The 6th chapter of "Who Is Number One?" develops greater mystery, still continuing to hold its secret faithfully. Almee is kidnapped, recovered, and at death's door. Is frightened almost into the next world by her tutor who seeks to kill her because of her love for another. Camille Carnot is all but captured by the Scotland Yard detectives, but eludes them in a clever fashion. The episode is clever in the extreme.

Triangle Film Corporation.

THE SUDDEN GENTLEMAN, December 2.—The hero of this five-part photoplay is a green Irish lad, who is left a fortune in America and becomes a society man. The story has the Andrew Mack flavor and is well acted by William Desmond. It is reviewed at length on another page of this issue.

THE SHIP OF DOOM, December 2.—Wyndham Gittens is the author and director of this five-part photoplay, which is a story of grim tragedy on the sea and is effectively produced. The death of a brutal captain in the quicksand is shown in a realistic manner. The picture is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 99 (Universal), November 21.—This diversified number contains much of national and international importance. American caterpillar tractors, marine recruiting, labor leaders in California, Broadway in darkness at eleven P. M., with Pershing in France and cartoons by Hy Mayer are included.

CURRENT EVENTS NO. 28 (Universal), November 24.—Red Cross activities in America are given first position in this number. Other features deal with the Russian situation, Canadian war measures, American fliers honoring French hero, and dynamiting stumps in an American army camp. Newspaper cartoons are shown at the close.

A HERO FOR A MINUTE (L-KO), December 5.—A two-reel comic, featuring Bobby Dunn, Catherine Young and others. The chauffeur is secretly married to the maid, both being employed by the flirtatious chief of police and his wife. The "Blackhanders" threaten to blow up the police station, and this is attempted. The chauffeur and the chief exchange identities temporarily. The incidents in the chief's bedroom are broadly humorous, though not offensive. There are some funny knockabout incidents in this and the close is quite amusing. It is well up to the average.

THE GRIP OF HATE (Universal Special), December 8.—No. 2 of "The Mystery Ship" serial. This continues the trip of the two yachts toward the Island of Hate. Gaston, after overhauling Betty's yacht, fires a shell into it and then brings her party on board his own vessel. Here he tries to get the treasure map from her and succeeds in tearing off half of it. The number closes with a fierce struggle between the opposing crews. The serial has a good adventurous swing to it, and has opened up an interesting story.

THE LAIR OF THE BEAST (Universal Special), December 8.—Episode No. 8 of "The Red Ace." In this instalment Virginia receives an order from a munition company for a big supply of platinum. She visits the mine by diving into the lake and passing through the secret entrance. In the mine she is made captive by the foreign agents, who have built a tunnel into the property. Virginia discovers the body of her murdered father, which she identifies by his watch. The number is very interesting and exciting.

THE SILENT LADY (Butterfly), December 10.—A five-reel feature, written by Elliott J. Clawson and produced by Elsie Jane Wilson. Zoe Rae appears as a child being reared at the lighthouse dwelling of three old sailors. Gretchen Lederer appears as a trained nurse, who had been the victim of an unfortunate love affair. The story develops in a pleasing way, bringing out some well-sustained scenes of an emotional, heart interest type. It makes a successful offering. Reviewed at length elsewhere.

World Pictures Corporation.

THE AWAKENING (World), December 3.—Artist life in Paris is shown interestingly in this five-part photoplay, featuring Montague Love and Dorothy Kelly. The story is emotional and is well acted. A longer review is printed on another page of this issue.

PACKARD STORY BEING FILMED BY GOLDWYN.

To the long list of distinguished writers who have furnished the literary material for Goldwyn Pictures has been added a novelist of broad and growing popularity in Frank L. Packard, whose novel, "The Beloved Traitor," is now being filmed, with Mae Marsh as the star.

Mr. Packard is a native of Montreal, a graduate of McGill University holding the degree of B. A. Sc. He took a post-graduate course at the University of Liege, Belgium, and was engaged in engineering work in the United States for a number of years. He began writing for the magazines in 1906.

His first book was "On the Iron at Big Cloud," which contains a number of excellent short stories of railroad life. He wrote also "Greater Love Hath No Man," "The Miracle-Man" (which was dramatized by George M. Cohan), "The Beloved Traitor," "The Adventures of Jimmie Dale" and his novel of old Quebec, just published, entitled "The Sin That Was His."

"TROUBLEMAKERS" READY FOR EXHIBITORS DECEMBER 9.

Exhibitors have been notified that "Troublemakers," a William Fox Standard Picture, will be ready December 9. Jane and Katherine Lee, the Fox "Baby Grand" stars, are presented as "Troublemakers" and reports from Fox studios indicate that in this comedy-drama, as in their other pictures, they have lived up to the title in every respect. A cast of adults, all of unusual calibre, support the winsome little stars.

"Troublemakers" was written especially for the Fox "Baby Grands" by their director, Kenan Buel, and deals with the life story of a dashing young widow and her two children, who manage to keep things humming and everybody guessing.

Among the Picture Theaters

Utopia Theater, Painesville, Ohio

One of the Pretty Picture Houses to Be Found in the Central States—Owned and Managed by B. D. Nickle—Represents An Investment of \$96,000—Seats 984.

THERE are several factors that contribute to placing Lake County, Ohio, in the class of those counties with individualizing qualities. Enumerated these distinguishing features are that Lake County is the smallest county in the State of Ohio, that it is the richest nevertheless, that it includes the picturesque town of Painesville, and that in this pretty little place there stands a well built and artistic structure which is used for the purpose of entertaining the populace by the presentation of high grade photoplays. This building is known as the Utopia, and it is with

this feature of Lake County that we are mostly concerned, for it is about this amusement house that this brief article is written.

Enhancing the natural beauty of Painesville and compatible with it is the architecture of its home dwellings and buildings. As can be seen from the accompanying illustration of the Utopia Theatre, this edifice does its share toward upholding the reputation of the town. It is a dignified and conservative structure, and those residing in Painesville are grateful for the existence of such an amusement place. The skeleton work of the Utopia is of iron and steel,



Utopia Theater, Painesville, Ohio.

while the floors and walls are of brick and concrete. It is as fireproof as it is possible to build a theater. The façade is pebble dashed concrete. A fretting of Roman design embraces the entrance and the recess of small glass windows immediately above the canopy, and adds greatly to the inviting appearance of the house. The canopy which extends to the edge of the sidewalk is glass. This is suspended by two stout chains from two pilaster running from the top of the canopy to the top of the fretting. Abundant illumination is afforded the entrance, and the name of the theater is written in a big two-way electric sign which runs down one corner of the building. This sign can be read at a long distance in either direction, and is counted as one of the attractions of the exterior illumination. Three sets of wide entrance doors lead into the lobby, which is strikingly decorated.

The Utopia represents an investment of \$96,000. It was opened three years ago by William Manchester, but was not much of a success until it came into the hands of its present

owner and manager, B. D. Nickle, in June this year. As soon as Mr. Nickle took the reins directing the destiny of the theater in his hands the Utopia began to make money. This undoubtedly is due to the fact that Mr. Nickle is a profound student of the psychology of crowds, a knowledge of which he has acquired by many hard years of experience in the theatrical business. He knows what the public wants and operates his show on this basis. His programs are diversified, and the items on the bill are in ratio to the likes of his patrons; that is, there is not too much comedy, drama, scenic or news reels, but a judicious mixture of all.

Mr Nickle has operated a road show in practically every town of 10,000 east of the Mississippi River, and has owned and managed picture theatres in Rochester, Medina and Buffalo, New York. Only recently Mr. Nickle expended \$11,000 in redecorating and overhauling his Utopia and in installing a Hillgreen and Lane organ. In the up-to-date and well kept operating room there are two Simplex machines, and the pictures are projected upon a Gold Fibre screen. The beauty of the Utopia is increased by the stage setting which represents a woodland in the center of which is the screen. The auditorium is steam heated and adequately ventilated. The house is equipped with a vacuum cleaning plant, and rugs, carpets and draperies come in contact with the vacuum daily. A pleasing combination of tan and gold form the motif of the color scheme of the auditorium with draperies in red plush. The seating capacity of the house is 984, the balcony seating 434. The seating plan on both levels is divided by five wide aisles running from the entrance toward the stage. Ten wide double door exits add in making the Utopia safe for its patrons. Girl ushers are employed and all are in uniform. For the use of patrons there has been placed in convenient parts of the house three sanitary drinking fountains. The Utopia is a picture house of which the inhabitants of Painesville can justly be proud.

Columbia Theater, Phoenix, Arizona

An Attractive Link in the Chain of Motion Picture Theaters Operated by the Phoenix Amusement Company.

ONE of the largest and finest moving picture theaters in the State of Arizona is the Columbia, at Phoenix, operated by the Phoenix Amusement Company. It is a three-story reinforced concrete structure, costing approximately \$50,000. The facade, constructed entirely of white marble, relieved by large roman windows on the upper stories, presents a strikingly handsome appearance, which is further enhanced by an electric sign bearing the name of the theater, mounted at an angle of ninety degrees, and extending over the sidewalk so that it is visible at a great distance in either direction.

White marble is also employed in the construction of the lobby walls, on which are mounted mahogany frames for the display of photos of stars, posters of coming attractions, etc. The upper portion of the lobby walls, as well as the ceiling, is made of art glass, in attractive designs, behind which are placed numerous electric lights which enhance the pleasing effect. In the center of the lobby is another attractive frame on which is exhibited views from the current attractions; at the right is the box office, and in the rear, the large door which lead into the auditorium.

On entering the foyer patrons are attracted by the display of large paintings with which the walls are mounted. The floor is covered with a beautiful green Brussels rug, and potted plants in profusion are so placed that they add to the pleasing impression already produced, without in any way interfering with the comfort and convenience of the patrons. In addition, a number of chairs and several settees have been provided for those who may desire to rest, or wait here for their friends. On each side of the foyer, a wide stairway leads to the balcony, and beside each stairway is a full length mirror, which the manager reports has made a decided hit with a large portion of his clientele.

Passing up the stairway on the first landing is another

large and attractive rest room; and on the same floor, in the front of the building, are the offices of the Phoenix Amusement Company, consisting of the manager's office in the center, a private office on the right, and a room on the left for the storage of papers and other advertising matter. This is also used as a shipping room. In these offices is transacted the business of the other houses controlled by this concern, of which George A. Mauk is proprietor; embracing the following theaters all located in the state of Arizona: The Amuzu at Phoenix, 450 seats; Airdome at Ray, 750 seats; Iris at Ray, 400 seats; Juarez, also at Ray, 550 seats; National at Hayden, 550 seats; Rex at Hayden, 550 seats; Isis at Florence, 350 seats, and Dreamland at Winkelman, 400 seats.

A second flight of stairs leads to the balcony, in which are three hundred seats, all affording an unobstructed view of the stage and screen. At the top of the balcony in the rear is a very large operator's booth, 12 feet wide, by about 30 feet long, with a high ceiling. It is covered with asbestos board and heavy tin. The equipment of the booth consists of one Power's 6B and one Simplex projection machine, a



Columbia Theater, Phoenix, Ariz.

dissolver, a spot light and a rectifier. The distance to the screen is 80 feet, and the size of the picture projected thereon is 14 feet 6 inches by 19 feet 9 inches. The main floor of the auditorium is equipped with 700 comfortable seats, beautifully upholstered in Spanish leather, finished in circassian walnut; sufficient space being provided between the rows to insure comfort of the audience at all times.

One of the features, of which the management is justly proud, is the ventilating system. When we consider that at times the temperature in Arizona some times reaches 120 degrees Fahrenheit in midsummer, and that the temperature in the theater can be kept at 82 degrees or lower, the importance of this can be appreciated, and results is this house being especially popular. This apparatus, located in the basement, occupies a space four feet wide extending the width of the building. It tapers to the top which is 2 by 12 feet, on each side of which is an air chamber. An opening 9 by 12 feet allows the air to pass under the floor. This opening is covered by a layer of coke about three inches thick on which water continually drips from overhead pipes, so that the air on passing through is purified as well as cooled. It is then introduced into the auditorium, by means of pressure, through three-inch apertures directly under each seat on the orchestra floor. A seven foot fan, operated by electricity, forces the foul air out through specially constructed domes in the ceiling of the auditorium.

Having been built originally for the spoken drama, the Columbia is equipped with a stage of sufficient dimensions to accommodate musical comedy companies with large casts and special scenery; the present policy of presenting motion pictures exclusively, however, has proven so satisfactory to the patrons as well as the management, that it is doubtful whether anything but the silent drama will again be seen in this house.

High class music is furnished by a three-piece orchestra; and a competent staff of ushers and attendants assist Manager Edward J. Cooper in catering to the patrons. Mr. Cooper is a theatrical man of wide experience, having operated a chain of houses in Colorado, and later in southern California. The program consists of high grade state right and program features, with which is interspersed considerable comedy and educational subjects, which are popular.

In the accompanying cut showing the entrance to the theatre, Mr. Mauk, the proprietor of the circuit is in the center, just behind the stand of potted plants, and Mr. Cooper, the

manager of the house, is at the left side. The success of the present management is shown by the fact that they were able to keep open all summer, the first time this has been done since the house was built.

Strand Theater, Berkeley, Cal.

Learned Men Form Part of Clientele of This Model Picture House—Gives Successful Saturday Afternoon Matinee for Children.

IT is fitting that Berkeley, the home of the State University, the second largest institution of learning in America in point of attendance, a literary colony of note and the home of so many wealthy San Franciscoans, should have moving-picture theaters above the average. While the Strand Theater at College and Ashby Avenues is not the largest house in this city, being a strictly residential theater, it is, nevertheless, one of the most interesting, made so by its environment and the excellence of its management.

This theater was erected three years ago in what is known as the Claremont district, and only after strenuous objections on the part of property owners were overcome. The objections were withdrawn when it was shown that the house was to be a model one, both in its appointments and in the character of the entertainments to be offered. Directly across the street is beautiful Elmwood Park and a great residence district, where there is a building restriction of \$10,000, while on the Claremont hills nearby there are the homes of many millionaires, all of whom are regular patrons of the house. Its clientele includes college pro-



Strand Theater, Berkeley, Cal.

fessors, literary workers, artists, retired naval officers and wealthy business men. These are not occasional visitors, but they make up the rank and file of the daily audiences.

The theater, which has a seating capacity of 800, is of brick and concrete construction and is designed in simple taste, both within and without. It has already proved to be too small, and another house is being erected near Shafter Avenue, which is expected to help solve the seating problem.

Great care is exercised in the selection of the program and large state right productions form a large portion of this. There is a matinee every day and a complete change of program is made four times a week. The usual price of admission is 10 cents, but higher prices are charged when special productions are secured.

Two years ago the experiment was tried of holding a special matinee on Saturday afternoons for children, and this has proved such a success that it has been continued ever since during the school season. The management had the assistance and good-will of Mothers' Clubs and educators in this work, and this matinee has become one of the features of the Strand Theater, attracting children from all over the East Bay section. The attendance at these shows ranges between 300 and 1,100. The admission price is 10 cents and the program is shown but once, a complete change being made in the evening.

Music is furnished by a Fotoplayer, made in Berkeley, and the projection room is equipped with two Motiographs. The house is heated by a hot blast furnace.

The Strand Theater is conducted by the Beach-Krahn Amusement Company, Inc., of which H. L. Beach is president. Mr. Beach gives this theater his personal attention, and his partner, Will Krahn, manages the Lorin Theater. Mr. Beach is recognized as being one of the leading exhibitors in California, having served as president of the State League when this was in existence, and is now head of the Alameda County League.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational

One Sport Subject, Two Industrials, Two Travel, Two Topical, and Two Military.

Reviewed by Margaret I. MacDonald.

"Salmon Fishing in New Brunswick" (General Film-Essanay).

NOTHING better in the way of a sport picture will be found among present releases than "Salmon Fishing in New Brunswick," which is one of a series of educational pictures which are to be released by the General Film Company. The fishing party in the picture, which consists of a merry group of sport writers off for a vacation among what they term the fish farms of New Brunswick, Canada, includes Grantland Rice, Harry Allen, Jack Lait, Bill McGeehan, Hughie Fullerton, and others equally well known in the pen world. The picture opens as they approach the Moose Hunters' lodge and the real fishing of wonderful specimens of salmon takes place in the vicinity of Fredericton. From what can be gathered from the picture in which we watch each man busy on the line while another member of the party manipulates the gaff, is that fishing and eating takes place alternately and that the "food festivals," as they are called by the clever sub-titlist, are not by any means the least important. Speaking of sub-titles, this picture gains much by the spicy character of its explanatory passages. A full reel of film is given to this excellent sport number.

"Manufacturing Hand Saws" (Universal).

In the 49th release of the Screen Magazine is a detailed illustration of the manufacture of hand saws. First we see the reheated ingot hammered to a saw slab, and then rolled by powerful machinery into steel strips from which the saw blades are then cut. Next comes the cutting and weighing, and then the toothing by means of the toothing machine of the type which has been used by the Henry Disston Company since 1840. In addition to this, there is the hardening and tempering process, the draw grinding, the blocking and the polishing. The cutting of the handles, and the handling up of the saws complete an interesting lesson in the manufacture of this necessary aid to the carpenter.

"Indians Harvesting Rice" (Universal).

An unusual sight presented in the 49th issue of the Screen Magazine acquaints us with the fact that the Chippewa Indians of Northern Minnesota grow their own supply of rice. They resort to primitive methods of drying and threshing the grain as shown in the picture, drying it on birch bark and separating the grain from the straw by beating it in a trough with big sticks, several working over one trough at the same time.

"The Land of Enchantment" (Educational).

Beautiful Yosemite Valley is the subject of this picture, which is unusually beautiful in a scenic way. It opens with a party of sight-seers passing under a rock arch. Then we are shown the big trees of Yosemite, and various other sights which photograph well. The views of the wonderful falls of this section are delightful, encompassing Illouette Falls, Bridal Veil, Upper and Lower Yosemite, Vernal, and Nevada Falls. The pictures of the latter are remarkably beautiful, suggesting billows of down tumbling over the edge of the rocks. One of the fascinations of the picture to the average audience will be the animated cartoon work which illustrates the artist's idea of the big trees of Yosemite. This wonderful stretch of imagination shows a huge tree converted into a skyscraper with all modern conveniences and some super-modern ideas worked in. Views of the Mercer River and Beautiful Isles, and also El Capitan Mountain are to be seen in the picture, which is a splendid offering.

"Here and There in Spain" (Pathe).

The first point of interest reached in this beautiful colored scenic is the city of Madrid, where, among other sights, we are shown the Buen Retiro with its numerous statues, and the Salamanca. Then comes a panorama of Seville in which we find evidences of Moorish influence in specimens of Moorish architecture presented in the picture. There is also the Giralda and the Tower of Gold, the Palace of Fine Arts and the Alcazar Gardens, noted for their horticultural beauty. The picture closes with examples of the beautiful gardens with their tropical vegetation, to be found in the ancient city of Seville.

"Trench Torches" (Paramount-Bray).

The method is shown by which an important item of modern warfare is made by willing hands, many of which belong to children; for this is one of the splendid ways in which children can help to win the war. The trench torch makes it possible in instances where lighting systems have been destroyed, or hospitals otherwise damaged, for the doctors and nurses to carry on their work of saving injured soldiers. This picture shows a group of fifteen children rolling long strips of newspaper into candles or torches three inches long, which, after being tied with string, are dipped in paraffine. This can be seen in the 95th release of the Pictograph.

"The World's Greatest Mounted Police" (Paramount-Bray).

An intensely interesting subject illustrated in the 95th release of the Pictograph shows the excellent physical training given the men who serve on the New York Mounted Police Force. To qualify as a member of this organization we are told that these men who in the first place must show a particular aptitude for horseback riding, are put through a rigid physical and mental examination. The feats of horsemanship which they accomplish, such as picking articles from the ground from the back of a galloping horse, ancient tournament exercises, and the standing ride on horses three abreast, will prove fine entertainment to the average audience.

"Over Here" (World).

For those who would learn how one of the great cantonments scattered throughout the country sprang into existence in the astonishingly short space of 52 days, "Over Here," a two-part picture being released by the World Film Corporation will prove unusually interesting. This picture shows how the housing with modern accommodations for 40,000 men was accomplished. The picture shows the clearing off of the wilderness in the vicinity of Little Rock, Ark., the building of roads and the laying of a railway branch to the nearest station, as well as the actual erection of several of the 1,200 buildings in the military city known as the Fort Pike, Ark., Cantonment. A full review of this picture appeared in the Review section of our issue of Dec. 1.

"With the Boys at Camp Upton" (Pathe).

Incorporated in one of the recent numbers of the Hearst-Pathe News will be found some interesting illustrations of what the boys encamped at Camp Upton are doing. Here we can see just what their daily labors consist of in the way of physical training. This will be of great interest to all of us, and especially to those whose sons and brothers have gone to serve their country on the battle front.

"The Gasoline Engine"

Remarkable Illustration by J. F. Leventhal of the Bray Studios of the Theory of the Gasoline Engine.

A SUBJECT of common appeal has been chosen by J. F. Leventhal for one of his latest animated mechanical drawings, which are made from time to time in conjunction with the Popular Science Monthly. This illustration of the workings of a gasoline engine will

be found in the 95th release of the Paramount-Bray Pictograph. The picture not only attempts, but succeeds, in making clear the mysteries of carburetors, pistons, cylinders and other parts of the gasoline motor.

For illustrative purposes, a cannon charged with a load of powder has been used, showing that its explosion represents the same force as that concentrated in a charge of gasoline vapor in a one-cylinder engine, suggesting that if this explosion could be repeated fast enough it could be utilized to turn the operating mechanism of a car. Following this the artist illustrates the operation of the two, four and six-cylinder motors, showing the action of the pistons, their relative positions at each stroke, the operation of the valves, and the four "strokes" of the pistons and the transmission of the power to the driving shaft.

This illustration is an unusually clear one, and will be of unlimited use by way of information to motorists who know nothing of the mechanism of their cars.

Trying to Please the Children

Wholesome Films Corporation Releasing Children's Program With Faith in Future Developments.

AN interesting investigation has just been completed by M. J. Weisfeldt, General Manager of the Wholesome Films Corporation, in which he claims to have ascertained the chances for the future success of the children's program. In response to a conviction that the children's moving picture entertainment will be a widely established institution of the near future, the Wholesome Films Corporation have decided to release, presumably weekly, a children's program including a novelty reel, a comedy, a scenic and a dramatic feature. The following brief report of the Wholesome Films Corporation on what they have discovered regarding the situation will no doubt be of interest to readers.

"We found a very strong demand for children's programs, but an alarming shortage of pictures adaptable to them. I do not mean by children's programs just the so-called 'kiddie' pictures. The young of our nation have a broader appreciation of motion picture essentials than their elders permit them to have of any other sort of paid amusement. The result is that children demand a little bit more than the 'kiddie' pictures, so called; and the picture to suit this demand must be clean in story, action and production, yet not so adult as to be 'over the heads' of children, nor too youthful in plot to interest their elders.

"One exhibitor interviewed gave an excellent illustration. He said, 'The whole children's program demand is the old story of the circus over again. I recall how it was with my father and mother, and I know how it is, since I have children. The circus, primarily for children, is an adult amusement as well, and it always will be. My father always took me to every circus that came to our town. Why did he do it? There were two reasons—he wanted me to see the circus, and just as important, he wanted to see it himself. Often he would talk about it long after the activities of youth had chased the circus from off my reflective horizon. That's the answer to children's programs.'

"Get good, clean pictures that will entertain the children and also their elders, and you solve a big problem for the producer, as well as for the exhibitors, and the public.

"We have been working upon this plan for some time and can book to exhibitors, immediately, an entire children's program which will afford diversified entertainment with plenty of drama in the feature, good, clean humor in the comedy and something decidedly unique in the novelty reel."

Argus Pictorial

The Second Number of the New Pathe Screen Magazine Contains Subjects of Unusual Interest.

THE first subject treated in the second issue of the Argus Pictorial, the new Pathe screen magazine, is the fighting of forest fires in New York State. The preparations which have been made here for the protection of the vast timber resources of this state are of especial interest at a time when it is of great importance that such preparations be made. Pictures of the watch towers that have been erected, the special telephone lines that have been installed, the automobiles and other devices for rapid communication are shown.

Spearing eels through the ice is a surprising subject and well illustrated. The subject of stenciling is also gone into quite thoroughly, showing how cardboard is marked and cut into various patterns which are then transferred to cloth. Comic clay figures modeled by Helena Smith Dayton in dances and other stunts close this number.

The Khaki-Clad Boy

Gaumont Presents Interesting Excerpts from Letter of Khaki-Clad Boy Plus Illustrations.

ONE of the most interesting things in the Mutual Weekly of the last few issues, commencing with No. 150 are the illustrations accompanying excerpts from a letter from one of our Khaki-Clad boys in France. The letter as far as we have read it, runs thus:

"We arrived in France safe and sound without the loss of a single man (which with its accompanying illustration calls forth round after round of applause from the audience). We are billeted in a quaint village not far from the front. Yesterday I had my first lesson in French. One of our boys has adopted two little orphans (illustration shows soldier with two small children on his knee). Our mascot (a bear cub) is always hungry. Fortunately, we have a good cook and our food is of the best. Our boys always share their 'eats' with the less fortunate (showing a soldier sharing his food with an aged beggar). Another outfit arrived today and will soon go into training (picture shows line after line of American soldiers filing in). I will write you more about our instruction next week. General Pershing is holding a review this afternoon (views of the review).

The following issue of the Weekly (No. 151) shows the situation of an American camp in France near a strip of woods, all that was left standing in this particular section by the German guns. It also shows the "boys" practicing the trench crouch, the throwing of hand grenades, and learning to live, eat and sleep in the trenches.

The following up of these letters from a Khaki-Clad boy, Somewhere-in-France, with illustrations by the Gaumont cameraman will be found both interesting and valuable.

About Sub-Titles

A Plea for Correctness of Wording and Cleanliness of Sentiment in the Sub-Titling of the Moving Picture.

THERE is no doubt that the majority of first class and especially educational pictures are very often robbed of their usefulness and spoiled of their culture by the mis-use to which the sub-titles are put. How often it seems as though the perfection or purity of a picture is deliberately spoiled by the injection of an inappropriate or often crude remark; it seems as though the author felt that having no chance to make a break in the picture he must make it in one of the titles or explanations. Occasionally the writer of these titles feels as though it is incumbent upon him to be witty, or while not smutty to go as near as possible with an all too transparent attempt thereat. Is it because he supposes that the public require these things? If so, he abuses the public and lets them see at what a low estimate he places them. Again is it the natural expression of his own ever present weakness which must always come to the surface although he may strive to suppress it? Under any and all circumstances it ought to stop; if the writers of sub-titles cannot use good and pure English which cultured people can enjoy and which children can have explained to them, let him give up his business. Slang, questionable abbreviations, dash and dots, big d's, little d's, gosh, gol and darned have had their day, they may please the gallery but they offend the body of the house, they bar the pictures from institutions, schools and churches; the writer is tired of having good pictures spoiled and audiences offended by the abuse which is all the time unexpectedly creeping in by means of the sub-title, in the name of culture, the vicious practice must stop.

Correctness in Sub-titles.

How often pure and good English have been unable to prevent a sub-title from being either a correct quotation, description or translation. To his astonishment the writer was called up on the phone recently by a firm of producers and asked to give the correct wording of a certain important quotation, the first time in his experience that such a precaution was taken so far as he was concerned; truly, correct times are coming; may they be largely increased. Not very long ago a film appeared in which some ten or twelve quotations were used as explanatory titles, every one of which were so twisted as to become positively vulgar, causing the necessity of the re-making of the entire story. Would it not be a good thing if makers would make it a rule to call upon authorities or experts, each in his own line, for the purpose of securing, not a better standard, but a perfect standard in every phase of title work. The cry for better pictures has been amply met; but while attention has been given to pictures, literature has been forgotten

and here weakness, error and sometimes positive wrong has crept in. Let the time be forever past in which private and educational exhibitors shall have to be ashamed of the language of the screen, remembering that the screen not only represents Art and Science but also Literature, remembering this, perfect pictures are secured. W. H. J.

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., Australia, October 16, 1917.

AN AMUSEMENT tax will take effect in New Zealand as from 1st November next. Six-penny tickets will not be subject to taxation, but shilling admissions will be charged one penny tax, and pro ratio for higher admissions.

* * *

The Daylight Saving Bill has been repealed, and the measure has been done away with as far as Australia is concerned. Showmen are therefore much relieved, as last summer was most disastrous to them because of the long evenings.

* * *

H. Roland Chisholm, a recent arrival in this country, has gone into partnership with J. F. Gavin, and will be associated with him in the future productions of the Australian Famous Feature Company. Mr. Gavin has many subjects in view, chiefly dealing with early-day episodes of Australian bush life. He intends to cater not only for the Australian market with these features, but also to make them of interest to Americans. Mr. Gavin intends to appoint a representative for his productions in New York very shortly. His next picture is to be a four or five-reel subject, and will be entitled "For the Term of Her Natural Life," from an original scenario by an Australian writer.

* * *

Beaumont Smith has completed the third of his feature comedies, known as the "Hayseed" series, which will be entitled "Their Back-Blocks Show." The first two of the series have met with tremendous success wherever shown, as they are something out of the ordinary. The "Hayseeds" are supposed to represent an Australian bush farmer and his family. Of course their actions are most improbable, but played in the spirit of burlesque, make very acceptable subjects.

* * *

G. L. Gouday is preparing for production a four-reel scenario said to be dealing with a vital topical subject, details of which will not be made public till the presentation of the picture.

* * *

Two Australian productions were released this week, bearing very similar titles. The first is a six-part adaptation of a play which is said to have had considerable success in America and England, called "The Monk and the Woman." The play was shown in Sydney a number of years ago. After a private presentation of the picture the Catholic Federation entered a vigorous protest against the screening of the picture, and much correspondence was received by the Censor Board asking that it be banned. The board had already given permission for the film to be screened, and did not see why it should go against that ruling. Much newspaper publicity was given to the production because of the Catholic protest, and as a result the picture has drawn big business, and has been given an extra week's run at the Strand theatre, a first-release house.

As a production "The Monk and the Woman" stands as being the most ambitious home-made picture yet. The only fault to be found with it is that the story does not carry the sympathy of the spectator sufficiently. No doubt the ordinary picture-goer would consider it an average production. The direction and photography, however, are very fine indeed, and will easily bear comparison with the best imported article. Illustrated subtitles also beautify the picture. Franklin Barrett and Rock Phillips are the producers.

The other production is a five-reel feature entitled "The Church and the Woman," and deals with a delicate subject—that of mixed marriages. This is a theme that I do not

remember having seen on the screen before, and it is to be supposed that the average producer has kept right away from it owing to the likelihood of rousing feeling between Catholics and Protestants. The subject is dealt with very well in "The Church and the Woman," however, and no one, no matter what his religion, could take offense at anything in the picture. H. R. Roberts, a prominent Australian character actor, sustains the leading role.

* * *

Union Theatres, Ltd., have added to their already long list of picture theatres in Sydney, the Theatre Royal, of which they have taken a lease till after the New Year. The first attraction will be Sarah Bernhardt in "Mothers of France," which will open October 20th, to be followed later by the Australian Repatriation Films (series 2), showing the Australians on the battlefield in Flanders.

* * *

The producers of "The Flame of the Yukon" may be pleased to hear that this production is unanimously acclaimed to be the best drawing card on the Triangle program ever shown in Sydney or suburbs. So many showmen have told me of their success with the picture that I cannot let it pass without mentioning it. By the way, "The Flame" was screened at three city theatres (three weeks altogether) before being transferred to any suburban theatre.

* * *

The present lease of the Lyceum theater (Sydney) held by Union Theatres, Ltd., expires in February, 1918. A lease of the building as from that date has been secured by G. Spencer, late managing director of Spencer's Pictures, Ltd. Union Theatres, Ltd., proceeded against Mr. Spencer in the Equity Court during the month with a view to preventing him from getting the lease in question. The contention of the company was that they had an undertaking by Mr. Spencer that he would not become identified with any picture venture. Further, it was set out that Union Theatres, Ltd., itself wanted an extension of the Lyceum lease. The court decided in favor of Mr. Spencer. The view taken was that it had yet to be seen if Mr. Spencer intended to use the Lyceum for picture purposes. As matters stood he had merely acquired the lease of the building, and this much he was at perfect liberty to do. In expressing himself the judge added that it would be a subject for further inquiry if Mr. Spencer sought to use the building in any manner contrary to the arrangement declared to have been entered into between him and Union Theatres, Ltd.

British Notes

By J. B. Sutcliffe.

THE name of E. Wertheimer, the well known art collector, is mentioned in association with the purchase of the British and Colonial rights of the two Griffith features, "The Birth of a Nation" and "Intolerance." The price is within the region of half a million dollars.

* * *

The "Uncle Sam Gets Ready" series of recruiting films have already found the way to London, and were received with gusto at a trade show last week. It carries every prospect of extensive booking.

* * *

African Film Productions, Ltd., of Johannesburg, South Africa, for whom Harold Shaw is principal producer, have already shown to the trade an ambitious initial production in "Winning a Continent." Copies of a second and more pretentious effort are now in their way to London. It is a cinematographic reconstruction of the Zulu war of a decade or two ago, and apart from a strong interwoven story possesses scenic and historical interest. A member of the studio staff of the African company tells me that the Johannesburg plant is modeled on the latest American lines, covering several acres, possessing its own town, residences, parks, a zoo and a private tramway system, apart from the studios and laboratories.

* * *

Sir Thomas Beecham has been indulging in a little mud-

slinging at the motion picture theater. Sir Thomas, who combines the vocations of pill making with musical pursuits, warned the Halle Concert Society at a recent meeting that if it wanted to retain its best instrumentalists it would have to find some way of removing the temptations of cheap amusements, such as kinemas. The Halle orchestra holds a position in the musical world of this country on a par with the Boston Symphony in the States, but the opinions of its members do not endorse Sir T. Beecham's slur on the picture house, directly aimed at a local theater which last summer employed thirty or forty members of the orchestra in question. The sore point with many musical big-wigs in England is probably the discovery that instrumentalists who have been engaged at picture theaters have now a market value; that the modern kinema has long ceased to be the domicile of the domino puncher.

Hall Caine, author of "The Christian" and other popular works, attended a Pathe trade show a few days ago to witness his son's performance in "Crime and Punishment."

Between the exhibitor and the exchangeman the controversy of advance deposits is waxing warm and wide, with no reconciliation looming on the horizon. The exhibitor, with the backing of a strong association, is determined that the advance deposit—a survival of industrial feudalism—must go to the wall. The exchangeman, producing a book of bad debts, a pitiful record of birds that have flown, obdurately maintains that 10 per cent. cash in advance is necessary as a guarantee of good faith. And so the argument proceeds. One effect it has had is to induce exchanges that have hitherto not demanded advance deposits to insist upon them, particularly in opening new accounts.

The Fox Film Co., Ltd., will screen the children's super-picture, "Jack and the Beanstalk," to the trade in a week or two, advance copies being in hand. It is announced for release at Christmas.

"Civilization," the Ince spectacle, is enjoying a deserving vogue in the midland counties. It opened at Birmingham Hippodrome for a two weeks' run and also for a week at Leicester. It is also billed to appear shortly in Nottingham, Coventry and Wolverhampton.

"Chase Me Charlie," the moving picture melange conceived by H. A. Spoor and modeled out of the Essanay-Chaplin successes, has had a good send-off in London, playing its initial appearance at the London Opera House.

Indian Notes

By S. B. Banerjee.

THE long-expected bill, to make provision for regulating exhibitions by means of cinematographs, has just been introduced into the Imperial Legislative Council. It contains only ten clauses. The act will be known as Act No. 11 of 1917—the cinematograph act. Clause 3 provides that cinema exhibitions are to be licensed. Private exhibitions, at which less than fifty persons are present, will not require to be licensed. The licensing authority shall be the District Magistrate, or, in presidency towns, the Commissioner of Police. Power is, however, given to a local government to constitute for the whole or any part of a province such other authority as it may specify in the notification to be the licensing authority for the purposes of the act. Clause 5 lays down that the licensing authority shall not grant a license under the act unless (1) the rules made under the act have been substantially complied with; (2) it is satisfied that adequate precautions have been taken in the place in respect of which the license is to be given to provide for the safety of persons attending exhibitions therein; and (3) a condition is inserted in the license that the licensee will not exhibit or allow to be exhibited in such place any film other than a film which has been certified as suitable for public exhibition by the prescribed authority, and which, when exhibited, displays the prescribed mark of the authority, and has not been altered or tampered with in any way since such mark was affixed thereto. Exhibitors who contravene the act and rules made thereunder shall be punished with a fine, which may extend to one thousand

rupees, and, in the case of a continuing offence, with a further fine of one hundred rupees for each day during which the offence continues and the license shall be liable to be revoked by the licensing authority. Offensive films will be forfeited to His Majesty. Clause 7 empowers the Imperial Government to constitute as many authorities as may be thought fit for the purposes of examining and certifying films as suitable for public exhibition. All approved films will be marked in a prescribed manner. Films not approved may be submitted to the local government for reconsideration. Its decision will be final. The appeal must be made within thirty days from the date of such decision. Clause 8 empowers the Imperial Government to make rules providing for the regulation of cinema exhibitions, for securing the public safety and defining the procedure of the authorities to be constituted for examining and certifying films as suitable for public exhibitions, and the levying of fees. Clause 9 empowers the local government to exempt any cinema exhibition or class of cinema exhibitions from the provisions of this act. Clause 10 empowers the Imperial Government to apply the act to other class of exhibitions, dramatic or spectacular. Such is the new bill, which has been presented in the Imperial Legislative Council. It is designed to ensure proper control of cinema exhibitions, with particular regard to the safety of those attending them, and to prevent the presentation to the public of improper or objectionable films. The bill, as may be expected, has been well received, both by the press and public. It has not been opposed by the bioscope theater owners anywhere. As there are no contention clauses, the bill will not be opposed in the Imperial Legislative Council by any member. It will be passed at one sitting. On being passed, the local governments will proceed to frame rules, create boards of censors, etc. In justice to the bioscope theater proprietors I must say that nowadays they almost always exhibit good films. Very rarely an objectionable film is screened.

J. Madan has just exhibited the "Mohini Bhasmasur" in his Cornwallis theater. It is a purely Hindu play, staged in India by D. G. Phatke. I confess the film did not please me. Very few of the actors have acquitted themselves creditably. I don't deny that film acting is a new profession in India, and it will take some time before we can expect to have such finished artists as we have in Europe and America. I do not, therefore, propose to offer any detailed criticism of the film. I am pleased, however, that it is not a rubbish film—like "Prahtad Charitam."

D. G. Phatke, who is responsible for "Mohini Bhasmasur," has, I understand, learned the A. B. C. of the producing business in Europe. In 1913, he first produced "Harischandra." Since then he has produced about twenty other films—all in India. He first opened his studios at Dadar, near Bombay, but subsequently removed to Nasik, where he has produced most of his films. He goes in for stories from the Puranas. As these are mostly known to the Hindu cinemagoers his films are appreciated in spite of their defects. He is everything—stage manager, producer, cinemaman, etc. He finds his Puranic films more popular than films of Indian life. As American filmgoers will have an opportunity of making an acquaintance with Phatke films I write these few words by way of introduction and trust that the few defects in the films will be overlooked, considering the fact that, from the view of correct rendering, they are perfectly accurate in every detail.

Mr. Madan has shown "Luke's Lively Life," "Madam X," "The Closing Net" and several other equally interesting films to big houses. He is arranging to show the serial, "Liberty," very shortly.

At the Bijou Grand we have seen "Silas Marner" and "The Unattainable"—both excellent films.

The authorities of the Picture House have shown "The Reckoning Trail," "Elva," and "Grand Babylon Hotel" to crowded houses.

A Bengali gentleman is arranging to open a studio in this country. He has learned his business in Japan and U. S. A. I trust he will be able to secure the necessary funds for his purposes. He would have done well had he taken the help of some American capitalist. I know of what stuff the average Indian capitalist is made. Ver. sap.

Export Items

By. E. T. McGovern.

THE Piedmont Pictures Corporation have taken a new office on the twelfth floor of the Godfrey Building in order to make room for their rapidly growing organization. Felix Malitz, Joseph Lamy and J. A. Engler are at the head of this organization, and they are doing a large export business with the Latin-American republics.

* * *

Sydney Garrett, of J. Frank Brockliss, is planning to handle the foreign rights on a new serial to be completed about January 1, and offered for export sale.

* * *

Alexander Beyfuss, of the Herbert Brenon Film Corporation, has had an inquiry, through W. R. Grace & Company, for a price for exclusive rights on the "Fall of the Romanoffs" for Chile.

* * *

H. N. Holde, of Balboa, announces that he will shortly go after the Latin-American trade through our Spanish edition, "Cine-Mundial."

* * *

E. M. Porter, of the Precision Machine Company, states that the house of Max Glucksmann, of Buenos Aires, ordered eighteen Simplex projectors on the first installment of their contract.

* * *

Goldwyn Pictures have received many flattering offers for the exclusive Argentine rights. Their export department is refraining from closing contracts for a short while.

* * *

Ben Blumenthal has closed the Argentine rights on the Bernstein productions, "Humility" and "Loyalty."

* * *

Leroy Garfinkle, of the Sociedad General Cinematografica, is expecting the early return of Julian Ajuria from Spain and his sojourn in New York for a month before returning to Buenos Aires.

* * *

D. W. Russell is handling the foreign rights on the states right picture, "A Modern Lorelei."

* * *

Ernest Mayer, of the Corona Film Company, has disposed of a print of the picture "Hae" to the San Juan Film Exchange, San Juan, Porto Rico.

* * *

The Medal Film Corporation is nearly ready to open operations in Cuba. The efforts of this progressive company should go a long way toward popularizing American pictures in this rich island. Santos & Artigas, who control the largest exchange in Havana, are opposed to the exhibition of pictures made in the United States.

* * *

William Vogel, who is handling the foreign rights on the new Chaplin pictures, reports the demand for these films greater than at any previous time. His offers from war-ridden Europe are larger than ever before.

* * *

Señor G. Gelabert of Porto Rico is on his way to this country, and should arrive in a few days. Mr. Gelabert buys for the San Juan Film Exchange of San Juan.

* * *

Inter-Ocean Film Corporation announces that it has procured for the United Kingdom and the continent a new line of five-reel productions, name of same withheld for the present; also reports the sale to Japan of the "13th Labor of Hercules," a twelve-reel series.

FOUR NEW "COMICKERS" ON KEYSTONE LOT.

New additions to the player staff at the Triangle-Keystone studios last week include Harry Gribbon, Billy Franey, Milburn Morante and Sylvia Ashton. Harry Gribbon has been conspicuously identified with Keystone comedies in the past. Work has already been started upon his first Triangle-Keystone comedy with Reggie Morris directing. Morris' former comedian, Ray Griffith, was drafted and left for the training camp at American Lake, Washington, last week.

Anna Nilsson Gets Thrill in "Over There"

ANNA Q. Nilsson, co-starring with Charles Richman in "Over There," the big war drama which is being distributed by Select Pictures, had all the thrills and dangers of real ambulance driving when she undertook to rush a Red Cross machine through the No Man's Land of "Over There."

In the picture Miss Nilsson, who plays the part of a war nurse, was required to drive her car of wounded down a rutted road which was being shelled by the Germans.



Anna Q. Nilsson.

In order to get the proper realistic effect for the camera, smoke pots were thrown in the path of the speeding car and these burst with considerable violence before and after, but mostly under the machine.

Miss Nilsson, blissfully unaware of lurking danger, drove madly but tensely down the road, over the bombs and out of the camera's ken. When she stopped the car the United States army officer who had accompanied her drew a long sigh of relief and mopped his brow. He then explained to his nonchalant driver that while smoke pots are not

considered dangerous in the main, the force and flame with which they explode makes them a ticklish proposition near the gasoline tank of a motor car, and that their danger on the short drive just completed had been real and vital.

"Over There," which was directed by James Kirkwood, is being marked as one of the year's greatest successes. Aside from the prominence of its co-stars, Mr. Richman and Miss Nilsson, it is chiefly remarkable for the excellence of its battle scenes, which have been pronounced by military experts to be perfect in detail, and for the strong appeal it makes to every true American latent patriotism. It is a big play built on a big theme.

PRIVATE J. E. EWENS LOOKS FIT.

It isn't that Assistant Director Ewens, who till recently has been Emil Chautard's right-hand man at the World Film studio, wasn't fit last spring. Uncle Sam gave him the up and down and decided to fit him with a uniform of an infantryman. But the truth is that that uniform doesn't quite fit him now. It needs to be let out around the shoulders and taken in around the waist. He is serving with Company H, 305 Infantry, at Camp Upton, and in the same battalion with Sergeant William Harvey, his friend and fellow screener.

CROWDS SEE MOVING PICTURES MADE.

Mae Marsh and Mabel Normand, Goldwyn stars, were twin attractions at the recent Army and Navy Bazaar in Grand Central Palace, New York City. For the edification of thousands who thronged the great amusement place Miss Marsh and Miss Normand posed for the making of a special film so that the crowd might see the actual process of the making of a photoplay. For several hours the spectators were alternately inquisitive, excited and amused. The stars were accompanied to the bazaar by Samuel Goldfish, president of Goldwyn.

ARTHUR ASHLEY WITH GOLDWYN.

Arthur Ashley, formerly actor and director for the World Film Corporation, has left that company, and cast his lot with the Goldwyn Pictures Corporation, having been engaged, after a diligent search for the proper director, to direct the future productions of Madge Kennedy, whose first Goldwyn release was unanimously pronounced a great triumph.

Spokes from the Hub

By Marion Howard

QUITE a party of us went to see Jane Cowl in her first Goldwyn picture—"Spreading Dawn"—as she is a local favorite and a former member of one of the large clubs. Some liked the picture, others did not, and so expressed themselves, one saying that such a lovely woman ought to have a handsomer lover, Orme Caldara's features and queer expression not being to the liking of many. I heard the same criticism over him in Miss Cowl's "In Lilac Time," which recently closed a run here. Well, that fire scene was well handled, and personally I liked the idea, the '61 clothes, the lighting, the story refreshingly different at the close with the spiritual touch of immortality, the souls meeting on the hilltop. One inane critic behind us made fun of the uniforms of the two officers as if the story pictured '17, rather than '61. Nice imagination! This is a consistent offering, sure to go.

* * *

For a big spectacle "The Woman God Forgot" drew large crowds and gave pleasure, but I question if these pictures are hitting the masses hard. This seems of some educational value, if one cares to turn the hourglass back to the Aztec days. It was certainly some scene during the battle and I cannot recall another quite up to this standard. Surely we should take off our hats to Cecil B. De Mille. To my mind the best and quite unexpected work was done by Theodore Kosloff, the dancer, whose grace and agility stood him in good stead. Raymond Hatton, that dependable actor who has played many screen parts, also made good. Some are strong for "Gerry" Farrar, who made a stunning appearance in what few clothes she wore. A man back of me was in a state of growl as he mentally figured up the cost of the production. No, he was not a chronic kicker, but he, like others, felt that the money might have been better spent in giving us shorter stories with more of the human timely elements these days, when we are taxed right and left. This reminds me to say that I have not noted any falling off of patrons owing to the tax, and it is a credit to all fans that they continue to patronize the industry and meet this like patriotic Americans.

* * *

Hubbites anticipate a treat in the coming picture, "A Man Without a Country," a most timely one, and we hope it will live up to the name of the producer—Jewel. It ought to be stirring and a big lesson for all anti-Americans. It was Edward Everett Hale's masterpiece in fiction.

* * *

The Hub is rather proud of Beulah Marie Dix, the playwright, for her scenarios have to date been superfine. I rather like best "The Call of the East," for its Oriental atmosphere and the work laid out for the Japanese star, Sessue Hayakawa, to say nothing of the fine directorship of George Melford. This must be seen to be really appreciated, and more than once, too. The theme is delicate, involving an American and an unsophisticated young Japanese maiden. There are some details which set one's teeth on edge, but there is a capital ending which atones for all. One can almost swear he is seeing parts of Japan, so cleverly is the atmosphere reproduced. A great picture, indeed!

* * *

"The Upper Crust," with Gail Kane, had novel twists and gave satisfaction especially to the Irish born, for the story is around an Irish lass masquerading as a "foine" lady. A well-directed picture bound to be very popular. It is a credit to the American Mutuals. "Sirens of the Sea" is an exquisitely staged picture, nearly rivaling in spots Brenon's "A Daughter of the Gods," for the sea stunts were most artistic and gracefully performed by evidently trained swimmers. Louise Lovely, Carmel Myers and Jack Mulhall form a trio hard to beat in pictures of this sort.

* * *

By the way, I saw a Metro comedy last night with these words on the titles—"exention," and another "gardner," applying to a man in a garden. However, there is a steady improvement in both spelling and English in titles, so why rub it in.

* * *

What an intensely human story "Two-Bit Seats" is, not an out about it, and so well cast with John Cossar, Henry

Ainsworth and Marguerite Clayton in support of Taylor Holmes, who is certainly one of the big finds of the year. The character drawing caught the house, and minor bits emphasized, like that of the funny waiter and the cook in the cafe scene. My companion said it was a safe bet that Jimmy was to lose his job for being caught making an exit from the two-bit gallery, but I thought otherwise and won a box of candy. What a refreshing escape from the usual conduct of employer toward a pretty secretary, and from the customary cabaret attachments in cafes. It was a wholesome comedy and a big lesson on thrift. No wonder the boss said, "Some girl!" That line got a hand, and the audience was "de-lighted" with the entire play, rightly billed as a Perfection Picture. On the same bill we had "Bab's Burglar," a scream, a credit to Marguerite Clarke and to the producer for giving us this clean-cut series of Sub-Debs, which delight young and old alike. I caught a glimpse of Charles Wellesley doubling, and how the house roared when the milkcart was upset and the dear little star exclaiming, "How did that get there?" These are the clever comedy-dramas the entire public like, for they are entertaining, natural, and leave a good taste in the mouth. Will you ever forget the camouflaged auto after its spree?

* * *

"Miss Nobody" is another Path gem for Gladys Hulette, of "Shine Girl" fame, and directed by the same artist, William Parke, whose young son plays the hero in this offering and who is in reality the hubby of Gladys. Good picture for adults and kiddies. Another good one is "The Sunset Trail," for little Martin and Harrison Ford, well supported by such players as Charles Ogle. New vigor is put into an old theme and we get some contrasting situations of merit. Contrast too great here. This, too, is from the pen of Beulah Marie Dix, whose plays differ so widely in plot.

* * *

"Love's Sunset," an old Vitagraph, gave me much pleasure at the Park theatre, for here we get Clara Kimball Young and Earle Williams playing opposite. The picture is intensely wholesome and worth reissue many times over.

* * *

Well, we have seen Charlie Ray in his first Paramount, "The Son of His Father," and, believe me, it went great here, and why not, directed by Thomas H. Ince and well cast! The plot was an old one, but somehow in the working out we had several new angles and no struggle for effect by the players. This ought to be a hit all along the line.

* * *

I saw two old pictures recently on Sunday evening, when we get good reissues and repeats at the Exeter theater. One was "The Butterfly on the Wheel," well screened from the famous play with a long run, and put out by the World Film, with dainty Vivian Martin and Holbrook Blinn. June Elvidge played the "naughty one" well and was a picture. Here we get a good lesson in "playing with fire." The other play was "A Wife on Trial," a Butterfly offering for Mignon Anderson, splendidly supported. This had new situations worth while to emphasize, especially in the case of the crippled chap, a former athlete, who marries a stranger, a worthy young girl, capable of caring for him on the decease of his mother. The romance is finely shown and the girl's influence gave radiance to the entire picture, one to be seen more than once.

* * *

"Betsy Ross" is the sort of a picture to send forth, as it is inspiring, nearly true to history, and so well done by Alice Brady, who is ideal in the part. Particularly good was the impersonation of Washington by George McQuarrie. There was one slip noticeable in some of us who are cranks on the flag. History records the fact that Washington's design had stars with six points, but Betsy suggested the present five-pointed stars, which were adopted on the original flag June 14, 1776. Here we find him presenting a design with only five points. A mere slip, but it shows plainly, even to school children who know flag history. John Bowers was excellent, and the costuming seemed correct in every detail. On the same bill at the Fenway we had a Fox picture, "Thou Shalt Not Steal," with handsome Virginia Pearson in the leading role. Good crook play, with mystery enough to get a hold on our attention. Also at this theatre we get the O. Henry pictures, this time "A Night in New Arabia," directed by Thomas Mills, and again we see J. Frank Glendon in an excellent part. This is a mixture of satire, humor and romance quite cleverly done. At this theatre I saw Hart in "The Narrow Trail"—some picture! Sylvia Bremer makes good as the heroine "with a past," and there is a big punch put over well.

Conducted by EPES WINTHROP SARGENT

Week Commencing Monday, October 8th, 1917

LAST EXHIBITION OF MAIN FEATURE AT 8.30 P. M.

MONDAY AND TUESDAY

PERLIZEE FILM CORP. PRESENTS

EVELYN NESBIT
and Her Son
RUSSELL THAW

"REDEMPTION"

"Redemption" is an illustration of the fact that failure may come to us and that it is worth the effort to rise again. It is a story of a man who has failed in his career and who has been driven to the point of despair. It is a story of a man who has been driven to the point of despair and who has been driven to the point of despair. It is a story of a man who has been driven to the point of despair and who has been driven to the point of despair.

Underlain by the story of the life of Ben Hur, this picture is a story of a man who has been driven to the point of despair and who has been driven to the point of despair. It is a story of a man who has been driven to the point of despair and who has been driven to the point of despair. It is a story of a man who has been driven to the point of despair and who has been driven to the point of despair.

STEINBO SHOWS AT 6.30, 8.30 AND 10.30

Admission Prices for this production:
Matinee—Ten cents to all.
Evening—Adults, 15c; children, 10c.

Plaza Note. Three Performances on Saturday Evening—8.30, 9 and 10.30 P. M.

WEDNESDAY

THEATRE LASKI PARLAMENT Presents

FANNIE WARD in

"On The Level"

WHERE IS YOUR FIRST LOVE NOW?
The first time you were quite good and don't forget it. The first time you were quite good and don't forget it. The first time you were quite good and don't forget it. The first time you were quite good and don't forget it. The first time you were quite good and don't forget it.

THURSDAY

GREAT EASTERN THEATRE Presents

ALICE JOYCE and HARRY MOREY in

"HER SECRET"

How does she call it? Fair, others think it is the story of a woman who has been driven to the point of despair and who has been driven to the point of despair. It is a story of a woman who has been driven to the point of despair and who has been driven to the point of despair. It is a story of a woman who has been driven to the point of despair and who has been driven to the point of despair.

AND PEARL WHITE in the 12th Spl. show of "THE PATAL RING."

FRIDAY -

METRO PRESENTS

HAROLD LOCKWOOD in

"UNDER HANDICAP"

(In 4 Acts)
"Under Handicap" is a story of a young man who has been driven to the point of despair and who has been driven to the point of despair. It is a story of a young man who has been driven to the point of despair and who has been driven to the point of despair. It is a story of a young man who has been driven to the point of despair and who has been driven to the point of despair.

Admission prices for this production:
Matinee—Adults, 10c; Children, 5c.
Evening—10c to All.

SATURDAY

PERLIZEE FILM CORP. PRESENTS

SYDNEY AINSWORTH, BARBARA CASTLETON and STAR CAST in

"ON TRIAL"

The story which created a fiasco when presented at the Metropolitan Theatre. The story which created a fiasco when presented at the Metropolitan Theatre. The story which created a fiasco when presented at the Metropolitan Theatre. The story which created a fiasco when presented at the Metropolitan Theatre. The story which created a fiasco when presented at the Metropolitan Theatre.

ALSO A MUTT AND JEFF COMEDY
Admission Prices for This Production:
Matinee—Adults, 10c; Children, 5c.
Evening—Adults, 15c; Children, 10c.

ON THE MATINEE SHOWS ARE ANNOUNCED ABOVE THEY WILL BE SUPPLEMENTED BY OTHER LIGHTER FILMS OF INTEREST.
These Pictures are loaned from the World's Greatest Outpost.

[illegible]

No program mention of Philadelphia would be complete without Jay, who is the only exhibitor in Philadelphia who sends in his own programs. He sends in two; one a booklet with a sick looking pink cover and brown pages inside. This lists the programs at the Park and Jefferson, taking up the Park first and then the Jefferson. It would be

better could he arrange his layout to have the Park and Jefferson programs for any one week face each other. Then the reader who does not see something at the Park might find that the Jefferson did have something that appealed to him that night.

Jay gives some good price talk on the inside cover. It may help others:

You and the picture-going public are growing more discriminating every day, and only those theaters which show the best can hope to survive.

When at times you see the 15c admission sign, please do not think we are trying to hold you up. We are paying a great deal more for that particular show and must necessarily charge more.

You will admit that if we pay \$35 to \$50 per day for a show and charge 10c, it is not fair to expect to see a show costing \$75 or more per day for the same admission.

The high cost of production, with the high salaried stars, make it impossible to show these for less than 15c.

You will also note that the downtown theaters and others have raised their prices, and it is hoped that our patrons will take into consideration these foregoing facts, and will not object to paying the extra nickel on some shows which will certainly be worth the increase.

THE MANAGEMENT.

The third paragraph is good—almost as good as R. B. Wilby's old "phonograph" copy, which still has to be beaten. In another program Jay does get the two shows facing each other and he gives some good text for a neighborhood house—any neighborhood house:

PATRONIZE HOME INDUSTRIES IS A WELL-KNOWN SLOGAN

which might aptly be applied to the Motion Picture Public of this vicinity.

WE ARE MAKING A STRONG BID FOR YOUR PATRONAGE

Below is a partial list of some of the big features which we have booked and feel sure will please the most fastidious. THESE ARE YOUR THEATERS, and if you have any complaint or comment to make, we will gratefully appreciate it if you will address same to the manager.

The list of attractions follows. Both are good arguments. File them away now against the time you are going to need them. You are going to need these suggestions some time. Start clipping now.

Another Good Postal.

If your printer has some good type faces, it is surprising what can The Temple, Hartsville, Ga., does unusually well. Not much is said, but be done with post cards, and the stock for the cards costs nothing. The message is there, clean-cut, attractive and with plenty of white spacing even in such narrow limits. It is the white spacing that makes the card so clear and attractive. It is one of the best post card programs we have seen. Your printer can do this if he cares enough about your job to get a couple of fonts of six or eight point caps of

TEMPLE THEATRE

Program August 20th-25th

MONDAY AUGUST 20TH	Metro Presents HAROLD LOCKWOOD and MAY ALLISON --in-- "THE PROMISE"
TUESDAY AUGUST 21ST	Blue Bird Presents ALLAN HOLUBAR --in-- "TREASON"

some good face. The post card is worthy a lot of consideration just now with paper prices going up. You can get some manila stock cut the same size and have these run off for house-to-house work or use in stores, getting two jobs for one composition cost. Even cheap paper will work. Anyone can afford such a program.

Bully for Them.

The Hardwick Brothers, Clovis, N. M., send in a huge bunch of samples and this letter:

It has been some little time since we "came in." Under separate cover we are sending you a batch of some of our stuff; enough to tide you over on some day when you are not busy.

Your criticisms are always welcome, for we profit by them. You will probably note that we have endeavored to carry out some of your suggestions as they appear in the World. We find your department a great help to us in getting up our advertising. It is the first part of the magazine we look for.

Good luck to you and your department, and may you continue the good work.

That's the way we like to get stuff—by the pound. But we like the letter even better. We like to know that live wire managers find the department helpful, and that they profit by criticism. The trouble with too many exhibitors is that they ask for criticism when they mean

praise, and they drop out when they get what they ask for. The Hardwicks seem to know the difference between criticism and fault-finding, because they know good work in the first place and know that an outsider can see errors they cannot themselves detect. Take their vest pocket programs, for example. The first of these was set with the items rather too close together. Compare the two programs and you

Tuesday, June 12:—
Douglas Fairbanks in
"Flirting With Fate."

Wednesday, June 13:—
E. H. Sothern in
"The Man of Mystery."

Thursday, June 14:—
CHARLIE CHAPLIN in
"The Cure."

Saturday, June 16:—
Louise Huff and Jack Pickford in
"Seventeen."

Monday, July 9th:
Free Matinee 2:00 to 5:30
VITAGRAPH—O. HENRY STORY
"The Marionettes."
PEARL WHITE, in
"The Fatal Ring."
First Run Serial, Chapter One.
Patho News—Geo. Ovey Comedy.

Tuesday, July 10th:
MARGUERITE CLARK, in
"Miss George Washington."
Paramount Picture.

will note that the one on the right hand looks better because it is a more open spacing. Each item is distinct and separate. It took another four pages to get the effect, but they figured that it was worth while to do it right, and the new form gave them the space to say more about their offerings. A later program goes further and has a dash separating the days, but this will not reproduce. Even the change shown is a decided improvement, but the dash is better still. There is only a difference of about two points in the spacing, but it is enough to get the effect. The use of more lines to the announcement helps some in giving the suggestion of division. They also use a weekly card of the familiar side date type to supplement the finer monthly program. In September they dropped their monthly to a four page with a calendar form, but give an incomplete calendar, which spoils it as a calendar. They have fixed attractions for Monday and Friday, and so these are omitted from the calendar, but mentioned in the margin. The calendar is of value only when it may be used as such. Even though the intent is not to give a calendar, there will be a suggestion of incompleteness that will be hurtful. A special eight page folder was gotten out for "War Brides" that is more useful than the matter supplied by the producer. Later on we are going to take up their newspaper advertising, but just now we want to mention their letter heads, which are handsome and tasteful. There was a time when it was perhaps necessary to have a red and blue on white (with a side column on the left) to persuade the road manager that it was a real theater, but the day has passed. The Hardwicks use a nearly square envelope, heavy green bond stock, with a small card in black from hand lettering. It is more strongly suggestive of a real theater.

A Matter of Spacing.

The Regent, Arlington, Mass., sends in a monthly program that would have been better had it been set by a printer. We know it was sent to a printer, but it was set by a ham, apparently. We are reproducing a small section of one of the pages. The text is all right, but it will be seen that the announcements are divided only by the

October 26-27—Friday and Saturday

GEORGE BEBAN in
Paramount Pictograph

Lost in Transit
Comedy

Saturday Matinee Only

Helen Holmes in

The Girl and the Game

October 29—30—Monday and Tuesday

WALLACE REID in
Eddie Polo in
Current Events

The Hostage
The Gray Ghost
Paramount Comedy

October 31, November 1—Wednesday and Thursday

MADGE KENNEDY in

Baby Mine

Gladwyn Star, Selwyn Play

dates. It makes too much continuous reading. This is not a newspaper advertisement, but an intimate program announcement. It is not necessary to use a twelve point bold for the stars and ten point for the rest. A good eight point, with ten point bold, would give precisely the same emphasis and provide room for a spacing between the days. This might be accented by using underlined dates, underlining with one point rule. The effect of two pages of this continuously set matter broken only by the dates is forbidding to the eye. The same lack of skill is shown in the cover pages, in which the panel is divided into two parts, giving it a heavy look. A better effect could have been had by using the two announcements at the top and bottom of a single panel, with a single break ornament in between to split them if desired. The inclusive dates should also be added to the front page. Just a little typographical work will add greatly to the appearance, and therefore to the value of the program. If we were laying out the job, we would give more reading matter; about a line and a half or two lines to the feature, and the better part of a line to each filler, using smaller type to get it all into the same space. The best example of that sort of thing is found in the program of the Theater Louisiana, Baton Rouge, Miss. It is crowded with type, yet so neatly set that it is entirely readable. The setting counts for more than most exhibitors realize, and it pays to keep after the printer until he does the job just right. Arlington is too close to Boston to hold good workmen, so provide them with a model and make them follow it. It is the only safe plan.

Too Long.

The City, Newark, N. J., sends in a program of seventeen reels for a children's special. There is one seven-reeler, one four, two twos, and two ones—running three hours and a half. Even a four-reeler is apt

to be too long for a kiddie show. Our own small boy came home sore last Saturday because a fairy story ran too long, and emphatically declared that an earlier show he had seen with a three-reel feature was much better. Five or six reels should be the limit of length, and nothing should be longer than two reels.

Anyhow, He Wrote.

It's a long time between letters from George Editor Carpenter, and when he did write he didn't send it in to us, but the point is that he did write and, as usual he had something real to say. Here is the say:

Epes Winthrop Sargent is always yelling for me to send him something. We pulled a stunt last night which might be of interest to your readers, so here goes:

This week is State Fair and Mormon Conference week with thousands of strangers in town. Last night was Liberty Loan night when the state-wide campaign for bonds was inaugurated. There were three-minute speakers in all the 14 theaters here and appropriate slides were run.

Friends of ours voted that outside the Paramount-Empress was the best place to erect the reviewing stand for the military parade of three regiments and nearly 7,000 men. Secretary of the Interior Franklin K. Lane, who is here, together with the Governor of the State and other officials reviewed the troops from in front of our theater. As each regiment marched past a band at the head counter-marched across the street and played as the regiment passed. There was some crowd and after the boys had marched past apparently they all wanted to get inside the theater and see the show—Jack Pickford and Louise Huff in "The Ghosthouse."

Between shows we had one of the best speakers in town deliver a four-minute address, followed by a patriotic song by the director of the famous Mormon Tabernacle Choir—the whole business at the nominal cost of putting up a little bunting.

The point, however, is this: it was good advertising as you will note from the big cut which appeared in the Salt Lake morning papers this morning wherein the most apparent thing in the picture of the reviewing stand is the electric sign advertising the theater. I am sending you a photo of this if you care to reproduce it.

As a matter of fact the stunt did a lot more than get a fine ad for the house in the local papers. It stamped the Paramount-Empress as the center of things, and that is worth even more than the free advertisement.



ment, though a five-column reproduction of this photograph is not to be sneezed at. It puts the house down as the place where things happen. It makes the theater something more than a place of entertainment. It is a part of the things worth while. Can you blame us for yelling at George to do it!

Real Kid Matinees.

Charles W. Decker, of the Majestic, Grand Junction, Colorado, gave a special matinee of The Varmint for school children, starting the show at 4:15. This is a kid matinee idea somewhat different from the usual Saturday morning show, but the idea is the same. It is an appeal to the children and notice to the public in general that there are pictures that are specially worthy of a drive. The Varmint with its boarding school atmosphere lends itself unusually well to this idea, but the same stunt may be carried out with other offerings, notably with visualized standard classics and unusual scenic.

Perhaps the Record.

Here's a letter from Sydney S. Pollock, of the Strand, North Tarrytown, N. Y. Perhaps he holds the record. If he does not, shoot in your claim. He says:

I find enclosed my first program. You will find that a few lines were taken from your columns, but are changed a little. The rest I wrote myself. I am sixteen years of age and advertising manager of this theater. I also enclose a dodger which I get out each week. I wish you would criticize both as I am anxious to know what mistakes I am making.

We have seen worse programs from older and more experienced men. If Sydney got these programs out with no other aid that he had from this department and the press stuff of the various attractions, he is an advertising manager in the real sense of the word. He uses the Kraus program covers with a portrait of one of the current week's stars. Inside he uses the double middle page for the program, with side-

dated days, and he does what many fail to do: he uses a heading for this page instead of trusting to the name on the front cover. We have reproduced several programs on these lines lately, but we are running

NORTH TARRYTOWN STRAND PROGRAM ANNIVERSARY WEEK	
METRO PRESENTS The Adaptable Star VIOLETA DANA In her latest story, "The Hidden Spring" "ALADDIN'S OTHER LAMP"	
Monday Oct. 15	Violet Dana again—this story full of life and action. This is the last thing about Violet—she supplies the substance here. Violet Dana who was a girl, got all the way through. "She surely everyone's favorite." GRACE CUNARD in the lead episode of "THE PURPLE MASK" AND COMEDIES
Tuesday Oct. 16	WE ARE PROUD TO PRESENT The Celebrated Star FREDERICK WARDE and a wonderful Child Actress HELEN BADGLEY In a five act drama of tears and laughter "FINES OF YOUTH" It tells of a steel lung who has been his youth in exchange for his mother's love, and the way which he finds his happiness with the aid of a wonderful little boy and a beautiful young girl ALSO FOUR COMEDIES AND FOUR SUPERB VAUDEVILLE ACTS
Wednesday Oct. 17	MUTUAL PRESENTS The greatest dramatic feature in all the scope JACKIE SAUNDERS In a five act drama of suspense "THE CHECKMATE" Oh, Gail! Did you ever get questioned as awful, especially when you do it. For clothing the old apple tree, "You'll see the result." Extra Good Comedies and Strand's Pictorial

	UNIVERSAL (Many of Popular Program) The best and best comedies of EDDIE POLO and PRISCILLA DEAN in the latest and best comedy THE GRAY GHOST Drama from Love + Thriller New York City METRO PRESENTS HAROLD LOCKWOOD In a five act drama of thrill and suspense "THE HIDDEN SPRING" The picture has an only physical comedy but more courage as well as the best that comedy character and builds comedians
Thursday Oct. 18	
	BLUEBIRD Presents The Queen of Broadway Star VIOLETT BENSENBAUM In a five act drama of suspense and adventure "SUSAN'S GENTLEMAN" When we tell you that in the field of movies and stage, Violet Bensenbaum is the most wonderful talent of her time, you will surely realize that we are not exaggerating. Come OTHER PICTURES FREE PHOTOGRAPHS
Friday Oct. 19	
	BUTTERFLY'S "Seasonal" feature "A WIFE ON TRIAL" WORLD'S Special Event Production A NAKED SOUL Attitude of the Week End of VAUDEVILLE Two Shows at the Strand Theater 7:15 and 10:15 P. M.
Saturday Oct. 20	
	WILLIAM A. BRADY Presents Two of the greatest comic scenes since ROBERT WARWICK and GAIL KANE In a big five act story presented in a big manner "A FALSE FRIEND" A splendid entertainment program, comedy, music, song, prose and a smashing climax—all these combined in the offering in which the work of two brilliant stars is ably supported by a superb cast. GOOD SINGLE REELS
Sunday Oct. 21	

this because it gives a slightly different layout, and one that can be followed to advantage. Where the price is not greatly increased, it is a good plan to name the stars in italic in the date boxes. It is also a good plan to name the comedies, instead of merely giving the brand name. The printer has done his share better than most, but the type is too evenly spaced. If he will unlead the body type and give that white space to the titles, the display will be better. It would be better still could he use one face for stars and another for titles.

The throwaway is well laid out, but we do not like the announcement of a feature as a "six act play with a moral lesson." People go to the theater to see stories, not moralities. Tell that it is a good play and let the moral care for itself. Playing up the idea of the moral lesson gives the suggestion that it is a dry preaching and not an interesting play. Stress the entertaining value of the drama and there will be no complaint because the story conveys a moral. Most stories do.

Means It.

The Poll theater, Scranton, Pa., heads a recent paragraph in its house sheet, "Suggestions Really Wanted." That extra word has a powerful effect in suggesting sincerity. The house is also taking up the "community singing" fad. How about your town? The best way is to have your orchestra leader swing the crowd into familiar songs, but you can get a lot of local press work through hitching up with the current craze.

For the Painted Post.

If you have not yet had Fairbanks in "The Man from Painted Post," try setting up a post in your lobby, painted and varnished, to suggest new paint, but thoroughly dry. Then put up a sign.

FRESH PAINT
DON'T TOUCH
IT'S DRY

It seems a silly thing, but the average man will want to know which end of the sign is right, and will investigate. That will get him on the rest of the lobby display.

Novelty Stuff.

We spoke last summer of a bottle cut-out used by John C. Green, of the Temple, Galt, Canada, to boom "The Great White Trail." In announcing that he has disposed of the booking rights to Regal Films he sends in others. One is a partly opened purse cut-out and the other a giant firecracker with a string fuse. Cut-out advertising is good when you can get the cut-out stock, but it seldom pays a house to go to the cost of having the dies made. Apparently these cut-outs can be bought by the film renters at a reasonable price.

HELP FOR THEATRE MANAGERS Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Market Better.

WESTERN writers report that the market for free lance material is slowly improving. This is a hopeful and healthful sign, but it is only a beginning. Presently there will be a market for continuities as well as for synopsis only, and once the value of the system is made apparent through the success of any particular company, all companies will rush to follow the lead. The business of photoplay is still surprisingly raw, even for its newness. The men in charge do not know how to get stories. They rely too much upon their employees to tell them. Not knowing better, they believe what they are told, and so most companies maintain staff writers who hash and rehash and if the boss ventures to complain that his exhibitors tell him the stuff is too same, he is given a pile of scripts to read as proof that nothing is coming in. Only the boob stuff is coming in in quantity, because only the boobs keep on sending in to a dead market, but once let it be known that "we are willing to pay the highest prices for good material" is the utterance of a competent and honest editor, backed by his superior and not the maunderings of a press agent, and it will be no time at all before the competents start in again. The competent writer, the man of ability and experience, knows that there is no use in appealing to the present market. He may sell some scripts, but not enough to make it worth while. He knows that some stories may be stolen, even by the companies in themselves above suspicion. We have in mind, at the moment a much heralded editor who was going to reform an entire brand and who not only nearly wrecked the value of the name but seems to be getting in line for some well founded suits for appropriation of idea. These men cannot last forever, no matter how strong their personal pulls nor how closely they may be connected with the heads. There is a good time coming for writers because the business is too big for any one man or combination of men. Time was when the pictures formed the fourth largest industry in the United States. That they did not hold their place is to a very large degree due to the poor quality of stories, and the quality of the stories is due wholly and absolutely to the inability of the responsible heads to handle story production. The business will not be wholly good until the editorial staffs are editorial staffs only. Just so long as the staffs write their own scripts, just so long will they be under the suspicion of stealing ideas, and not always without reason, and until a writer can feel reasonably safe in submitting his ideas to a company, the companies will not get the sort of stories they need. In her new book Mrs. Bertsch points out that a company investing several thousand dollars in a production is not likely to jeopardize its title to that story by stealing an idea worth but a small percentage of the production cost. This is very true, but those companies do not know that their editors are jeopardizing their titles to stories and making them pay for the ideas at the same time. When they do find out, we shall have editors of ability and probity. Able to see merit in the stories of others and honest enough to pay for the ideas. When that time comes the ideas will be found in plenty, but the author must be assured of the permanency of the reform.

Fitness.

Supposing that someone came to you with the statement that he had a million dollars he was willing to spend to become a really good photoplay writer, and further supposing that examination showed that he had the proper sort of imagination. What advice would you give him? We think in substance this would be our advice:

Go to the photoplay theaters for six months. See as many plays as possible, and as many kinds as possible; both as to character and brands. At the end of that time pick out the twenty-five plays showing the greatest merit and the twenty-five that have the least merit. Purchase these films and a projection machine and run them off, studying them over and over again, seeing what there is that is bad in the best plays and where there is of good in the worst. Study to see what makes a play good and what makes it poor. Then, with this appreciation of what is good and bad, study to find the broad type of play that most readily lends itself to photoplay production, and write only that sort of play.

You may not be able to afford to follow this advice to the letter, but you can study plays until you find, back of the screened play, the fundamental reasons for success and failure. You will find, first of all, that a play is a story, but it is not just a story; it is a story

capable of being told intelligently and intelligibly on the screen with the least possible explanation and the fullest possible action. But it will not be purely action or it will be cheap melodrama. It must be action that tells idea, not merely plot, but the thoughts behind the plot, the reason for those plot-actions that form the main thread of story. Learn to write action that is directed not by knowledge of what will look well upon the screen, but which will not alone look well but be the logical and understandable outcome of the inner workings of the minds of your characters. This is only a new way of saying that you must put psychology into your plays, but it does not sound as formidable as "psychology." Because photoplay is a story told in action, writers are prone to regard any story told in action as a play, but only the story capable of being told in action that is logical, relevant and wholly understandable qualifies as a real play. Write down all plots that occur to you, but study their fitness before you send them out as synopses or full plots. No artist in colors ever regarded all subjects as being equally fitted for reproduction in oils or water color or line. Some subjects work best in the line, some in oil and some in water color. In the same way some plots will work best as stage plays, some as novels, some as short stories and others as photoplays. Do not write all your ideas into photoplays. Write only those that will reproduce best in this medium. Practically any idea can be worked into a photoplay if you use enough leader, but only the ideas best suited to the screen make the best photoplays. Lately a critic commented upon the few leaders in Chaplin's "The Immigrant." This is because Chaplin can be funny in pantomime. He has a writer who supplies him with pantomime. Fairbanks loads his scripts down with undeniably funny leaders, but leaders out of place because it should be the Fairbanks action that is funny and not Miss Loos' leaders, but she knows how to write leaders and does not know much about writing action, apparently, to judge from her plays, so naturally she turns to leaders and makes her reputation at the expense of the star she supplies. If you are writing for the screen, write for the screen and not for the leader maker and you will be more apt to sell your plays in the general market.

Incorrect.

A correspondent classes himself as a boob because he has tried and tried and yet has sold nothing. He is wrong. The boob is the man who asks and asks and then demands instead of trying and trying. The man who tries is not a boob and eventually will get somewhere if he really tries. The somewhere may not be sales of photoplay, but the mental development he gains must lead to some good end. But the boob does not exercise his brain and sometimes he has no brain. It is no sign of lack of ability to fail to sell at the moment when so few are selling. Wait until the market betters.

Facts and Fiction.

"Although you say there is but a small market," writes a protesting correspondent, "Mr. Dash of the Dinkum Monthly announces that all manufacturers are eager for good stories. Do you think it fair to your readers to conceal the facts?" We most assuredly do not think it fair to our readers to conceal the facts and therefore we are frank to say that there is little or no market for stories at the present time. Mr. Blank of the Dinkum knows that as well as we do, but he cannot say it and still hold the interest of the general boob to his department. The Dinkum Monthly—and the name might stand for any one of three or four magazines—wants readers. It must deal with fiction even in its facts pages. This paper is not dependent upon its photoplay department for success and it can afford to tell the truth. There is going to be a good market presently. There is already signs of an awakening, but not all manufacturers are yet willing, let alone eager, to buy good stories, and some of them will not be ready to pay for ideas for some time to come. But they are always ready to state for publication that they are eager, for this reads well and helps publicity.

Cheer Up.

Don't bemoan the fact that all the good stories have been written. Do as Shakespeare did. He took the old ideas and gave them such splendid treatment that they have lived where most of his original sources have been forgotten or are dug up merely because they were the original sources of a genius. Shakespeare created little that was new, because, even in his day, most themes were old. But he took the old themes and on them built vital stories, just as you can if you have the skill.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

New Light Plant.

John Glenn, manager, Hendersonville, North Carolina, writes asking information as to the practicability of a light plant put out by the Delco-Light Products folks. He says, in part:

A representative of the Delco-Light Products has approached us with one of their inventions, which they claim has revolutionized the projection of pictures insofar as concerns the cost of current. They also claim that it gives entire satisfaction. Their plant, complete, costs \$420. It is an oil burner, supplying light by means of an incandescent lamp, which displaces the arc. The Powers Company is manufacturing the lamphouse. Would you give us the benefit of your knowledge as to the practicability of this invention.

Whether friend Glenn means the whole outfit, or just the incandescent lamp when he says "this invention," I do not know, but will proceed upon the assumption he desires information on the whole thing. The Delco-Light outfit consists of an engine and generator, the same supplying light for projection and theater illumination, the projection light being supplied through the medium of an incandescent lamp.

The engine is of the single-cylinder type, using either kerosene or gasoline. The change from one fuel to the other is made without any change in the apparatus, other than a readjustment (accomplished merely by moving a small lever) of the mixing valve. There is no carburetor, the mixing valve taking its place. The engine is of the air-cooled type. The fan is in the periphery of the flywheel, and is an integral part thereof. This fan sucks air in at the top of the cylinder, draws it down between an outer sheet-metal housing and the cylinder wall, and into the crank case, whence it is exhausted through the flywheel. The generator field is a part of, or is bolted solid to the side of the engine crank case, the armature shaft and engine shaft being the same. Lubrication is by the "splash system," it being only necessary to fill one oil well, which takes care of everything relating to lubrication. It is claimed by the manufacturer that one gallon of kerosene will develop four K. W., but this I have not tested out, hence I can only set forth the manufacturer's claim on this point. The engine and generator unit is very compact, standing only 32 inches high and occupying about two-feet-square of floor space.

In connection with the outfit is a storage battery of sixteen cells. These cells have thick glass jar containers which, aside from (due to thickness of glass) very improbable breakage, offers distinct advantages, since one can observe the condition of the cells without any effort. The battery occupies considerably more space than does the engine and generator. The cells are about five or six inches by eight or ten, and eight or ten inches high. They must be, or at least should be, spaced three or four inches apart. You can figure it out for yourself. The manufacturer says that there will never be occasion to add anything but distilled water, or rain water from a wood roof—never from a metal roof. By a very simple and unique arrangement the operator is able to tell at a glance the exact condition of the battery as to its charge. On the side of one of the cells is a small glass compartment in which is a white ball. When this ball floats at the top of the liquid the battery is charged; when it settles to the bottom the battery is run down. To start the engine, when the battery is charged, as it is always supposed to be, it is only necessary to press a switch, which has the effect of applying power from the battery to the generator to run it as a motor and thus crank the engine.

The operation of the plant for projection purposes is as follows:

The battery is supposed to supply current for the theater lighting, fan motors, etc., and the generator to supply current direct to the incandescent projection lamp. The engine weighs 325 and the battery 368 pounds.

As to my views concerning incandescent projection at this time, you will find them set forth at some length on page 236, October 13 issue. I do not care to add more to what is therein contained at this time. The engine-generator end of the outfit is, so far as I am able to determine from an examination and without seeing it run, strong, fool-proof, simple and practical.

What Meaneth This?

This department is in receipt of the following very bum sample of friend printer's art:

MR. *F. H. Richardson*

Lon Vre corpiall' In'it'ep lo altEnd e 3rend Jamboree
enP Blowni, ou In'esday N'ig'it' Octobe' 23, 1917, at 12
o'clock WipN'it' at the Red Dog SaToon, Mns'ic'aus' Hall,
68 Ha'it' St'et, In hon'or of o'c r 3esteem'P Jellom' towus-
men L' J. DOLLIVER, who has cleen'd up his d'ij' of d'ns't
end is 3o'ing b'ac' to the St'etes. (S'ig'ueP.)

MOVING PICTURE OPERATORS



LOCAL 162,
I. A. T. S. E.

Vigilance Committee

BIG DUTCH LUBFIN, Constable
COCKNEY BENNETT, Deputy
HANDSOME HARRY WOLFE, Marshall
POKER JACK VANZLEET, Jailor
FURIOUS FRED BUTLER, Judge
SURE SHOT SWEENEY, Mayor
SKINNY PETE, Sheriff of Bloody Gulch

TO

Now we wonder what meaneth this. Is Dolliver deserting the Golden Gate? Sounds like it but did not think one could pry Dolliver loose from Frisco with a carload of crowbars. Anyhow, though, the men of 162 must have had one real swell time. Just at a guess I should say the printing was done after the affair was finished and by a printer guest. If so, I will amend my guess by saying it certainly was a helluva swell time.

He Has Trouble.

Walter Johnson, Rantoul, Illinois, is in difficulty. He sets it forth thusly:

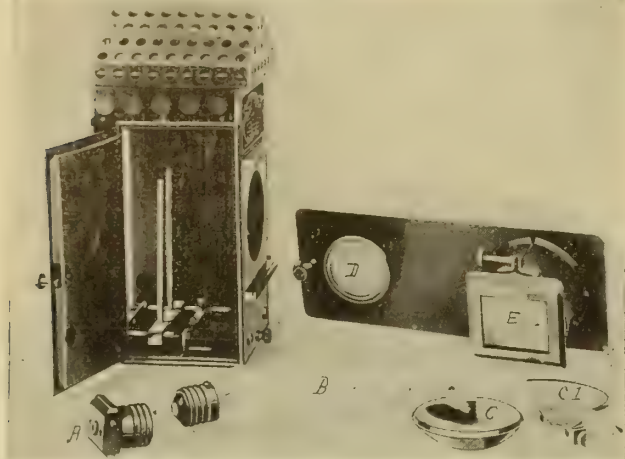
Have latest handbook and am reg'lar reader of our department. Would not be without either of 'em. Am running a Power's 6-B, projecting a 12-foot picture at 69 feet, using 60 amperes a. c. My first query is about carbons. Am using a blue-white flame carbon at bottom and a National on top, as recommended by the seller of the first-named carbon. Get a light almost equal to d. c. But when I feed the carbons the flame will run around, thus causing the spot to move up, with resultant dark picture top until the arc reseats itself and behaves as a respectable, well-conducted arc should. Have tried every way I can dope out to avoid this trouble but it is still very much on the job. Can you or any of the department readers help me in this? Secondly, I have an unsteady purr in my motor, which tends to make the machine run unsteadily. Is there any remedy for this; also, do you think it has anything to do with unsteadiness of the picture? Thirdly and lastly, we have a large heating stove near the screen, and when we have a hot fire there is a waving effect in the picture. Can this be avoided?

Am afraid I cannot help you on the arc proposition. Am not acquainted with the blue-white flame carbon. Have you your carbons set as per Figure 124, page 297 of the handbook, and your lamp angled as per Figure 126? Too straight a lamp angle would help create the condition. Can any reader help friend Johnson in this matter? As to the "purr" it is most likely in the friction wheel. Would suggest that you study instructions on Power's 6-B Speed Control, pages 506 to 510, inclusive, of the handbook. If you cannot locate the trouble thus, then take the matter up direct with the Nicholas Power Company, 90 Gold street, New York City. I am

inclined to believe the trouble is that the friction material in wheel R 15, Plate 2, Figure 250, page 509, is in bad condition. Carefully note instruction No. 3. Possibly that is the seat of your trouble. If it is, then try instruction No. 1 and, if that fails, then follow instruction No. 2. No, the purr has nothing to do with steadiness of picture on the screen, unless the vibration is enough to shake the whole machine. As to your third trouble, why it is the natural result of heated air rising. The only remedy is to remove the stove to a point where it will not create a current of heated air sufficient to interfere with the light ray.

The Sheck Adapter.

This department is receiving many inquiries concerning the new Sheck adapter, being marketed by The Argus Lamp & Appliance Company, Cleveland, Ohio, whose advertisement will be found on another page of this paper. There seems to be a misunderstanding about this particular apparatus. It has nothing whatever to do with the mazda



lamp itself. It is an apparatus by means of which the incandescent lamp may be substituted for the arc with present projection apparatus, without any interruption of service. As such it is, as far as I am able to see, alright and well calculated to perform the service expected of it. But when it comes to the substitution of incandescent for arc, why that is very much of another proposition; see page 236, October 13 issue. As to the adapter, the dis-assembled parts are shown in Figure 1, in which A is the lamp socket, B the lamp, C the reflector which sets behind the lamp, C1 a sectional view of the reflector, D the motion picture condenser, which is of the "switch-lamp" type.

In Figure 2 we have a view of the Mazda lamp, the four small, carefully supported coils being the light producing medium, the same being approximately one-half-inch square. The means for mounting and for handling the lamp is seen within the lamphouse in Figure 1. The entire assemblage is shown in Figure 3.

As will be seen, the lamphouse is, by comparison, small. It is well ventilated. The Sheck apparatus seems to be substantial. This department has not actually examined the same, however, and it cannot and will not make any flat recommendation until the company submits its goods for critical survey. All I can tell you at this time is that the adapter looks alright in the photographs.

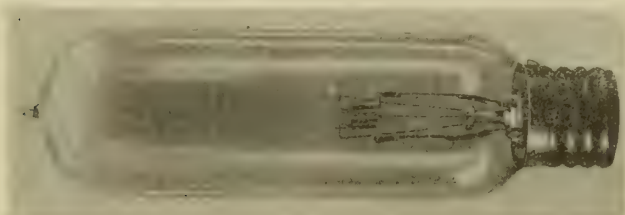
This article was inspired partially by the desire to set the foregoing facts forth clearly and fairly and partly to answer as fully as may be done at this time, the many letters of inquiry, one of which is herewith presented as a sample.

Ensley, Alabama, August 17, 1917.

Editor, Projection Department Moving Picture World:

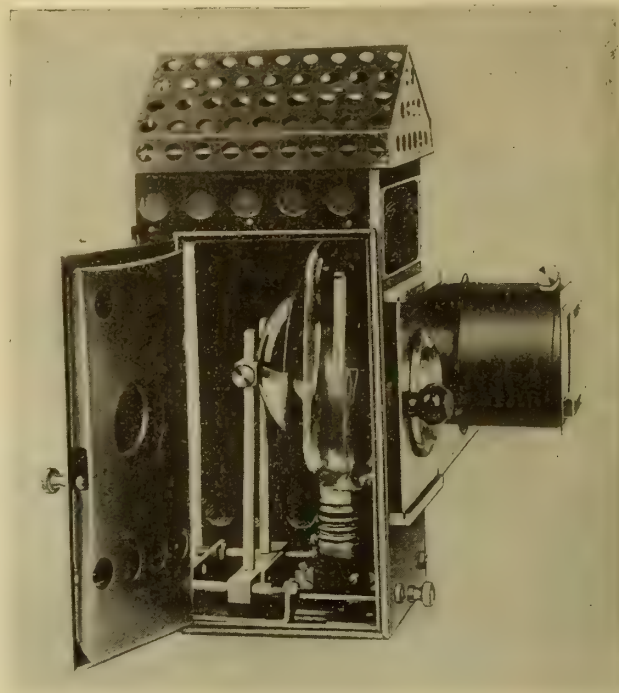
I was fortunate indeed in being among those present at the meeting of operators and managers in the Strand theater, Birmingham, during your late visit to that city. I listened to the able address you gave us on practical projection, and find it to have worked wonders among the I. A. T. S. E. men, four of whom are in my employ. I often hear your name quoted when an argument arises over matters having to do with projection.

And now will you kindly advise me as to the new Sheck



Adapter, made in Cleveland, Ohio, and advertised in the Moving Picture World. I want to lighten the labor of the boys in the operating room as much as is possible without injury to the screen result, and if the incandescent lamp is practical, it seems to me there would be less attention required insofar as the light be concerned, hence more time for the men to give to proper projection, and anything leading to this end is much

to be desired. Do you believe the Sheck Adapter to be a practical device, everything considered? Exactly what, if any



improvement will it give as against our present light? In closing I wish you continued success in your work, and extend my kindest personal regards.

Dan S. McEacheren, Manager.

Film Can Corresponding.

Carl Gilbert, Sioux City, Iowa, offers the following:

To date all attempts to improve film conditions by means of film box correspondence between operators have failed; this for the very simple reason that the operator's note is lost in the exchange, where, more often than not, the films arrive in one box and leave in another; also the tag or sticker placed inside the box only indicates the condition of the whole feature, or show, instead of the individual reel. I therefore submit to you the following, which I believe to be an improvement on anything of the sort heretofore attempted. Supposing a sticker a trifle narrower than the film be affixed to the leader of each reel, whether it be a feature or single-reel subject, with such wording as may be necessary to describe the condition of that reel written or printed thereon. In fact, a national league could be formed, each member joining to be given a supply of stickers and a number. The stickers could read "Perfect," "Fair," "Bad patches," etc., etc., but that is a detail which could be discussed later. The home office of the producers could also be communicated with and asked to instruct their exchanges to co-operate. If you regard this with favor I know of but one medium in the country capable of carrying it through to a successful issue and that is the Moving Picture World.

Umph, Brother Gilbert, doubtless this department could organize precisely such a league and get some thousands of "members." But, after all, do you really think the good accomplished would justify the necessary neglect of other things, for to do such a stunt right means work and lots of it, and this particular editor already has about all one poor, misguided, weak mortal can attend to. Then, too, my own observation has been that, whereas such a "league" arouses some interest at first, the interest soon lags, unless there be a very great expenditure of energy constantly on tap to keep up the interest. You are entirely right in saying the information concerning film condition must be attached to the individual reel itself. Of course, if enough of the men really desire such an organization and want this department to father it, why I might consider it; but I would first have to know that there would be a real response, and lemme tell you I would expect those coming in to agree to do certain things and then to do them. But I'm really rather skeptical as to the possibility of an effective organization of that sort. 'Fraid it would be a lot of splutter at first, a world of correspondence (with I, Me and Company as the goat), considerable expense in a small way and then—a gradual petering out and a peaceful death, with Gone and Forgotten instead of Gone but Not Forgotten. Brother Gilbert is secretary of the Sioux City Local Union. Incidentally, it has later occurred to me that there may be objections to the sticker plan. For instance, friend operator puts on a stick indicating good condition. The next man raises merry sheel with the reel but leaves Mr. Sticker on the job * * * or the sticker indicates poor condition; but the exchange repairs it but does not remove the sticker, etc., etc. Am afraid it might work out that way in practice, Brother Gilbert.

Up to the Manufacturer.

In conversation with one of the prominent machine manufacturers recently, the editor of this department had quite a discussion in regard to something that has been on his mind for some time. I had long believed that this company had the idea that I was not impartial—that I did not give them a square deal. I told this manufacturer in very plain language, as I now tell others who may hold the same idea, that this is, was and always has been pure unadulterated piffle; that neither this company or any other manufacturer could produce one iota or shred of competent evidence that I have ever been unfair. That, too, after I have been for more than eight years in the position I now occupy and fully expect to occupy for some considerable time to come. I called his attention to the fact that quite possibly the impression has been fed by a thing for which he and other manufacturers who hold similar views were directly to blame, namely, that one or two manufacturers had co-operated with this department in giving us prompt notices of changes made or contemplated and in other ways. This, very naturally, got them more notice than was had by manufacturers who ignore the department and offer it no co-operation of any kind.

To the credit of this particular manufacturer, he listened to my somewhat heated oration and agreed that perhaps there were just grounds for my contention. It goes without saying that this department is only too anxious to pass along to operators and theater managers throughout the country every improvement in apparatus that will make for better projection, and all that the editor asks for is that the department will be furnished with complete information as to where the improvement may be seen in operation or sufficient data or sample to enable him to judge as to its merits and advise with some degree of intelligence thereon.

An Agreement Reached.

The following notice was received from Cleveland, Ohio:

Arbitration between exhibitors and operators ended today (October 10), both sides agreeing to a flat rate of sixty-two and a half (62½) cents per hour. This new departure in operators' wage scales will affect various salaries according to class of theater.

This is not very clear as to the effect of the new arrangement, but we are glad that a settlement acceptable to both sides has been reached. The new scale means thirty dollars per week, on a basis of an eight-hour day, and surely thirty dollars a week cannot be called excessive in the sixth city in the country, especially with living cost as it is today. It may, of course, be contended that with a seven-day week the scale is not thirty- but thirty-five. With all due respect, there is no such thing as a legitimate seven-day week. Civilization calls six (6) days a week of labor and the Good Book says "Six days shalt thou labor." If it is demanded that the man labor on the remaining day, then that is overtime, pure and simple. The Cleveland settlement is therefore on a basis of \$30 per week.

Wooden Cannon.

One whose letter head reads "Isaac B. Hime, Projection Artist, Licensed, Member I. A. T. S. E. Local 626, and who is now a member of Battery C, 115, Field Artillery, writes from Camp Sevier, Greenville, South Carolina, as follows:

Just a few lines to advise that I am still in the land of the living. We are stranded in this place for a few months. Being changed from infantry to artillery we now drill with wooden cannon instead of eight pounds of iron. They do certainly put the pep in things down here. Seven hours a day to drill and chop trees. Have made an investigation of projection here and have had the honor of viewing friends Alsman's dowser attachment. It is the same we have been using for this long time. It is only in use at the Garing theater, managed by C. N. Garing, whom I first attacked, and after a severe battle, induced to allow me a peep at his equipment. Was surprised to find operating room directly over the box office and entrance on exit side of house. Theater is 50 x 135 feet and seats 400. Friend Garing sure keeps it filled at all times. Equipment consists of two Powers Six-A and Westinghouse Type K. C. motor generator set. Voltmeter and ammeter directly in front of machines, where they are always in view of operator. Friend Alsman gets a 12-foot picture with a 10-inch Gundlach lens of 1½-inch opening, using 35 amperes on Speer carbons; meniscus bi-convex condenser. Room painted solid black. Projectors in excellent condition and have been in use two years. Motor generator located where it is easily accessible from projection room. Was surprised to learn Manager Garing believes in buying a little metal polish, oil and new parts. In fact he says: "I buy anything my operator wants or needs to improve screen results." "I am paying the union scale," said he, "and certainly get value received. I employ an operator of experience and intelligence. He must know his business, as he takes charge of my operating room and runs it. It is my place to manage the theater and keep things running smoothly therein, seeing that the needs of my patrons are met in every possible way. But I never fail to take a peek into the operating room at least once a week. As yet I have never had to 'call' operator Alsman."

Though this might be of interest to you, brother Richardson, so here it is. I am sure you will be pleased to "meet" a "live one" manager who believes in letting the operator do it, and expects him to know how. Intend sending in some real good stuff as soon as I make a cuppla more drawings. Yest, I am a reg'lar reader and I guess your first, second and third editions of the best projection dictionary, or handbooks, will go with me to the French front—they certainly will if I go myself.

In the very first, first place let me say I like that "Projection

Artist," always presuming you live up to it, as I am sure you do. Note you have your projection letter heads with you in the army. Well, they still fit, and let us hope you will live up to the "projection artist" there too, to the end that Uncle Sam's powder and iron be not wasted. Shoot 'em hard and straight, and may your film run smoothly to the end of the "show," and the audience, Uncle Sam and we stay-at-homes, be well pleased with ending of it all. For you know the result will depend very largely on the excellence of projection, even as I have always told you. The Manager (General) is very important, but the show will be a flat failure if the projection is on the blink, so, after all, it is up to the Man Behind the Gun, even as it is in the theater.

Glad to have your report of friend Manager Garing and his theater. He seems to be a reg'lar feller and a real manager. Wish there were more like him. Will be looking for the good stuff you promise. My compliments to operator Alsman. He is doing that which I have long contended for, viz.: delivering the goods in return for the union scale.

Looks at the Price Too Hard.

W. F. Seim, Pittsburgh, Pa., writes:

I often notice in the department where motor generator sets are not giving the service expected of them—not giving as good light as they did in the beginning. I believe in most cases of this kind it will be found that a machine of too small capacity has been purchased. The exhibitor has looked too long and earnestly at the low price, and not long and earnestly enough at the service he will expect of it. In other words he has bought an article unsuited to the work because it was cheaper in first cost than the machine he should have purchased. Then, of course, trouble comes and the operator condemns the whole machine, whereas it is really doing all that could be expected of a machine of its size and class. I notice in October 13th issue Self Delusion has No. 1 wires. Well, No. 1 wires are rated at 107 amperes, so you see that even with both arcs burning the wires still have capacity to spare.

Brother Seim is quite correct when he says that exhibitors often practice false economy by purchasing cheap machines or machines of too small capacity—speaking of motor generator sets, of course. "Economy" of this kind is only such in name. He is spelling the word economy with the following collection of letters: WASTE.

Pitts the Condenser.

Milton M. Hal—and that's all I could be sure of, as to the name, is having trouble with metal coated carbons pitting his arc lens. He says:

Am having trouble with metal deposits on my arc lens. Have a General Electric motor generator set, which is giving very good service. Use 35 amperes at the arc, with 5/16-inch Silver Tip carbon below and ¾ cored above. The city current sometimes varies from 5 to 20 per cent., which causes a sputter at the arc. At such times bits of the metal coating of the negative carbon are deposited on the arc lens. It is impossible to remove these specks, which seem to bury themselves in the glass. Result: I have to change my arc lens once a month. The above carbon combination gives a very white, steady light. Would appreciate any suggestion you may offer.

The trouble lies in over-capacity of negative when current is at its lowest value. If you will examine a carbon (negative) when current is at its lowest value I think you will find that the metal, instead of being burned away down for perhaps three-eighths of an inch, comes right up to the tip. But when the current value rises the carbon suddenly begins to work up to full capacity and the metal, instead of being consumed very gradually, is thrown off in flakes, which same deposit on the lens while still incandescent and literally burn themselves into the surface of the glass. So long as there is such tremendous voltage fluctuation your only remedy is to use a negative of smaller diameter, which may or may not work, or else use uncoated negatives. Your light company should supply you with a voltage regulator.

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To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.



Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Drying Negatives.

The following suggestions in regard to negative drying are the results of investigations by the Eastman Kodak Research Laboratories and will be of great value to cameramen who develop their own negatives and to laboratories which have not as yet installed air-conditioning apparatus.

Negatives that are technically perfect when removed from the wash water, after fixing, may be impaired by uneven or too slow drying. The importance of drying negatives under the best obtainable conditions is often overlooked.

The drying of negatives—after they have been developed, fixed and washed—is ordinarily such a simple matter that it seldom needs any particular attention; but as the drying process may affect the printing quality of negatives we should dry them in the manner which insures the best results.

When the negatives have been removed from the wash water, and the water has drained off, the surface of the negatives should be examined and if drops of water have formed they should be removed. If allowed to remain they will cause dark spots on the print.

The easiest and best way to dry negatives is to place them in a current of air. This can usually be found near an open window, or a draft can be created with an electric fan.

Under ordinary conditions, when the negatives are placed where the air is changing, they will dry in from one to three hours, and the only precaution needed is to see that they are dried where no dust can settle on them. When dust settles on a wet negative it becomes so firmly attached to the gelatine that it can only be removed (with a tuft of cotton) after the gelatine has been again softened by immersion in water. If the dust is left on the negative it will make white spots on the print.

When wet negatives are placed in a warm, close room they will dry very slowly. This will increase their density and likewise destroy their delicate gradations; and should the drying be excessively prolonged (eighteen hours or more) a chemical change, of which we are informed by a very perceptible odor, will take place in the gelatine. When this occurs the negative will become coarse grained. While the coarse grain of such a negative may not be noticeable to the eye, it will show plainly on the screen.

On a sultry day in summer the air is warm, excessively humid and stagnant. As the atmosphere is almost saturated with water vapor, it absorbs the moisture from wet negatives very slowly. On such days some workers, having no electric fan available, hasten the drying on their negatives by immersing them in alcohol. This method is unreliable and may create complications. When the water is quickly withdrawn from the negatives by immersing them in successive baths of alcohol the gelatine may contract so rapidly that it will crack. If there is a trace of hypo left in the negatives they will become streaked or stained when the alcohol comes into contact with the hypo, while, if the alcohol is impure, it may also cause stains. A further and important objection to the use of alcohol is that it makes the film hard, or as it is termed, "horny." Wood alcohol must never be used, as it will dissolve film.

Drying negatives over a gas or oil stove is hazardous. It often results in melting the gelatine, thus ruining the negatives.

In laboratories equipped with hot air furnaces a draft can usually be created in the evening of the most sultry day. The entrance to the air flue, through which the outdoor air passes to the furnace, is always located near the ground. As the ground cools during the night, the air near the ground will become cooler than the air in the building, and by opening a register (preferably in a second-story room) this cool air will enter the flue and being heavier than the air in the building, will displace it, thus creating a draft, and when negatives are placed in this draft they will dry promptly.

When this method is not available the negatives should be left an hour or more in a fresh acid fixing bath (this prolonged fixing will do no harm), after which they will be thoroughly hardened, and then, after they have been washed, they should be placed between open windows or doors where they will usually dry in a few hours.

In heated rooms in winter the air is very dry, and wet negatives placed where the air is moving, as it always is near the source of heat, will dry rapidly.

Wet negatives should not be placed near a stove, as the heat may

be too intense, but they may safely be placed a few feet from a hot-air register or a steam or hot-water radiator.

Negatives should never be dried in a cold room in winter, unless a current of air is passing through the room and the temperature is considerably above the freezing point. Should the moisture in the gelatine freeze, the negatives would be ruined.

While the negatives are drying they should not be moved from the place where the drying began. Should it be found, after they have partly dried, that the drying is proceeding slowly, and they are then moved to a place where they will dry more rapidly, a pronounced difference in density, with sharply defined lines between the slowly dried and rapidly dried parts, will result.

From what has been stated it is evident that the simplest and best way to dry negatives is to dry them where the air is moving, but that every precaution possible should be taken against dust and dirt.

Cameramen Wanted for Government Service.

Under the new war conditions the Photographic Division of the United States Signal Corps has developed faster than men can be obtained who have the requisite training for that branch. Practically all of the photographic work for the army and for government publicity purposes will be controlled by this division.

Since skilled photographic workers cannot be trained in a short time, the members of the Photographic Division must come from among those already trained in photographic work. Photography is one of the principal adjuncts of modern warfare, and the demand for men will probably tax the limited supply of those who have the particular training required for this kind of work.

It is evident that cinematography has a greater number of men trained along lines similar to that required in the army than any other branch of the industry. Few amateurs possess the requisite ability or experience and the ranks of the professional photographers are mainly of a too sedentary nature to be fitted for the work. Doubtless many of the news photographers and finishers of amateur work on a large scale will furnish their quota of men fitted for the work, but the motion picture studios and laboratories will be called upon for the greatest number.

The Signal Corps wants the most capable and experienced men obtainable. It wants not only motion picture and still camera operators, but also laboratory and scientific experts and photographic observers for the Aviation Section. Opportunities for advancement are very great and men of ability and intelligence will gain rapid promotion. Men with training along these lines who have already been drafted into service should make application through the proper military authorities for transfer to the Photographic Division.

Although a number of experienced cinematographers and laboratory men have joined the service there is a place for many more. Information regarding these positions may be obtained from Chief Signal Officer, U. S. Signal Corps, 36 Whitehall street, New York, or Chief Signal Officer, Photographic Division, U. S. Signal Corps, Washington, D. C.

David Stern Co. Issues New Catalog.

The David Stern Company of Chicago, Illinois, have moved to the new Davsco Building, a four-story structure at 1027-1029 Madison street. This firm has made a name for fair dealing and good values, and its rapid growth is due largely to the results of this business policy. Needless to say we wish this firm added success in their new quarters. Coincident with the announcement of their removal to larger quarters was received their new 1918 catalog of cameras and supplies. Its size and completeness is an added testimonial to the part which the David Stern Company is taking in the distribution of photographic materials among the photographic fraternity.

While the Stern Company does a general business in photographic supplies, they make a feature of their motion picture department and deal in both new and used apparatus, all of which may be depended upon to be as represented by them.

A regular perusal of their weekly bargain announcements in the classified ads in this paper will save money for prospective buyers of apparatus.

Emergol Takes Place of Metol.

Having now had three years of the most exacting and severe test, that of continued everyday use under all conditions, by the film laboratories and photographic trade in general, "Emergol" is offered with full confidence as being the nearest approach to the German "Agfa" Metol. While suitable formulas are given with the product, it has been found to work most satisfactory when used in like proportion as given in any formula calling for Metol. If your dealer should not happen to have it in stock so that you can give it a trial for your own satisfaction, you can apply direct to the Berlin Aniline Works, 213 Water street, New York City.

Atlas to Begin Production December 1

Boston Concern Will Make Series of "Modern Peck's Bad Boy" Stories with Leland and Dorothy Benham.

THE Atlas Film Corporation of Boston, Providence and Newton, Mass., will begin work on December 1 on a series of "Modern Peck's Bad Boy" stories. Leon E. Dadman, a man favorably known to the film trade in the Bay State, is president and general manager of the producing company, offices at 1 Washington street, Boston. Mr. Dadman for a long time has conducted a commercial still and motion picture business at this address. The vice-president is Frank J. Howard. Mr. Howard needs no introduction to film men—he was one of the earliest in the motion picture business as an exchangeman and exhibitor. Clifford Mason is treasurer.

The company has a fine studio and laboratory in Newton, built many months ago. Newton is a suburb of Boston, and is surrounded with rural scenery in abundance. The financial department of Atlas is at 171 Westminster street, Providence, R. I. Martin Kaufer is fiscal agent.

As leading child players the company has engaged Leland and Dorothy Benham, the children of Harry Benham and Ethel Cook. Father and mother are known to the photoplay-going public as artists of ability. Mrs. Benham is a native of Boston. In the past six years she has played in productions of Thanhouser, Pathe, Metro, Fox and others. Much of Mr. Benham's screen work has been with Thanhouser. The actor is known to his intimates as the possessor of a fine singing voice, which has been at the service of the Screeners on several occasions.

Young Leland has played in these Thanhouser subjects: "Little Captain of the Scouts," "Four Seasons," "Clothesline Quarrel," Jack in "Jack and the Beanstalk," and "Perplexing Pickle Problem." Others in which he has appeared are "Path of Happiness," Bluebird; "Over the Hills," Pathe, "The Victim," state rights, and "Papa by Proxy," Metro.

Little Miss Dorothy, who will act in support of her brother, also has had much screen experience. She is a member of the professional branch of the Red Cross League, and in spite of her diminutive size is knitting for the soldiers between scenes and in time not devoted to play and study. She has been seen in an Edward Warren production and in "The Whispered Word"; "The Commuted Sentence," Thanhouser; "The Fugitive," Thanhouser, in support of Florence La Badie, and "Path of Happiness," Bluebird.

Further plans of the Atlas Film Corporation will be made known to our readers at an early date.



*Leland Benham
Atlas Film Corp.*

Leland Benham.



*Dorothy Benham
Atlas Film Corp.*

Dorothy Benham.

Charles Pettijohn Marries

Belle Bruce, Screen Player, Is Given Away by Rose Tapley, Who Also Officiates at Wedding of Her Sister.

ON November 24 Charles C. Pettijohn, general manager of the American Exhibitors' Association and general all 'round good fellow, was married to Belle Bruce, well remembered as leading woman in many Metro and Vitagraph feature photoplays. The ceremony was performed at the home of Rose E. Tapley, East Orange, New Jersey, before a small gathering of personal friends.

Rose Tapley gave the bride away and Captain Bob Bartlett, who was captain of Peary's ship on his memorable trip to the north pole and captain of the boats constituting the McMillan relief party, and who now is superintendent of the Hoboken shipyards, was best man.

The wedding was a double one. John Caldwell Warner, New York City having convinced Helen Burnham Tapley, sister of Rose Tapley, of his need for the motherly care of a young and handsome wife, they also were joined in wedlock, her sister, Rose, again giving away the bride.

The unfortunate part is that Belle Bruce, a girl of fine character, thoroughly charming personality and fine ideals, is leaving the screen. She is one of those many women of whom the industry should be and is justly proud.

Mr. and Mrs. Pettijohn spent one day in New York City, departing for Washington at midnight Sunday. Their future home will be Indianapolis, Ind., where Mr. Pettijohn is an attorney of high standing and where the headquarters of the American Exhibitors' Association is now established.

Mr. Warner and his bride will make their future residence in New York City.

Captain Kleinschmidt Under Surveillance

Explorer and War Photographer and Lecturer Taken Into Custody by Police on Information Furnished by Naval Men.

ON information furnished the police by the Naval Intelligence Bureau Captain Frank E. Kleinschmidt, explorer, motion picture photographer and lecturer, was on November 24 taken into custody at his hotel in New York. The technical charge against the captain was the possession of a loaded revolver. He was placed under surveillance.

During the war the captain has followed many campaigns of the Germans and Austrians with his camera. Also he has taken pictures from aeroplanes and on submarines, many of which have been shown in this country. His last subject was "War on Three Fronts," which was taken over for general release last spring by Selznick Pictures. The sub-titles and the accompanying lecture by Captain Kleinschmidt were of the sort to please the most pronounced pro-German and pro-Austrian, as was pointed out by the Moving Picture World last April. It was not long afterward that the Captain informed a World man the Government had stopped the exhibition of the pictures.

Before the outbreak of the war Captain Kleinschmidt made a trip to the arctic regions and brought back an interesting collection of films. In New York these were shown at the Broadway and were popular.

The war pictures taken by the captain have been described at length in the Moving Picture World.

Joe Brandt Heads Film Advertising Men

National Film Organization Closes Annual Convention in Cincinnati—Urges Newspaper Publicity for Exhibitors.

JOSEPH BRANDT, general manager of the Universal Film Manufacturing Company, has been elected president of the Advertising Film Producers' Association, the annual convention of which has just come to a close in Cincinnati. The other officers elected were R. R. Hollister, of Dayton, first vice-president; Tyre Ford, San Francisco, second vice-president; W. A. Harris, Cincinnati, secretary, and W. F. Herzberger, Chicago, treasurer. San Francisco will be the meeting place next year.

In a combined effort to increase attendance at motion picture theaters J. Maurice Ridge, Cincinnati publicity representative of the Famous Players-Lasky, urged a more generous use by exhibitors of newspaper advertising space.

The subject discussed at the final day's meeting was "What a Corporation of Film Producers Can Offer the National Advertisers in the Way of Distribution."

Mr. Brandt, who had been critically ill for the past ten days, was so pleased by the news of the honor that had come to him that his convalescence was greatly accelerated.

New Material for Pathe

Buys Work of Many Authors for Productions as Pathe Plays With Big Stars.

IN line with the company's big feature plans, Pathe has purchased a number of well-known books and plays by famous authors, and also several additional stories written by people trained in the motion picture field, for productions in which the big Pathe stars, including Fannie Ward, Irene Castle, Frank Keenan, Bessie Love and Bryant Washburn will appear.

This list includes such names as the following: Fred Jackson, Michael Morton, Elizabeth Lee, H. A. Clark, Gilson Willets, Henry Kitchell Webster, Cyrus Townsend Brady, Sir William Young, George Randolph Chester and others.

"For Sale," a play by Fred Jackson, "Innocent," and "The Yellow Ticket" by Michael Morton, two of the biggest stage successes A. H. Woods has ever had, have been purchased for Fannie Ward, and it is expected that each of the three will surpass "The Cheat" in which she made such an impression. Fred Jackson, author of "For Sale," also wrote "A Full House" and "A Pair of Sixes," produced with great success on the New York stage, and his most recent play, "Losing Eloise," looks like an outstanding hit of the present theatrical season.

In "Innocent," Pauline Frederick made her biggest stage success and Florence Reed did likewise in "The Yellow Ticket." The three plays afford Fannie Ward three of the greatest roles ever assigned to a motion picture star.

For Frank Keenan, Pathe has purchased "Simeon's Shadow" by Elizabeth Lee, and "Loaded Dice" by Hillary A. Clark, both highly successful novels, giving Mr. Keenan roles of the intense dramatic nature of which he is the greatest American exponent. The scenario for "Loaded Dice" is by Gilson Willets, one of the best known scenario authorities in the industry. "Simeon's Shadow" will be directed by Ernest Ward, producer of "The Vicar of Wakefield," "Hinton's Double" and other hits of the past year who, it is announced, has just been signed by Pathe.

Henry Kitchell Webster's "The Painted Scene" has been purchased for Bessie Love and is being produced under the working title "Spring of the Year." Henry Kitchell Webster is one of the most successful modern American writers, and this book has been widely read. Another story for Bessie Love is "Bessie Beware," by Agnes C. Johnston, considered one of the industry's best writers of comedy drama.

Cyrus Townsend Brady's "The Cliff Dweller's Pot" and Sir William Young's "A Japanese Nightingale" have also been bought, but as yet no star has been assigned to them.

Three more A. H. Woods plays in addition to "Innocent" and "The Yellow Ticket," which will shortly be presented by Pathe, are "Wanted—Jim Bennett," "The Power of Money" and "The Other Woman." In the last named Peggy Hyland is the star.

"The Other Woman" is the only story on this list which has been completed. The cast, hitherto unannounced, is: Peggy Hyland, Anna Lehr, Milton Sills, Forrest Robinson, William Parke, Jr., Charles Gotthold and Dell Boone.

Wallace C. Clifton's "The Frame Up" has been purchased for Irene Castle and is now in course of production under the direction of William Parke, with the hitherto unannounced cast as follows: Mrs. Irene Castle, Harry Benham, Warner Oland, Paul Everton, Helene Chadwick, J. H. Gilmore, Ethel Cooke, Bert Starkey who played the part of the Spider in "The Fatal Ring," and this picture is confidently expected to prove the most successful of the entire Castle series.

For Bryant Washburn the company has purchased "Kiddo and Ko," story by John W. Grey and scenario by Charles Sarver, and "Twenty-One," story by George Randolph Chester and scenario by Charles Sarver, who recently left Lasky to join the Pathe staff.

For Baby Marie Osborne, a story the working title of which is "Any Home," by John W. Grey and M. Ramirez-Torres, with scenario by Lela Liebrand, has been purchased and is now in production.

In addition to these feature stories it is stated that a serial by Charles Logue and Arthur B. Reeve and another by the famous French author, Guy de Taramond, have been obtained.

AMBASSADOR GERARD HONORS MARY PICKFORD.

Ambassador James Gerard recently paid Mary Pickford a visit at the Lasky studio in California. James Neill conducted the introductory ceremony for the two international celebrities.

Much Space Sold for Exposition

Officials of February Motion Picture Show Report That Three Floors of Palace Will Be Necessary.

FRED W. HARTMANN, eastern representative of the motion picture exposition which is to be held in Grand Central Palace, February 2-10, has been in New York the past two weeks working with Secretary Frederick H. Elliott, of the National Association of the Motion Picture



Winning Poster Designs for Coming Exposition.

Industry, on matters pertaining to the exposition. Mr. Hartmann will return to Chicago on December 1, after which time he can be reached at his headquarters, 1416 Masonic Temple. He will be in a position to look after the interests of western producers and exhibitors between that time and the opening of the exposition. In the meantime he may be addressed at the New York headquarters, 805-6 Times building, New York.

While in New York he conferred frequently with Sam Grant, who is to direct the Boston exposition and who will also assist Mr. Elliott in preparations for the New York show. All of these executives are elated over the prospects of a big exposition thoroughly representative of the industry.

A large amount of space on the main floor of the Palace already has been sold, many of the larger companies being included, while more than half of the applicants are new exhibitors. From the manner in which space has been contracted for to date it appears that three floors of the Palace will be required to house the huge exposition.

Numerous plans have been talked over to make the coming exposition unique and interesting to the general public from many standpoints, while the trade naturally cannot help but be interested. It is a well-known fact that the most successful big industrial expositions held in Grand Central Palace are those which do not appeal merely to the allied trades they represent, but to the general public as well.

The two posters chosen to advertise the exposition are attracting attention. There have been numerous requests for quantities of these posters from various sources. Both of them are so striking that they are welcome in almost any sort of company. They will be ready for delivery shortly.

MOTION PICTURE DIRECTORS WILL DANCE.

At the last meeting of the Motion Picture Directors' Association, Leonce Perrett, Chas. F. Miller and Carroll Fleming were initiated and several applications for membership were presented.

A ball committee was appointed with Wally Van as chairman and Maurice Tournier as artistic director, and the date set for January 26, 1918, and the place the Biltmore Hotel.

The association is starting its second year with a full treasury and a membership composed of the leading directors in the motion picture art.

A VALUABLE ACCESSORY FOR CAMERAMEN.

Every year Editor Pell Mitchell, of the Gaumont-Mutual Weekly, sends the members of his staff a remembrance. This year he has had prepared a camera accessory, which, while not of great intrinsic worth, is still so necessary for cameramen that a sufficient number has been manufactured to supply every photographer of news events in the United States with one. So, boys, drop a card to Pell Mitchell, care Gaumont Company, Flushing, N. Y., and a pleasant surprise will reach you by return mail.

King Baggot's Leading Woman

Marguerite Snow Signs for United States Secret Service Serial by Chief W. J. Flynn.

EXHIBITORS throughout the country will be interested to learn that Marguerite Snow has been signed to co-star with King Baggot in the serial from the story by William J. Flynn, Chief of the United States Secret Service, which will be produced by the Whartons and distributed by M. H. Hoffman, Inc., Foursquare Exchanges.

The bewitching Peggy has not been seen on the screen in several months, her last appearance being in support of George M. Cohan in "Broadway Jones." She has been waiting for a production offering similar opportunities to those

she made so much of in "The Million Dollar Mystery," and is firmly convinced that in the role of Betty Lee, heroine of Chief Flynn's thrilling story of the Imperial German Government's espionage system in America, she has secured a part that will eclipse the memory of the justly celebrated Countess Olga.

Marguerite Snow has built up one of the largest and most loyal followings of any star whose career coincides with the development of motion picture art. Her name has a definite box office value, and when playing opposite a virile male star of the caliber of King Baggot, it can be taken for granted that she will heighten her prestige as a drawing power. This conclusion

has been reached through the many expressions of satisfaction that have been voiced by exhibitors already notified of her acquisition for the production. Fans of the feminine persuasion will also be interested to learn that Miss Snow's wardrobe will, in some respects, outshine the famous \$10,000 wardrobe which she displayed to such stunning effect in "The Million Dollar Mystery."

A native of Savannah, Georgia, Marguerite Snow was taken to Denver, Colorado, as a child and received her formal education at the Loretto Heights Academy in that city. On her sixteenth birthday she announced her determination to adopt the stage as her career, and much to her parents' surprise returned home a few days later with a contract to appear in ingenue parts with Denver's favorite stock company. After a few seasons on the road and in Eastern stock companies, where she enacted a wide variety of parts, from Ade's "College Widow" to Ibsen's Nora of "The Doll's House," Miss Snow entered the pictures.

During the past summer Miss Snow has made personal appearances in theaters throughout the South and Middle West, and everywhere has been greeted with tangible evidence of her popularity.

COMEDIAN IS WAR HERO.

Amedee Rastrelli, French comedian appearing in the new series of Essanay one-reel comedies released by General Film Company, is one of the very few film actors who wears a medal for valor in connection with the war. He is appearing in American comedies while resting from the effects of the third serious wound received in active service at the front. He appears as "The General" in the current release of that name, and is featured in this series, which will be produced during his furlough. In his film career he was seen often in comedies with Max Linder.

Three days after the world war opened Rastrelli was with Joffre at the battle of the Marne, where he suffered a shattered elbow. His next appearance on the battle line was on the Aisne front, where he received a jagged bullet wound in the arm. At Verdun when the French drove the Huns from the citadel, the Essanay star received a bayonet wound over the heart. Despite the loss of blood and

strength, Rastrelli attempted to carry a wounded comrade back from the firing line. When he was picked up exhausted from his labors he was cited for bravery.

He Crowned the King-Bees

THEHOLD herewith the publicity director of the King-Bee Films Corporation—Ed. Rosenbaum, Jr.! Though only recently introduced to the film fraternity through his present position with Louis Burstein, Ed. is already known to everyone. For this, his position is to blame, and as well his personality. Just take it, however, that this popular bard of the King-beests has landed squarely and solidly with the trade press.

A more gloom-dispelling scribe never peddled copy. He always has a jolly word—a smile—a witticism. And he is spontaneous with each phrase—delightfully so. Then, too, he is versatile—very much so indeed. He can roll off yards of news, write melodies for opera and the musical comedy stage, pilot a show on the road or handle the exclusive destinies of a star. All these things has he done in good measure—and is of the type that can repeat it, in even better measure. He is, indeed, an inseparable parcel around the offices of Nat. Spitzer.

A native of New York, Rosenbaum first crept into the amusement world as an office boy for the late Charles Frohman, at the age of fifteen years. At nineteen, he first struck the road as manager for the late Joseph Jefferson, in "Rip Van Winkle," re-

maining in this post for three seasons. At twenty, he wrote his first falsehood, as press agent for Leo Ditrichstein, when the latter starred in "Before and After." Just after he reached the voting age, Eddie joined F. Ziegfeld, Jr., as his first publicity man en tour, and he remained in this association for five instructive seasons. Then he returned to the Frohman staff, as manager for Donald Brian. He had carved his name by this time, whereafter followed his employment by such well-known producers as Joseph P. Bickerton, H. H. Frazee, during the hey-day of "A Pair of Queens," and "A Pair of Sixes," Elliott, Comstock & Gest, during the runs of "Go To It," "Very Good, Eddie," "Leave It to Jane," whence to his present business domicile, where he says that his efforts as press agent for Billy West will not be satisfied until he is featured in every high class theater in America.

Among the recognized of the profession that Eddie has publicized are Anna Held, Eva Tanguay, Mlle. Dazie, Nora Bayes, Bickel and Watson, Frank Tinney, Bert Williams, Richard Carle, Joseph Jefferson, Victor Moore, Jeff De Angelis, Mae Murray, Mae De Sousa, Dorothy Jardon, Ina Claire, Jack Norworth, Billy Reeves and John Emerson.

Rosenbaum is now working on a farce with the film industry as a background. He has submitted the idea to George M. Cohan, so he tells us, and the latter has encouraged him to work his idea out at length.

Such is the man who spreads the pollen that makes the honey of the King-Bees.

IDA DARLING IN NORMA TALMADGE SUPPORT.

Norma Talmadge, who is at work on her next Select production, "The Ghosts of Yesterday," in which she will be presented by Joseph M. Schenck, has added to an already excellent cast the personality of Ida Darling. Miss Darling is one of the best known character women on the stage, and her work in "Common Clay," "The Lion and the Mouse," "The High Cost of Living," "Ready Money," "Mary's Ankle," and "The Land of the Free" established her firmly in the good graces of Broadway audiences. She also played in many well-known pictures.



Marguerite Snow.



E. Rosenbaum, Jr.

Deitrich Forms New Company

Former Publicity Manager of International is Now President of De Luxe Pictures.

THEODORE C. DEITRICH, who retired last week as advertising and publicity director of the International Film Service Company, Inc., announces the formation of De Luxe Pictures, Inc., a \$200,000 concern, which will produce high-class feature photoplays with Doris Kenyon as the star. Miss Kenyon is at present with Pathe, starring in the new serial, "The Hidden Hand." She will sever her connection with Pathe about the first of the year, upon the completion of the serial.



Theodore C. Deitrich.

De Luxe Pictures, Inc., was incorporated at Albany on Nov. 1. At a meeting of the stockholders the following day, Mr. Deitrich was elected president and general manager; William L. Chilvers, vice-president and secretary, and Edward V. Goerz, treasurer. Mr. Goerz was for many years prominently connected with the foreign department of the National City Bank of New York. He is a member of the famous Goerz family of lens manufacturers.

The board of directors consists of the officers and D. M. Kenyon, of this city, and Assemblyman Raymond Kenyon, who represents Essex county in the State Legislature. He is a brother of Miss Doris Kenyon. The new concern is now fitting up executive offices at 516 Fifth avenue, which will be ready for occupancy on December 1st.

In outlining the policy of De Luxe Pictures, Inc., Mr. Deitrich said:

"Miss Kenyon and I have decided that there is a growing demand for clean, wholesome, artistic, human interest pictures. We have reached this conclusion after watching and carefully weighing the reports from exhibitors all over the country. We purpose to make this kind of pictures in five, six and seven reel features exclusively. Miss Kenyon will appear as the star in all of the first productions of our company. It is our intention, however, to take other stars as rapidly as possible and present them in the same manner as Miss Kenyon will be presented.

"We have many splendid stories in hand, which I have been collecting during the past two years. Some are book adaptations, some original scripts. I have also commissioned two of the best known authors before the public today to write original stories for Miss Kenyon. One of these scripts will include a part for a famous actor who will shortly sign a contract with us.

"We expect to start making pictures in February or March, but we will not start until I am fully satisfied with my stories. My long experience in newspaper and magazine writing and editing, and more recently my film experience fits me, I believe, to judge the quality of stories the public wants. Titles will be given the most serious consideration, and no picture will be released until the title is satisfactory.



Doris Kenyon.

"We are negotiating now for one of the best-equipped studios in the East, although some of our work will be done either in Florida or California.

"We are not yet ready to announce our releasing plans, as negotiations with several concerns are pending.

"I believe that Miss Kenyon is one of the most popular stars in motion pictures today. She has an enormous following, despite the fact that in many of her pictures she has been poorly cast. Heading her own company, Miss Kenyon will have much to do with the selection of her roles and the cast. She is possessed of all the things essential to great success—youth, beauty and marked dramatic ability. One of the foremost directors of today recently declared she possessed the greatest emotional talent of any star now before the public. We shall endeavor to place her in roles that will afford her every opportunity to demonstrate her ability.

"We propose to secure the best directors obtainable and we will endeavor to combine top-notch direction with a great star and supporting cast, splendid stories and the necessary funds for adequate productions."

Dave Morris Joins L-Ko

IMITATION that was so flattering that it was taken seriously by George M. Cohan served to give Dave Morris his real start in show business and his progress has finally landed him in L-Ko's forces, after many seasons of increasing success on both the stage and screen. It was in the Great Northern Theater, Chicago, during an engagement of the Four Cohans, that Morris, through the connivance of his brother, a stage hand, made bold to do an imitation of the "Yankee Doodle Comedian," and made so good that George M. took him on immediately as understudy, after shaking hands with his imitator in full view of the surprised and much amused audience.

The adventure at the Great Northern was the dividing line in Morris' career as an entertainer—he had "stuck in the grooves" and had hard sledding up to that time—but thereafter his progress was easier. Morris came honestly by his showmanship, for he was born while his parents were traveling and performing with Barnum & Bailey's circus. At fourteen he was doing a trapeze number with Ringling Brothers' show, adding a dancing turn in the concert. After his season as Cohan's understudy, Morris went into vaudeville—doing a Cohan imitation.

While he was playing an engagement in musical comedy stock at the Olympic, Los Angeles, covering three consecutive years, he was induced to try pictures by Billy Carrol, then with the Biograph. For some time Morris played opposite Charley Murray, in Biographs, until Murray went over to Keystone—and that gave Morris an opportunity to become a principal comedian. But there were a lot of good straight parts for Morris with the Biograph, and playing these added vastly to his store of experience.

Three years ago he joined Keystone, then going to Kalem and later joining the Fox studios. Finally Morris became a comedian with the Universal, making his latest change to L-Ko for appearances in a routine of comedies to start with "Bullets and Boneheads" for release Dec. 19 as a special L-Ko with Morris the star.



Dave Morris.

CONSTANCE TALMADGE TO GO WEST.

Constance Talmadge, whose debut as a Select Pictures star was so successfully made with her current release, "Scandal," the play directed by Charles Giblyn from Cosmo Hamilton's serial of the same name, will soon leave for California, where some of her future productions will be filmed.

Williamson Wins Verdict

Jury in U. S. District Court Grants Plaintiff \$3,175 in Action Against Universal.

A JURY in Judge Manton's part of the United States District Court on November 23 awarded J. Ernest Williamson a verdict of \$3,175 against the Universal Film Manufacturing Company for alleged breach of contract in connection with the picturization of Jules Verne's novel, "Twenty Thousand Leagues Under the Sea."

The plaintiff had a contract with the film company to devise an artificial octopus used in screening the production and aid in the supervision of the film, and while the contract was for a definite period of eight weeks at a salary of \$150 per week the jury concluded that he was entitled to some compensation for the extra period required to complete the production.

The film company contended that the delay in completing the film, which required nearly forty weeks and necessitated an additional expenditure of about \$75,000, was due to the failure of the plaintiff to perfect a workable octopus, and objected to giving him additional compensation, particularly in view of the fact that he received 10 per cent. royalty on the film.

Williamson demanded damages of \$5,500 in the suit, but before the case was submitted to the jury Judge Manton granted a motion allowing the plaintiff to amend his complaint and sue for \$15,100 following the testimony of J. J. Lodge, who expressed the opinion that Williamson's services were worth \$550 weekly to the film company while the film was being produced.

The trial disclosed the fact that the production, which was produced at a cost of \$200,000, has earned the film company only \$42,000 up to date, according to a statement made to the court and jury by Siegfried Hartman, of Stanchfield & Levy, counsel for the film company.

Sheer-Bernstein Enterprises

Will Engage Artists, Arrange Casts and Conduct Publicity Campaigns.

WILLIAM A. SHEER, long known as one of the energetic, hard-working players' representatives within the industry, has established himself in new quarters at 1604 Broadway, under the firm name of the Sheer-Bernstein Enterprises, in which he is associated with Mr. M. M. Bernstein, a former commercial figure of Macon, Ga., and Detroit, Mich.

Under this name the organization will handle the business of players, the casting for various producing concerns with whom they have arranged to supply artists, and, in addition, will maintain a big publicity bureau to look after the exploitation of such players as they represent.

Mr. Sheer's entry into the artist supply end of the industry began with the World-Equitable concerns several years ago, after which he branched out as an independent agent, and was virtually responsible for the bringing out of numerous players, among which were Kitty Gordon, Gail Kane, Zena Keefe, Mollie King, Marguerite Leslie, Jose Collins, Barbara Caselton, Alma Hanlan and others.

The new offices at 1604 Broadway, are as elaborate as good taste and art permit. The offices are composed of five rooms and a small waiting room. Only important players and those established and of recognized merit as film players, enter into Mr. Sheer's scheme of things. "I have no desire to bring any new blood into the industry, as there are so many remarkably satisfactory people in all lines, at my beck and call," said Mr. Sheer, "and for that reason I am going to devote my time to sup-

plying and offering only people who can back up their claims with proofs of past accomplishments."

The exploitation department is under the supervisory direction of Harry Reichenbach, who needs no introduction.

An announcement of the noted personalities in the motion picture field who have already designated Mr. Sheer as their exclusive representative, and the companies with whom he is to affiliate as the casting master, in so far as supplying talent is concerned, will be made shortly.

Julian L'Estrange Emily Stevens' Leading Man

JULIAN L'ESTRANGE, an experienced player of the stage and screen, is playing the leading male role of Arthur Frome in support of Emily Stevens in the Metro picturization of "Daybreak." This play by Jane Cowl and Jane Murfin was adapted for the screen by June Mathis and

Albert Capellani and is being directed by Mr. Capellani.

Mr. L'Estrange is an Englishman and has played in London with Sir Herbert Tree, Arthur Boucher, Sir George Alexander, and Ellen Terry in Shakespearean and modern plays. His first American appearance was with William Faversham in "Imprudence" at the Empire theatre, New York, in 1902. Then L'Estrange returned to England, returning to America in 1908.

He was leading man with Maxine Elliott for two years, opening the Maxine Elliott theatre with the star in "The Chaperon," and also supported her in "Myself Bettina," and other



Julian L'Estrange.

plays. For three years he was Billie Burke's leading man in "Mrs. Dot," "Suzanne," and "Love Watches." He played in "Her First Divorce" with Laura Hope Crews, and with John Drew in "The Tyranny of Tears."

In motion pictures, Julian L'Estrange has been leading man for Pauline Frederick in the Famous Players' productions "Zara," "Sold," and "Bella Donna." He was co-starred with Katherine Kaelred in Pathe's "The Girl with the Green Eyes," and appeared with Maurice and Florence Walton in the Famous Players' picture, "The Whirl of Life." His role in the forthcoming Metro production is one well suited to his histrionic talents.

SMITH A DIRECTOR OF N. A. M. P. I.

Will C. Smith, general manager of the Nicholas Power Co., was nominated as a director in the National Board to fill the vacancy caused by the death of J. F. Skerrett, at a meeting of the Supply and Equipment Division of the National Association of the Motion Picture Industry, held on Thursday, which was attended by the largest representation of members since the inception of the organization.

The meeting was presided over by Walter J. Moore in the absence of Chairman J. E. Brulatour and routine matters were discussed without any definite action being taken. It was decided to hold regular monthly meetings on the second Tuesday of each month, and the first meeting will be held on December 12 at 12 o'clock noon, at the offices of the National Association. The following were in attendance at the meeting: Walter J. Moore, H. C. Minor Lithographing Co.; L. P. Weber, Acme Lithographing Co.; L. J. Lynch, representing George I. Cooke, Alpha Lithograph Co.; Theo. F. Comstock, assistant to the assistant manager of the Pathescope Company, representing Willard B. Cook; S. Snowden Cassard, assistant general manager, Nicholas Power Co.; A. P. Lombard, representing E. S. Porter of the Precision Machine Company, and B. F. Porter, Joseph F. Coufal, Novelty Slide Co.; S. H. DeRoy, Automatic Ticket Selling and Cash Register Co.; J. H. Hallberg, United Theatre Equipment Corporation, and A. H. Rosenberg of the Greater N. Y. Slide Co.; Frederick H. Elliott, executive secretary National Association.



William A. Sheer.

Allied Exchanges Meeting

All Officers Elected Except President—Meetings Continued Through Another Week.

A DISCUSSION as to whether their recently organized buying circuit ought to release subjects to its members regularly or only as often as attractive subjects could be secured on the market marked the proceedings at the first formal meeting of the Allied Exchanges, Inc., at the Hotel Astor, Thursday, Nov. 22. The election of a president was postponed to next week, but it is understood that the man to head the organization has already been decided upon. The other officers are: Fred Nixon-Nirdlinger, first vice-president; J. L. Friedman, second vice-president; Lynn S. Card, treasurer; A. J. Cobe, general manager.

Due to the fact that the Astor meeting of Thursday was the first of a series of conferences between Allied members that will run through the coming week a complete report of its proceedings is not available, but an official of the organization said:

"We have had to arrange several meetings, to continue over to and through next week, in order to suit the convenience of our members. They must come from all sections of the country, and we have laid out the meetings so that those who were best able to get away from their businesses this week could be on hand for the first session, register their views and immediately be off; while the sessions of the coming week are for members who could not leave their businesses the present week.

"I can say this much as to our policy: all members abide by the decision of a majority of members. At the meeting just concluded we were equally divided on the question of whether the policy should be regular release or release according to when the New York buying offices "closed" a sale. Numbers of our members thought that releasing at stated intervals had its advantages, on the advertising side, inasmuch as better preparation for handling each subject could be made, but some of us think we shouldn't be hurried into buying by a regular release system, but ought to take our time and purchase only under the best purchasing conditions, which, of course, gives the reviewing committee more leeway. This committee consists of Messrs. Friedman, Nixon-Nirdlinger, Crandall, Lowrie and Jackson, and two more appointments are to be made. We necessarily will not announce the policy we have decided on until all our members have been heard from next week."

An informal dinner given at the Astor after the meeting of November 22 was attended by J. L. Friedman, I. E. Chadwick, J. E. Kemp, Eugene Felt, A. J. Cobe, Herman Rifkin, H. G. Kosch, Lynn S. Card, Robert Priest and others. A visit to a leading studio is one of the post-meeting events of next week. It is likely that offices for the purchasing committee of the new organization will be announced to the trade next week, the present one in the Godfrey building simply being a temporary headquarters.

Kane to Make Extended Trip for Select

Will Visit Exchange Centers in All Western Cities as Far as Omaha.

LEAVING New York on the Twentieth Century Tuesday, November 27, Arthur S. Kane, general manager of Select Pictures Corporation, will make an extended trip in the interest of his company, visiting chiefly the cities in which the Select exchanges are established in the Central and Midwestern territories. Mr. Kane's trip will carry him as far west as Omaha, as far south as St. Louis, and as far north as Minneapolis.

At Chicago, which will be the first stop, Mr. Kane will be in conference with Fred Aiken, the manager of Select's Chicago branch. There have been a number of territorial changes in this district, and Mr. Kane will confer with Mr. Aiken concerning these.

Following his Chicago visit, Mr. Kane will proceed to Omaha, to which point Select's Des Moines exchange is going to be transferred. The object of the Omaha visit will be to look over the new location chosen for the Select headquarters in that city. In Omaha Mr. Kane will probably be joined by C. E. Shurtleff, sales manager for Select Pictures, who will also be on the ground at that time. C. W. Taylor, whose present headquarters are in Des Moines, but who will be in charge of the Omaha branch after the transfer is made, will no doubt join Mr. Kane and Mr. Shurtleff.

Kansas City, Minneapolis, Des Moines and St. Louis will also be visited while Mr. Kane is in the West Mississippi territory.

Moving eastward, the general manager will stop at Detroit and inspect the beautiful new headquarters which Select has established there for branch manager W. D. Ward. This luxurious suite of offices is in the newly constructed film exchange building.

Claire Du Brey in Bluebird Leads

GOOD looks and versatility have stood Claire Du Brey well in hand during the past year—for she had advanced from maids to leads, in the Bluebird brand, and has won distinction in several special productions made at Universal City. Among the scores of actresses who have played in Universal's stock forces during the past twelve-month none have proven their adaptability in many varying roles with more convincing success than has Miss Du Brey.

Joseph De Grass was directing Dorothy Phillips Bluebird a year ago when a maid role in "The Piper's Price" required more than the average measure of talent usually displayed

by girls who carry on cards and take callers' wraps in society plays. Miss Du Brey had just joined Universal's forces and accepted the role, playing it with such cleverness that she was prevailed upon to become Miss Phillips' maid in another Bluebird—"The Rescue." In Miss Du Brey's care the role of a "maid" became something different than it had ever been before—proving that a minor character may be made essential under proper application of ability.

"The Reward of the Faithless" was the next Bluebird in which Miss Du Brey shared, her role carrying the weight of the plot and developing new evidences of her artistry. When

Joseph De Grasse was ready to produce "Pay Me," with Dorothy Phillips as star of a special feature, there was a part for Miss Du Brey—and she made it essential to the production. This role in "Pay Me" developed Miss Du Brey as a new type of "vampire" and Mr. De Grasse was quick to avail himself of her peculiar artistry in the first picture he made with Franklyn Farnum the star—"Anything Once," a comedy, in which Miss Du Brey displayed her gifts as a comedienne as well as a "villainess."

Again she was designated as Mr. Farnum's leading lady in "The Winged Mystery," a Bluebird of current release (Nov. 26). That nature gave her the credentials of comeliness to begin with has been one reason for her rapid advance at Universal City—but Miss Du Brey has advanced nature by studiously applying her artistry to the opportunities she has had, with a resulting credit to herself and to the productions in which she has appeared.

"Madam Spy" has just been completed at Universal City with Miss Du Brey enacting a role opposite Jack Mulhall.



Claire Du Brey.

TO RUN M. P. THEATER AT "HERO LAND."

Mrs. Henry B. Harris, head of the Entertainment Bureau of the Stage Women's War Relief and the following committee will run the moving picture theater of "Hero Land": Mrs. George Arliss, Constance Collier, Amelia Bingham, Bijou Fernandez, Florence Gerrish, Gladys Hanson, Mrs. Georgie Caine Hudson, Mrs. Shelley Hull, Daisy Humphreys, Olive Oliver, Florence Parker, Florence Roberts, Elizabeth Marbury, advisor; Rachel Crothers, chairman.

Aside from the interest in the important films which have recently been released, there will be the novelty of an intimate view of the stars in person. The following will appear in the Stage Women's War Relief booth: Alice Brady, June Caprice, Kittie Gordon, Jane Grey, Orrin Johnson, Alice Joyce, Montague Love, Virginia Pearson.

Abrams Strong For Higher Admissions

Paramount President, on Tour of Country, Says Increased Prices Are Justified and Necessary

HIRAM ABRAMS, president of Paramount Pictures Corporation, who in company with General Manager B. P. Schulberg is touring the country, visiting exhibitors in important cities and from them gaining new light on conditions, has presented his views regarding the admission price problem. Mr. Abrams believes increased admissions for picture theaters are justifiable, and says:

"Photoplay followers must pay more for their screen amusement if they want motion picture producers to con-



Hiram Abrams.

tinue making the best motion pictures that it is possible to create and if they expect their favorite photoplay theaters to continue in business and to provide a suitable setting for the picture, including appropriate music, etc.

"We must realize that the entire economic standard of the country has changed and that the dollar no longer represents ten dimes but four quarters. It is war time. The dime has lost its buying power, and besides, the cost of producing pictures has advanced in a startling degree. As a matter of fact, from the beginning of the industry the cost of producing has advanced steadily. A casual mental comparison be-

tween the 'movies' of several years ago and the photoplay of today will make this readily apparent.

"Aside from the apparent increase of the salaries of the players, the elaborate staging of a production which the photoplay public has come to demand has raised the cost from 500 to 1000 per cent over the costs of a few years ago.

"In spite of this, the motion picture exhibitor has been backward in raising his own prices to meet this increased cost. This may be due, in a measure, to the fact that in the early stages of motion picture exhibiting there was a great margin of profit; the photoplay public of that day was content with a standard of production that would not be tolerated by the more discriminating patrons of the photoplay today. Pictures like those released by Paramount and Artcraft, which meet the demands of the most fastidious, are justification for an increased admission charge.

"Having in many cases made fortunes in the pioneer days of the industry, the majority of these exhibitors were content to meet the increased cost of production out of their own pockets, working on a smaller margin of profit, or no profit at all.

"This condition became so serious eventually that a number of smaller theater owners were forced out of business. The 'nickelodeon' or five-cent theater, practically disappeared, and the minimum price throughout the country became 10 cents. Even this scale was not profitable. In most cases it simply meant that the exhibitor received no returns from his invested capital, and merely earned a livelihood for a salary. On the Pacific Coast, however, 15 cents has been a minimum charge even for theaters showing inferior productions, for some time, even prior to the tax levy.

"Naturally enough, a condition such as that cited above could not remain in force for any length of time. About the beginning of this year another decided tendency toward increased admission prices was noted. The larger and better theaters increased their prices to a scale of from 15

cents to 75 cents and even a dollar. The movement spread rapidly, and of my own knowledge hundreds of theaters raised the scale of admission prices by from 5 cents to 20 cents during the first half of the year, obeying the natural law of self-preservation in the face of constantly increasing producing and presentation costs.

"At this point, let me emphasize the fact that the increased production cost is an effect and not a cause. It is a result of public demand for better, more elaborate and more spectacular photoplays.

"With the advent of the war and the soaring prices of the material that enters into the production cost of the films themselves and the machinery necessary for the operation of the theater, the scale of prices heretofore in effect became impossible.

"Not only would the theater owner be required to waive the returns of his investments, but he would not be able to earn even a living from his labor.

"A continuance of the prices in vogue would mean that hundreds of motion picture theaters would have to close their doors, an event which can only be regarded with the utmost gravity in the present war-time conditions, where moderate-priced amusements for the people are an absolute necessity.

"The motion picture industry is the very last one to ask an increase for its product; clothiers, shoe manufacturers, magazine publishers and food distributors have already obtained an increase in the purchase price from their consumers, but the motion picture, which we include among the necessities of life, has waited until it could wait no longer. Our industry is being hard hit by taxes, and there are more to come. It is giving a good deal to the Government and it must receive something in return in order to advance with the same rapid strides that have characterized its past progress.

"I have not the slightest fear of the industry's ability to indicate its justification to the public for this increase in the price of admission. From what I have already seen on my trip through the country exhibitors in all parts have already made the increase and are receiving the support of their patrons in the movement.

"It is acknowledged that the motion picture theater offers the best and cheapest amusement that the public can buy during war time. It is giving education, enlightenment and entertainment to the great public. It has been a splendid medium for the Government's propaganda, both in connection with the Liberty Loan, the Red Cross and with Mr. Hoover's Food Administration.

"There is no reason why the photoplay-follower should not wish to permit exhibitors throughout the country to continue in business, even if it costs five cents more for admission to do so. The only thing to guard against is an unfair increase—the possible effort of some one to profit by the country's troubles and condition of public affairs in war-time—and we are safe against that because of the Government's excess profit tax, which will very conveniently take care of any unusual, in ours or the exhibitor's, profit over last year's."

PARAMOUNT AND ARTCRAFT ORGANS MERGE.

The two weekly publications issued by Paramount Pictures Corporation and Artcraft Pictures Corporation, Paramount Progress and Artcraft Advance, have been merged into one magazine and will appear weekly hereafter under the name of Progress-Advance. The new publication numbers twenty pages and will contain, as heretofore, material of interest and value to all motion picture exhibitors and more particularly those showing the Paramount and Artcraft pictures. B. P. Fineman, heretofore editor of Paramount Progress, will be editor of Progress-Advance, and Charles Kenmore Ulrich, editor of Artcraft Advance, will be associate editor of the new publication.

TRIANGLE SIGNS GILLS AND COREY.

Norbert Gills, well-known heavy, and Eugene Corey, juvenile of wide experience, are recent additions to the large playing force at the Triangle's Culver City studio. Both will be seen in Triangle releases now in course of production.

Robert Warwick and Richard Tucker, two popular players, are among those who have received commissions at the recent Plattsburg training camp. Both are members of the Screen Club.

State Rights Department

Conducted by A. K. GREENLAND

State Right Distributors, Inc., Perfected

Convention in Manhattan Lasts Two Days—Results in Complete Formation on Percentage Territories—Sixteen Districts in All.

BY TUESDAY morning of last week every member and prospective member of the State Right Distributors, Inc., had arrived for the meeting called by President Sol. L. Lesser for 11 a. m., at the Claridge Hotel. When the representative of the Moving Picture World called at the hotel he found the following on deck for the occasion: Sol. L. Lesser, of California; D. M. Vandawalker, Jr., of Chicago; Sidney B. Lust, of Washington, D. C.; F. Falkner, of Newark; Henry Grelle, of Pittsburgh; L. Goldstein, of Denver; Mike Rosenberg, of Seattle; Nathan Hirsch and Louis Haas, of New York; Frank Thayer, of Minneapolis; J. J. Allen, of Canada; Louis B. Mayer, of New England; Leon D. Netter, of Cleveland; Henry Dollman, of Illinois; and Herman Jans, of New Jersey.

Shortly after the hour of 11 the president called the body to order. The meetings lasted all day until after 4 in the afternoon, lunch being served to the members as they stayed in convention. On the following day the board of directors had a session from 11 to 12, when the full meeting was resumed and continued until after 4 once again. By this time the work had been completed and the rest of the week was devoted to committee meetings and looking at the various state right productions that the manufacturers screened for their consideration. Most of the membership returned to their respective offices on Thursday, though Lesser, Rosenberg, Thayer, Haas, Hirsch, and Jans are still in town and looking at pictures at this writing.

The important things developed at the gatherings are the following: J. R. Rubin has been retained as counsel; a sum totaling close to six figures was put up by the various members to serve as the initial deposit toward the carrying out of the aims and ambitions of the new organization in the way of buying meritorious productions that measure up to the strength that the S. R. D. buying committee has decided upon, office maintenance and other current expenses. Said committee has been appointed and invested with full power to proceed at once with their designated functions—it consists of Nathan Hirsch, chairman; Leon D. Netter, J. J. Allen, D. M. Vandawalker, Jr., Sidney B. Lust, Harry Grelle and Louis B. Mayer. The board of directors comprises the following body of members: Sol. L. Lesser, J. J. Allen, Louis Haas, Herman Jans, Frank Thayer, Leon D. Netter and Harry Dollman. Every member pledged himself to share in the joint buying as well as expenses according to the percentage on which his franchise in the State Right Distributors, Inc., was based, all of which was arranged in a proportion which the assembled body worked out to the satisfaction and equitability of all. Said buying committee was to assemble at the call of the general manager of the organization and their expenses were to be taken care of out of the common fund. Louis Haas was commissioned to select, in company with the general manager of the enterprise, a suitable suite of offices for the carrying on of the work, and the foreign market was to be divided into zones or districts, each to pay proportionately to the strength of their territories for its franchise, such monies to be divided among the charter franchise holders, in the same proportion to the values placed at this meeting upon their districts.

At the present, and until the office committee reports a more advantageous location, the affairs of the State Right Distributors, Inc., will be conducted from their temporary quarters in the Longacre Building on the fifth floor. Mel Simmons, now connected with the Goldwyn interests in Los Angeles, has been engaged to serve as general manager of this organization, and is expected to assume his desk in New York on the 3d of December. Miss M. S. Rosenfield has been selected as his secretary.

SILVERMAN IN NEW YORK.

Mayer Silverman, president and general manager of the Liberty Film Rental Service, Pittsburgh, Pa., spent from Monday to Wednesday, November 21, of last week in New York on a buying mission. Up to the time when the writer came across him, he had bought "Babbling Tongues" and "Sins of Ambition" from Ivan, and the series of sixteen William Hart reissues, including their leading Hart feature, "The Bargain," from the W. H. Productions Co. The territory closed was for western Pennsylvania and West Virginia.

Only recently, on his last trip to this city, Silverman annexed "The Submarine Eye" and "The Lust of the Ages."

Carlton Takes Over Odgen Distribution

Goldburg After Inaugurating Deal Resigns As Sales Head—Scowcroft Returns—Park and Carlton in Charge.

RUMORS, which have been rife in the trade for the past few weeks concerning the taking over of the Lillian Walker releases of the Odgen Pictures Corporation by a distributing concern, were confirmed by Albert Scowcroft, the president of that company, in the issuance of the following statement:

"Carle E. Carlton, president of The Crest Pictures Corporation, came in touch with our company through Mr. Goldburg in the sale of the foreign rights to the Walker productions. Mr. Carlton, desirous of extending his operations to the American market, resumed negotiations for the handling of the distribution of all the future Lillian Walker attractions, inclusive of the second release, 'The Grain of Dust,' just completed, and the transaction initiated by Mr. Goldburg was closed this week by Lester Park, the vice-president of the Odgen Corporation, and myself.

"The contract entered into disposes of the world's rights to the 'Grain of Dust,' adapted from the novel written by the late David Graham Phillips, as well as the few remaining states left open on 'The Lust of the Ages,' for a cash consideration paid by Mr. Carlton, the amount of which remains a secret but which, it may be stated, runs near the six-figure mark. He takes over the sole distribution and negative rights to our productions.

"Jesse Goldburg held a contract with our company as sales and exploitation manager which had about a year yet to run, and that contract, as well as Mr. Goldburg's interest in the Odgen corporation, was, by mutual consent, cancelled for a cash consideration.

"While, to some, the closing of the transaction with Mr. Carlton may have been a business move contrary to Mr. Goldburg's interests, since it would necessarily terminate his connection with the company, as much as we desired to continue with him, yet Mr. Goldburg appreciated that it was the desire of the directors to enter into such a deal if it could be negotiated, particularly in view of the fact that the terms of the transaction are decidedly remunerative to the stockholders.

"Lester Park will be associated with Mr. Carlton in the distribution of the Lillian Walker productions, operating from the present offices of The Odgen Pictures Corporation in the Times Building."

Mr. Goldburg stated: "As to my own plans, they are yet to be made excepting that whatever connections I make will, of course, be in association with the independent producing and states right end of the motion picture industry."

Mr. Scowcroft expects to return to Ogden, Utah, within the course of the next week.

FLECKLES ON MIDDLE WEST TRIP.

Maurice Fleckles, who, with A. Weinberg, presides over the destinies of the Renowned Pictures Corporation, with offices in the Mecca building, left on a ten days' selling trip for the central west territory on Tuesday, November 20. Among other cities Omaha, Minneapolis and Chicago will receive his genial "once over."

State Rights Buyers!

The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

State Rights Department, Moving Picture World
516 Fifth Ave. New York City

Patch Presents Film in California

San Francisco's Civic Auditorium Used for Motion Pictures for the First Time in Its History.

THE Pacific coast obtained its first glimpse of "The Italian Battlefront" pictures when they were presented November 24 in the Civic Auditorium in San Francisco, Cal. before an audience estimated at more than ten thousand, including Mayor Rolfe and other dignitaries.

It was stated on the night before the opening of the films that the entire net proceeds were to be turned over to the fund for Italian refugees now being collected in this country. This announcement came from William Moore Patch, president of the Fort Pitt Theater Company, of Pittsburgh, which controls the official Italian war films for the United States. For his part, he said, he did not care to make any profit in San Francisco, where there was a large Italian colony, which had rendered invaluable service in the exploitation of the films and presentation of Italy's message to the people of the Pacific coast. Mr. Patch's attitude was upheld by the Italo North American Commercial Union, of Milan and New York, who hold exclusive rights for all official Italian war pictures which reach the United States.

The engagement of "The Italian Battlefront" in the Civic Auditorium was made interesting because of a controversy waged on the subject of using the Civic Auditorium for films, a thing unheard of in San Francisco until the Fort Pitt managers approached Mayor Rolfe for the use of this splendid building for the official Italian films. As soon as the Mayor had given his permission and Mr. Patch declared his intention of utilizing the magnificent organ, which is a feature of the auditorium, the city organist of San Francisco made a violent protest that the use of the organ for films would degrade and cheapen it. He positively refused to play, although it is stated that Mr. Patch offered him as high as \$250 or even \$300 a week. The papers took up the controversy and sided with Mayor Rolfe, who stated that he had been influenced in his consent to have the picture shown in the auditorium by a desire to impress upon the people of the Pacific coast the enormous part Italy has played in the European war.

Naturally the publicity resulted in the audience crowding the Civic Auditorium. It looks as though at least \$5,000 will be raised for the fund.

In Tremont Temple, Boston, last week, these war films, which were first exhibited last August in the Tremont theater for two weeks, played a return engagement.

PYRAMIDS READY FOR MARKET.

With four comedies completed and the advertising campaign already launched, Pyramid Comedies this week are announcing their readiness to market their product through independent buyers throughout the world. It was this organization which ran the blind advertisement in last week's issue. The Pyramid concern is featuring Ray Hughes, an eccentric comedian of more than ordinary accomplishments, and who in the four completed comedies has ably demonstrated his worth as a screen comic. So generally satisfactory was Hughes' work in the four pictures now ready to show that the Pyramid concern has engaged him for a period of five years.

The policy of the Pyramid Comedies, Inc., is to make twenty-four productions a year, two reels in length, and release them on a semi-monthly basis, either the 1st and 15th of each month or the 7th and 23d, in order not to conflict with other comedy releases and to enable exchanges receiving other comedies on either of these dates to make their releases fit in with the Pyramid productions. The production arrangements have been completed, the studios being at Fort Lee, N. J., for a short period, after which the plant will be removed to Hollywood.

In executive charge of the organization are associated Arthur Werner, Charles F. Adams and Harry Palmer, while the production direction is under the auspices of William A. Seiter. The titles under which the first quartet of comedies will be released are "In and Out," with the action revolving around difficulties in a hospital; "Beauties and Bombs," in which the usual destruction and comedy situations occur in a restaurant; "Love and Lunch," staged at a studio, within a studio, and in one of those get-full-quick lunch-carts, and "Beach Birds," which was produced at Long Beach, N. Y., with several thousand habitués of that place participating.

A trade showing of the four comedies will be given early next week. The advertising and exploitation is under charge of Harry L. Reichenbach.

GILMAN ASSISTS MAY.

F. H. Gilman, formerly of the Famous Players' sales staff of Philadelphia, has resigned to represent the U. S. Exhibitors' Booking Corporation in the western Pennsylvania territory. Mr. Gilman will co-operate with Allen May in the management of the U. S. Philadelphia branch. Mr. Gilman has had long experience in the film business and has served with many of the largest concerns during the last ten years.

He is at present engaged in giving a series of trade showings of the first U. S. release, "The Zeppelin's Last Raid," in his district.

"RAFFLES" SHOWING ON WEDNESDAY.

"Raffles, the Amateur Cracksmen," will be screened for the trade for the first time in the projection room of Joseph R. Miles, at 220 West Forty-second street, at 2 o'clock Wednesday afternoon, November 28. Everything, including paper, lobby display, heralds and stills, have been delivered and may be seen directly after the showing at the Hiller & Wilk offices in the Longacre building.

"Raffles" is the first big special feature to be presented by the L. Lawrence Weber Photo Dramas, Inc., and is to be followed rapidly by other high class productions. After securing the picture rights to "Raffles" the producers set out for a well-balanced cast. After much persuasion John Barrymore agreed to return to the screen long enough to play the leading role in the seven-part picture. It was a daring proposition on the part of the producers to attempt to change a matinee idol like John Barrymore into a slick crook in the role of "Raffles," but their judgment is justified in the finished production of the picture.

Barrymore has the support of an evenly divided cast consisting of Frederick Perry, H. Cooper Cliffe, Christine Mayo, Evelyn Brent, Mike Donlin and other players equally well known on the screen and on the legitimate stage. The picture itself represents six months of effort on the part of Director George Irving and the investment of thousands of dollars in sets. "Raffles" as a novel was one of the "best sellers," and as a legitimate play it was the sensation of the stage for several years. The picture is destined to be just as popular as the novel and far more popular than the legitimate play, according to the firm of Hiller & Wilk.



Scene from "Raffles, the Amateur Cracksmen."

Notwithstanding that the first trade showing will not be held until November 28, some of the territory already has been disposed of by Hiller & Wilk. The Special Features Company, of Knoxville, Tenn., has purchased the rights for the states of Georgia, Florida, Alabama and Tennessee and the Dawn Masterplay Company has purchased the rights to the state of Michigan. Both of these purchasers took the picture without even having seen it.

TURKEY FOR KING BEE'S THANKSGIVING.

Word comes from Hollywood, where the King Bee players are making two-reel comedies, that on Thanksgiving Day the entire organization will celebrate with a Thanksgiving dinner and private entertainment, to which over one hundred people have been invited, including many local celebrities and prominent screen artists.

President Burstein has fifteen chestnut-fed turkeys on ice. Before killing them they were used in a scene in the latest "Billy West Comedy."

The Bee Hive exchange, handling Billy West King-Bee Comedies exclusively, is a very busy office these days. Julius Singer, manager of the Bee Hive, has over four hundred exhibitors showing Billy West Comedies. On Tuesday he reported to Nat H. Spitzer that one hundred and twelve checks were deposited, all of which had been received from exhibitors for the last two releases, "The Candy Kid" and "The Pest."

BUCK ALIGNS WITH M. H. HOFFMAN.

A. G. Buck is now a member of the Hoffman-Fonsquare interests, having taken charge of the Philadelphia office. Mr. Buck has managed the K-E-S-E Philadelphia exchange for the past year, and his activities have made him prominent in that territory.

Nation to See "The Fall of the Romanoffs"

Expected That Early in New Year Feature Will Be on Screens From Coast to Coast.

THE Fall of the Romanoffs," Herbert Brenon's drama, depicting the birth of Russian freedom, will soon be seen throughout the United States. The subject will reach the country at the psychological moment. Montreal and Toronto have been viewing the production and a Washington engagement follows, while immediately afterward it will be shown throughout New York State. At the same time the various territorial allotments outside of New York are being rapidly arranged. By the early part of 1918 the picture will be on the screens of theaters from coast to coast.

The swiftly changing developments in Russia, accumulating in importance since the outbreak of the world war, have reached a point of absorbing national interest. On December 2 the production will open for a two weeks' run at Thomas Moore's Garden theater in Washington.

S. J. Berman, in charge of the selling end of the New York territory, announces that the production will be launched in this field on January 6, with a smashing state-wide premiere. At least twenty theaters will show "The Fall of the Romanoffs" simultaneously during the week. Offers for various territories of the United States are now being considered and important allotments will be announced within the next 60 days.

NAOMI CHILDERS JOINS COMMONWEALTH.

As announced in the last issue of the Moving Picture World, Naomi Childers has been engaged by H. A. Spanuth, president of the Commonwealth Pictures Corporation of Chicago, as leading lady for their next production, which is to follow their current offering as yet untitled, starring Charlotte.

The screen will welcome this comely actress back, after almost a year's absence, except for one picture "The Auction of Virtue," made by Art Drama. Her work while with the Vitagraph has made her best known to the moving picture public, for she was a member of the acting forces of the Brooklyn manufacturer for upwards of four years. Her most popular role was, probably, that of the modern Joan of Arc in the Vitagraph spectacle, "Womanhood." "The Glory of a Nation." Other well known features in which Miss Childers played prominent roles were, "The Turn of the Road," "Writing on the Wall," "Fathers Of Men," "Joan Thursday."

Miss Childers was born in St. Louis, Missouri, of a long line of British ancestors, which is her pride. Even early in life the beauty of her countenance attracted artists the country over, who have characterized her "the girl with



Naomi Childers.

the Grecian face" and have used her as a model many times over.

The new Commonwealth star will leave New York early in December to begin her work in the Rothacker studio, where the next, as also the current Commonwealth production will be staged. The vehicle has not yet been selected but will be built around the beautiful celebrity.

"MACISTE" PROPERTY OF ITALIA FILM.

In order to avoid confusion as to the authenticity of the word "Maciste," Henry Raver, who represents the Italia Film, Torino, Italy, in this country, explains that it is the property of this firm and has been used to designate the star of "Cabi-ria," "Marvelous Maciste" and "The Warrior." By civic name this hero is one Ernesto Pagani, and Mr. Raver asseverates that Maciste has never appeared in any other productions except those made by the Torino manufacturer. The statement is made at this time by Mr. Raver owing to a film being currently offered the market under the name of "Salambo," listing the star of the film as Maciste.

"THE LIAR" READY FOR MARKET.

Arthur Sawyer and Herbert Lubin, chief executives of the General Enterprises, Inc., who have disposed of the vast majority of the American territory on "The Warrior," are now ready to talk cold turkey on "The Liar," the six-part drama featuring Jane Gail, ex-Universalite. Many changes have been made in the Sawyer-Lubin version of this feature production. It has really been entirely revamped, new scenes added, and illustrated titles inserted. Several private screenings are already arranged for prospective buyers.

DUNNE STARTS OWN EXCHANGE.

J. E. Dunne, until recently associated with Louis B. Mayer in the New England offices of the Metro branch exchange, has struck out for himself at 48-50 Piedmont street, in Boston, under the title of The Grandin Film Company. State right productions will be his specialty, and he spent Thursday and Friday, November 22 and 23, in New York buying independent productions.

Mr. Dunne had not been in New York three hours when a representative of the Moving Picture World ran into him and he had already secured the New England rights to two productions, namely, "A Modern Lorelei," featuring Tyrone Power and Frances Burnham, and "Her Bargain," starring Mary McLaren.

The state right market throughout the six states in New England can well claim a distinct acquisition in the familiar personage of this popular exchangeman. If there is any man who knows this territory and its wants like a book it is Dunne. He is a man of studious, businesslike methods, and deserves the support of exhibitors throughout his familiar domain. Seven years ago he entered the film exchange business with the Famous Players exchange at the very beginning of the firm's career. His first wares were "The Prisoner of Zenda" and "Queen Elizabeth." Four years ago he associated with Louis B. Mayer in the offices of the American Feature Film Co., and then joined the Mayer Metro enterprise, traveling extensively throughout the territory and specializing a little later on Connecticut.

The latest move of Dunne was fully thought out, as he perceived the increasing demand on the part of the exhibitors for independently made productions. He is confident of his success in his chosen territory.

CABANNE SIGNED BY GENERAL ENTERPRISES.

A contract of interest to the film trade was consummated between William Christy Cabanne and Herbert Lubin of General Enterprises, Inc., last week. It will be remembered that Mr. Lubin negotiated the contract between Mme. Petrova and Superpictures, Inc.

In an interview with a World representative, Mr. Lubin confirmed the contractual relations and stated:

"It is really a pleasure for us to be associated with Mr. Cabanne, whom I consider one of the really capable men in the film game and a real genius as an author and producer. As evidence of this statement, I can point out what I consider two of the greatest box-office productions of the year, "The Slacker" and "Draft 258," which have recently been released by Metro Pictures Corporation and which were written and directed by him.

Mr. Cabanne has original ideas of his own which I know will create a new era of advancement in the motion picture art, and though the highest acme of artistry will be achieved, yet the commercial box-office possibilities will be uppermost in the production of the "Cabanne Super-Productions." Mr. Cabanne will be given every opportunity in carrying out his ideas, as I believe a man of his peculiar talent should be allowed full scope in the production of his pictures."

When questioned as to the method of distribution, Mr. Lubin simply said, "Another pleasant surprise to exhibitors."

FELTON JOINS WOLFBERG.

William C. Felton has been added to the sales force of the Cleveland office of the Harris P. Wolfberg Attractions. The weekly regularity of additions to the Wolfberg sales force is causing quite a bit of comment among the friends of Harris P. Wolfberg, president of this state rights concern, who predicted success for him when he entered the field with "The Crisis" last year. Among other films Wolfberg now controls are "The Mad Lover," "To-Day," "Peggy Hyland," and "The Deemster."

BLUMENTHAL BUYS NEW PRODUCTION.

Ben Blumenthal, president of the Export & Import Film Co., Inc., announces that in conjunction with J. Frank Brockliss, Inc., they have bought the entire world's rights to a six-reel feature entitled "An Ocean Waif," starring Carlyle Blackwell and Doris Kenyon. State rights buyers will welcome this opportunity to secure this worthy co-feature.

DISPATCH REPORTS THEFT.

J. Warner reported the loss on November 22 to the Moving Picture World of one of their important features, Donald C. Thompson's "War as It Really Is." Said theft occurred during the night of October 16. Anyone having knowledge of the whereabouts of this print will kindly advise its owners, the Dispatch Film Corp., 729 Seventh avenue, New York City.

MAYFAIR IN NEW OFFICES.

The Mayfair Film Corporation has moved into its new offices in the Putnam building, 1493 Broadway, New York. Here are now to be found President Max Schlesinger, publicity head; Thomas Bedding, and the other members of the clan Mayfair, who are offering Peggy Hyland in "Persuasive Peggy" to the state rights market.

Lesser, the Purposeful

The President of the State Right Distributors, Inc., Reveals His Foresight in Discussing Phases of the New Independent Body.

THEN that is the very name that we will call our organization." So said Sol. L. Lesser when, three months ago, during the discussion that centered around the selection of a name for the amalgamated independent exchangers' buying body, which had its meetings at the Hotel Claridge, all last week, the details concerning which are to be found on the first page of this department, some one of the more timid members ventured that the word "state rights" had an odium to it which rendered it inadvisable for use in the title of what is now The State Right Distributors, Inc.

"If the word state right has any odium to it, then State Right Distributors, Inc., is the right name for us." This challenge serves as an excellent example of the fighting spirit, the determination, and the spunk of California's little live-wire independent exchanger, now president of this buying body. Lesser has fought his way alone in the independent market long before state rights were known by this name, long, in fact, before programs were an established mode of release in the film business. And still Lesser is a young man, a very young man, indeed, to have chiseled his way valiantly and successfully. And the trade will do well to acknowledge that Lesser is one of the pioneers that have made state rights possible.

"Granting that the weakness of many subjects has put the state right market into disrepute, it does not necessarily follow that the whole system of state righting must come under the same general classification. On the contrary, the state right market is the most potential one in the film business today. This is not a case of a rose by any other name smelling just as sweet. If state rights, in many instances, have not had the fragrance of an American Beauty in the past, it is the business of we men who obtain our livelihood through the exploitation of productions made by men who have given their time to the making of material that they were willing to entrust to the enterprise of us buyers, to so conduct our bit of the state right business as to improve, to uphold it and help give it the fragrance that would befit the rose. This can be done and this will be done.

"It is with pride that I point to the calibre of the men who comprise the membership of the State Right Distributors, Inc. No matter what part of this continent that you put your finger on, you point to an established, progressive and financially sound distributor. And as J. J. Allen, our Canadian associate, puts it, 'We do not want to make the mistake of buying any picture other than what possesses that utmost of strength, art, decency and selling capacity, even if our collective purchases are as far as six months apart!' There is a truth, the depth of which I wish that the Moving Picture World would bring home to the trade. We will not buy unless we are thoroughly satisfied. We are going to be critical, for we know that when the manufacturers become convinced that we are in the market only for the best, they will soon so shape their affairs that they will turn out only superior product, spend the warranted amount of money on each picture, engage only able and consummate directors and a befitting cast. No more forcible way could be conceived to bring the fragrance of the rose to the state right field. Then, too, we are making it a provision in our constitution that no one of the members of our organization, either individually or collectively, can engage in the manufacturing business. We will thus protect the manufacturer who caters to our needs. In this connection, you would be surprised if you but know the manufacturers who have voluntarily offered to stage productions especially for our purposes. Many of these are already on programs, and, in approaching me, assured that they would cater to our market independent of their present affiliations.

"Then, too, as we protect the manufacturer so do we plan to protect the exhibitor. It is a sacred provision in our constitution that no one of our body have any theatrical interests. This automatically eliminates any chance of partiality in the granting of first runs, a danger that, to my way of thinking, too many of the recent exhibitor-buying organizations are heading into. Indeed, we will keep entirely untrammelled with any such disorganizing alliances. Every exhibitor in our respective territories will have the same chance as his competitor to run any of our subjects first. We promise a square deal to one and all.

"Look for the State Right Distributors, Inc., to do things and do them rightly."

These words, coming from the lips of Sol. L. Lesser, mean everything. The president of this body has an enviable knack of never leaving a statement go unfulfilled. It was easy to discern this by the manner in which he presided over the assembled members of the organization during their convention at the Claridge Hotel during the past week.

SPECIAL COMMONWEALTH TRADE SHOWING.

Wurlitzer Hall, at 2:30 p. m., Friday, November 23, was tenanted with a specially invited group of guests consisting of trade paper reviewers, film buyers, members of the cast of this and the next production, when H. A. Spanuth, president of the Commonwealth Pictures Corporation, of Chicago, presented his six-part untitled offering featuring Charlotte, the ice-skatrix. Hearty applause was accorded the picture at the termination of the screening, and many pleasant expressions were heard as the audience filed out. A review of this production is to be found in our "review" section in the current issue.

HAPPY ENDING FOR "SHAME."

John W. Noble, director and producer of "Shame," and Jules Burnstein, general sales manager, sprang one of the neatest and most effective surprises that the trade paper reviewers have had in many a day. Our readers who followed our critic, Edward Weitzel's, review on "Shame" in the last issue of the Moving Picture World, will recall that he, as did all other folk who have seen the picture, praised it as a production, but deplored the unhappy ending as an avoidable superfluity, inasmuch as the picture brought home its mission forcefully and solidly, owing to the able work of the director and the natural art of the star, Zena Keefe, without the need of further and sorrowful argument.

But now for the surprise—the opinions of the reviewers were fully anticipated by Noble and his sales manager, and though they carefully refrained from making any announcement of their forethought, took their first print back to the laboratory, lopped off the unhappy conclusion, spliced on the happy one that lay on the shelf from the time that the picture was filmed, brought it back to the office, called up the reviewers, and lo and behold! ran off the picture with a brand new and a pleasingly happy ending.

The change accomplished works wonders, and "Shame" now recommends itself heartily to all without fear of further criticism. As the Noble offering now stands in its final form, it measures 6,400 feet, divided into six parts.

HERMAN RIFKIN IN NEW YORK.

Herman Rifkin, general manager of the Eastern Feature Film Co., Boston, Mass., spent two days in New York last week, leaving for the land of beans on Thursday, November 22. Among the buying that he had done up to the time that he was in conversation with a representative of the Moving Picture World were the features from the house of Ivan, viz.: "One Law for Both," "Babbling Tongues," and "Married in Name Only." Only the previous week Rifkin had secured "The Warrior" from the General Enterprises, Inc., and loud in praise for the Maciste feature was the New Englander, who has booked it over the entire Poli circuit, beginning in Waterbury, Conn., November 26, for a three-day run, thence to Hartford on December 3 for a week run, the first week run at this playhouse this season.

Rifkin is particularly proud of the fact that he has not charged the war tax against his rentals. This is an important consideration to New England exhibitors, and is a cogent assistance to Rifkin's endeavors to get them to swerve from their subservience to the weekly program idea. Within the last thirty days, this state righter reports that many new exhibitors have either canceled their program datings entirely or have interspersed their programs with many open spots.

RENOWNED OFFERING WARREN PICTURES.

"Weavers of Life," the latest Edward Warren Productions offering, advances a theme that contrasts with vital appeal, the sociological conditions that obtain in the world to-day. As a production that should encourage right thinking and helpful living, "Weavers of Life" is believed to offer an agreeable contrast, as a theme of social importance, to diversify the dramas that are equally essential in maintaining the morale of a nation at war.

John B. Clymer and Harry O. Hoyt furnished the story and scenario from which Edward Warren worked in creating the production.

The Renowned Pictures Corporation, 1600 Broadway, are in possession of the selling rights to both this and the Warren creation "Souls Redeemed."

U. S. E. B. C. ACTIVITIES.

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, has left on a trip to the Pacific Coast in the interest of the new concern headed by Frank Hall and William Oldknow. Partridge, whose exhibitor acquaintance covers the entire country, will stop at every important city along the route to spread the U. S. doctrine of co-operation among the exhibitors. He will stop at St. Louis, Kansas City and Denver for the purpose of engaging representatives to devote themselves exclusively to the promotion of U. S. subjects. It is the plan of Mr. Partridge to arrange with a long-established exchange system for the distribution of U. S. productions in the Western territory.

William Alexander has gone to Detroit to establish the U. S. exchange system in that territory, after which he may go on to the Coast in the interest of the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid," the initial release of the new enterprise.

THE "BELGIAN" SECURED BY U. S. E. B. C.

Sidney Olcott's pretentious production, "The Belgian," featuring Walker Whiteside and Valentine Grant, has been purchased by the U. S. Exhibitors' Booking Corporation, the Hall and Oldknow enterprise in the Times Building. It will serve as the third release of the organization, following "The Zeppelin's Last Raid" and "Those Who Pay." "The Belgian," one of the very best pictures ever manufactured independently, will be released about January 1.

SALES OF THE WEEK.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

THE Ivan Film Productions announces the sale of "Babbling Tongues" to Mayer Silverman of the Liberty Film Renting Company of Pittsburgh for Western Pennsylvania and West Virginia.

Cinema Distributing Corporation, the domestic branch of the Inter-Ocean Film Corporation, announces "Kerensky in the Russian Revolution of 1917" has been sold for various territories this week. Among those sold is western Pennsylvania and West Virginia to the Fort Pitt Theater Exchange of Pittsburgh, and eastern Pennsylvania and southern New Jersey to Ned Spitzer for Masterpiece Film Exchange, Philadelphia, Pa.

The L. J. Schlaifer Attractions, of Seattle, Wash., has bought of the American Lifeograph Company the exclusive rights for the entire United States for the distribution of its four-reel production "Where Cowboy Is King." The firm intends to retain Oregon, Washington, Idaho and Montana, but will state-right the balance of the United States.

Mike Rosenberg, president of the De Luxe Feature Film Company, Seattle, Wash., announces that he has closed with M. H. Hoffman, Inc., for "The Bar Sinister" for the states of Washington, Idaho and Montana.

The Inter-Ocean Film Corporation reports that the sensational sex drama "Enlighten Thy Daughter" has been sold in the past week for the following foreign territories: Australia, France, Mexico and Yucatan. "Kerensky in the Russian Revolution of 1917" has been sold through the same office for the West Indies. Five extra copies of "Tillie Wakes Up" have been shipped to France this week.

J. E. Dunne, of the Grandun Film Company, Boston, has acquired the rights to "A Modern Lorelei" from the firm of Lee & Rankin, Godfrey building, for the entire New England territory.

Herman Rifkin, of the Eastern Feature Film Company has secured the New England rights to "Married in Name Only," "Babbling Tongues" and "Sins of Ambition" from the Ivan Pictures Corporation.

Mayer Silverman, of the Liberty Film Service, of Pittsburgh, has acquired the western Pennsylvania and West Virginia rights to the series of sixteen William Hart reissues from the W. H. Productions Company.

The L. J. Schlaifer Attractions, of Seattle, Wash., has secured the exclusive rights for booking the six-reel production "Hate" for the states of Oregon, Washington, Idaho and Montana. The firm is very busily engaged in arranging a very original lobby and exploitation campaign. The Peoples Amusement Company will play it first run at the Star theater, Portland, Oregon, the first week in December.

E. V. Hodupp has bought the exclusive rights of "Marr'ed in Name Only," another Ivan production, for Indiana, Missouri and Kansas.

The Grandun Film Company, Boston, Mass., have contracted for the New England rights of "Her Bargain," the David Horsely production featuring Mary McLaren. The deal was closed by J. E. Dunne, head of the exchange, and D. W. Russell, the Horsely representative in the East.

There is a snap and vigor around the Renowned offices that indicates an increase in the activities of the company. Lately the rights for the New England states on the Warren Productions "Weavers of Life" and "Souls Redeemed" were sold to N. H. Gordon, whose voluminous interests center in Boston.

From the offices of Frank J. Seng comes the announcement that "Parentage" has been awarded the L. J. Schlaifer Attractions, of Seattle, Wash., for the states of Washington, Idaho, Oregon, and Montana.

General Manager C. E. Wallace, of the Cosmofotofilm Corp., concluded the sale on his George Loane Tucker production, "I Believe," to the American Maid Film Co., of Minneapolis, for the states of Minnesota, North Dakota and South Dakota.

The Minneapolis house of Carey & Kuhn are in possession of the Ireland feature, "The Slacker's Heart," for the states of Minnesota, North and South Dakota.

The Cosmofotofilm production, "I Believe," has been secured by William Slevens, of St. Louis, for the state of Missouri.

DUNLAP AT CAMP DIX.

State right men will be interested to know that Ralph H. Dunlap, formerly of New York and the East, is now a sergeant, acting first sergeant, to be exact, of the 312th ambulance company, now stationed at Camp Dix, New Jersey. Sergt. Dunlap sends greetings to all film folk.

NEW INDEPENDENT MANUFACTURER.

The state right field now claims another addition to its manufacturing ranks in the firm of the Fortoul Ryeman Co., Park Row building, New York city, until now connected with the film industry only as exporters of celluloid productions.

In a statement to the representative of the Moving Picture World, Alberto E. Fortoul, the president of the corporation, made the following known:

"Our negotiations have gone as far as to have completed the arrangements for the productions of our first feature, which title we do not wish to disclose at the present time, but to give you an idea of the feature we wish to state that it is considered by many prominent persons in the film business, high church dignitaries and ourselves as one of exceptional merit. The story takes place in the Vatican at Rome, in Paris and in America, with strong scenes of the French Revolution, with many heroes and heroines featured, which go to make this production exceptionally vivid in scenery, drama and lyric. No expense will be spared to make this production a box office winner."

Mr. Fortoul expects to leave for Boston some day this week to make final arrangements. Studio work will begin upon his return.

"MACBETH" VIA STATE RIGHTS.

The W. H. Productions Co. will release "Macbeth," featuring Sir Herbert Beerbohm Tree. In speaking of the fact that this picture is among their new releases, an official of that organization said recently: "In the production of Shakespearean plays lies an opportunity to link up educational to the entertaining values of a picture. Every high-school boy and girl in the country, to say nothing of those who enter our colleges, studies Shakespeare, and there is not a man or woman in the country possessing any education who does not know and appreciate his work. Then there are those who never have an opportunity to see or study his work, but who, nevertheless, should be brought to understand it. This latter class cannot fail to appreciate his plays, for Shakespeare is universal, he reaches everyone. It is certain that there can be no fear as to their favorable reception, as Shakespeare has never ceased to be popular and never will. It is simply a question of putting the plays on properly, for it is only in that that they can fail. We have chosen 'Macbeth' as our first release, for the reason that it is one of the best known of his plays, and because it offers a particularly excellent opportunity for picturization. There is such a wealth of material for big scenes and action that it dwarfs the efforts of the modern photoplay writer by comparison."

WARDE HANDLES H. F. EXPORT.

Foreign buyers desirous of securing Hoffman-Foursquare pictures for their respective markets will hereafter be able to make arrangements through Reginald Warde, who has recently become foreign representative for the product. Already a number of foreign buyers are negotiating for "The Fringe of Society," "The Sin Woman," "The Silent Witness" and "Madame Sherry." There will be no inflation of prices on Hoffman-Foursquare pictures available for foreign distribution. We want no more than a picture is worth in any territory, and it is this policy that is to be adhered to.

Aiming for the establishing of permanent relations with every foreign buyer possible, Mr. Warde, and Mr. Key, sales manager for M. H. Hoffman, Inc., will work together to this end. What we do in this country for the exhibitor will be done for the man who wants a subject for a territory outside the United States.

FUN-ART FILMS SHOWING.

Fun-Art Films, Inc., announces that the first two-reel comedy production, "A Rag, a Bone and a Hank of Hair," written by Vincent Bryan and featuring Ray and Gordon Dooley, vaudeville stars, will be shown to the trade this week. The place of showing and date will be announced in due time. Mr. Bryan, responsible for the script and direction of this comedy production, is responsible for many of Charlie Chaplin's successes, including "Police," "The Fireman" and "One A. M." He is also a song writer of note. Ray and Gordon Dooley are favorite vaudeville entertainers. Edward Kimball, father of Clara Kimball Young, also appears in the comedy. This will be their first appearance in pictures. Eighteen or more comedies per year are promised the state right market by the firm.

IVAN TO HAVE THREE DIRECTORS.

A third director, for whose services the Ivan Film Company is now negotiating, is expected to take charge of a line of productions which, while not many in number during the year, nevertheless will demand all of his time, because of the pretentious themes that are proposed to be picturized, the length of time for producing and expense that is to be connected with that particular line of pictures. The combined efforts of all concerned in the company should soon enable Ivan Film Productions to take its place in the very front ranks of the industry. Directors Edmund Lawrence and F. J. Grandon are both busy on productions.

Manufacturers' Advance Notes

Accident Holds Up Aircraft Productions

Hart Again Injured—Marjorie Daw, Leading Woman for Fairbanks, Breaks Leg.

THE production of two Arctcraft releases on the West Coast is being held up temporarily as a result of accidents. From the Thomas H. Ince offices comes the news that William S. Hart has again met with an injury in staging a perilous scene, as has been told in the Moving Picture World. This is the second accident he has had during the past two months.

A telegram from Douglas Fairbanks also announces the temporary discontinuance of work on the new picture being staged at Grand Canyon, Ariz., due to the fact that Marjorie Daw, leading woman, has broken a leg. The actress was thrown from her horse. Soon after her accident Miss Daw received the news that her mother passed away and her condition immediately took a turn for the worse.

Director Allan Dwan has been compelled to hold up work, and the completion of the film will have to await Miss Daw's recovery. This picture marks the debut of the talented actress in the capacity of leading woman to Douglas Fairbanks.

RUGE IN "THE DETECTIVE."

Will Huntem, a shrewd and calculating detective who isn't afraid of anything from bombs to gunpowder, is introduced in the current Sparkle comedy of General Film Company, "The Detective." Billy Ruge as Huntem no sooner emerges from one triumph than he is plunged into another laugh-making adventure. He saves himself from an untimely fate by weeping copiously upon the fuse attached to the barrel of powder upon which he is tied, and returns to the pursuit of the captors of Jennie Million.

In the current Jaxon comedy, "Disappointed Love," Burns and Stull present some of their liveliest fun-making stunts as heartbroken suitors.

"NAN OF MUSIC MOUNTAIN" (Paramount).

If story is what is desired it will be found in good measure in "Nan of Music Mountain," adapted from Frank H. Spearman's novel of that name, soon to be released by Paramount.

Wallace Reid will play the role of de Spain, and Ann Little will appear as Nan Morgan, from whom the story takes its name. An exceptional cast will be found in this picture. For example, there is Theodore Roberts, Western heavy par-



Scene from "Nan of Music Mountain" (Paramount).

excellence, who has been seen in innumerable Paramount pictures. James Cruze has an important role to which he will do full justice. Raymond Hatton, who has played everything from king-to crook, is one of the bad men. Charles Ogle, a remarkable character actor; Hart Hoxie, a genuine puncher; Guy Oliver, Henry Woodward, Ernst Joy, H. B. Carpenter, James Mason, and Alice Marc complete the cast. The direction is by George Melford.

AUTHOR AND INTERPRETER TO INTRODUCE "THAIS."

In "Thais," Goldwyn's forthcoming and most ambitious production in which Mary Garden will bring to the world of motion pictures the character she has made famous to the smaller public of the opera, an attempt will be made to bridge cinematographically the ocean lying between Miss Garden at the Goldwyn studio and Anatole France, the author, in his study in Paris.

With this end in view a French moving picture photographer has been charged with the important task of visiting M. France and filming him among his books in the act of removing a splendidly bound and tooled copy of "Thais" from his shelves.



Scene from "Thais" (Goldwyn).

The author will come toward the edge of the picture and hand out of the imaginary frame into the supposed grasp of Miss Garden the volume of "Thais."

Then in Fort Lee a parallel picture will be taken of Mary Garden receiving a book from someone outside the frame, and voicing her pleasure. When the two scenes and titles are thrown upon the screen at the beginning of "Thais" the effect visually will be the bestowal by M. France upon Miss Garden of a copy of "Thais," and, although no attempt will be made to simulate double exposure by running the two films simultaneously, the effect will, however, be calculated to establish a certain connection in the minds of the audience and visualize both the creator of "Thais" and her interpreter in a charming, gracious exchange of compliments.

CAST FOR "PASSING OF THIRD FLOOR BACK."

Herbert Brenon has been putting the finishing touches on the cast of his forthcoming production of "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson is to appear in his famous characterization of the Stranger.

In addition to Sir Johnston and Molly Pearson, whose engagements already have been announced, a notable cast of players has been selected. Ketty Galanta, who made so successful a screen debut in "The Fall of the Romanoffs," and is soon to be seen as Maryla in "Empty Pockets," will play Vivian, and Ben Graham and Grace Stephens are to be the Major and Mrs. Tomkins respectively. Miss Kite, the painted lady, will be played by Ricca Allen, and Mrs. Sharpe, the landlady, by Augusta Haviland. Dora Mills Adams has been chosen for the part of the aristocratic Miss de Hooley, while Germaine Bourville is to be the sister.

The roles of Jape Samuels, Larkcom and Joey Wright will be played by Sydney Golden, Thornton Bastion and Robert Fisher. This comprises the entire company, with the exception of Christopher Penny, the young artist, which is yet to be cast.

MADGE KENNEDY—SUNSHINE—MAD BULL.

Word comes from Georgia that work on the outdoor scenes of "Oh, Mary, Be Careful!" Madge Kennedy's third Goldwyn starring vehicle, is progressing satisfactorily at Savannah, where Miss Kennedy and eighteen players are putting in two weeks. The sunshine the party went in search of has been available in great quantities daily, and the mad bull demanded by the scenario couldn't have been madder.

Cecil De Mille Returns to California

Now Finishing the Geraldine Farrar-Artcraft Picture, "The Devil Stone," to Be Released in December.

AFTER a month's vacation, during which time he visited New York City, Cecil B. De Mille, Artcraft director, has returned to the Lasky studio in Hollywood, Cal. Immediately after his arrival there, Mr. De Mille took up the work of finishing the Geraldine Farrar production, "The Devil Stone," which will be Artcraft's first release in December.



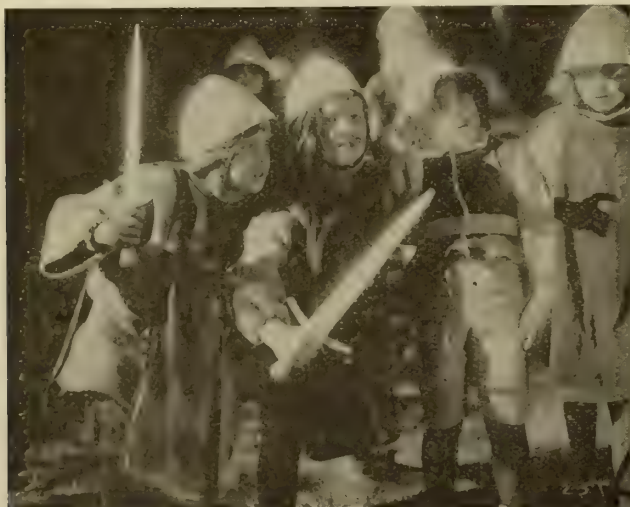
Scene from "The Devil Stone" (Artcraft).

The underlying theme of the narrative, namely, the sinister effect of the world-old stumbling block of man, Superstition, furnishes the basis for a story of interesting study, since it links with the ancient tale of Grenelda a modern development of the curse placed upon the possessor of the Devil Stone, carried down into the events of the life of Marcia Manot, as a Breton fisher girl and later as the wife of Silas Martin in America.

The scenario of "The Devil Stone" was written by Jeanie Macpherson, and is based on the story by Beatrice De Mille and Leighton Osmun. Miss Macpherson, who also recently visited New York with her mother, has just returned to Hollywood and commenced work on a new script.

FOX TRANSFERS A STANDARD FOR CHRISTMAS.

William Fox claims credit for having added three weeks to the holiday season this year. As a year-end gift to exhibitors, and particularly to those who have contracted for his Special Features, he announces that one of his most elaborate Standard Pictures—the one he had selected for his Christmas



Scene from "The Babes in the Woods" (Fox).

release—will be transferred December 2 to the Special Features classification.

The production is "The Babes in the Woods," in which Francis Carpenter and Virginia Lee Corbin are starred under the direction of C. M. and S. A. Franklin. It is a big, spectacular six-reel feature in the same class as "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp," both of which received flattering press notices during their extended, extra-price runs at the Globe theater in New York.

"Our intention has been to handle 'The Babes in the Woods' on exactly the same basis as the other Carpenter-Corbin productions," Mr. Fox explains. "We had set it down for release as one of the Standard pictures on December 23. We had prepared all the elaborate advertising material, press sheets, lobby displays, lithographs and exhibitor helps which we have been accustomed to furnish with our extra-special attractions.

"We had been planning also to give practical expression during the holiday season of our appreciation of the hearty support we have had from exhibitors this year. The idea of releasing a Standard Picture as a Fox Special Feature suggested itself and 'The Babes in the Woods' was selected as being the production which would prove the most generally satisfactory to exhibitors and at the same time permit of carrying out our idea of making the transfer early in December so that all the theaters might have an opportunity to profit from the gift before the first of the year."

DISTINCT FIELD FOR SCRIPT WRITERS, SAYS BEACH.

The author who cried that the child of his brain has been brutally murdered to make a play or a motion picture is not Rex Beach. This creator of "The Auction Block" and a score of other equally entertaining and equally popular novels of the time had never encountered, until he came into close contact with motion picture work, that odd genius the motion picture dramatist. Having watched him at work and measured the results of his labors, Mr. Beach is ready to admit that he has his place.

"It is obviously impossible," says Mr. Beach, "to enact for the screen all of the incidents of a novel. That means that certain ones best adapted to picturizing must be selected. It means, too, that even some of these must be changed—and sometimes changed so that the man who wrote them in the original would scarcely recognize them.



Scene from "The Auction Block" (Goldwyn).

"Though the motion picture camera has developed a wide dramatic field which had to be left untouched even on the stage, it has its limitations. The dramatic value of an incident in a story may have been developed to perfection in narrative, yet its character may be such that it is impossible to preserve this value on the screen. It is here that the scenario writer finds his true work.

"A good scenario writer should be able to so remake this incident that none of the force of the story is lost yet so that its technical shortcomings disappear."

UNIVERSAL SALESMAN'S GUIDE TO "THE MYSTERY SHIP."

For the first time since the Universal has issued serials, the full story of "The Mystery Ship" with scenes from all episodes, has been compiled in catalog form and delivered to salesmen. With this handsomely bound, extensively illustrated and attractively printed bank-book, Universal's traveling men can spread before the exhibitors on whom they call, a comprehensive outline of what they are contracting for in advance.

Sixty-five "stills" are interlarded with sixty-four pages of text between the morocco covers of the work. The story is done in narrative form and the "punches" brought out in distinctive paragraphs by the use of bold-face type. There are photos of Ben Wilson and Neva Gerber, stars of the serial, and their supporting principals, Kingsley Benedict, Duke Worne, Nigel De Bruillier, Elsie Van Name and Malcolm Blevins.

The "stills" have been selected to tell the story in pictorial sequence, augmenting the text. In ten minutes an exhibitor can run through the "stills" read the "punches" and get a clear idea of what "The Mystery Ship" will have of thrills, scenes and adventures. Every salesman, working out of the various branches of the Universal organization will be supplied with these books to the end that "The Mystery Ship" may be better and more extensively promoted than any serial the Universal has ever distributed.

Striking List of Paramounts for December

Five Women and Four Men Stars Featured in the Releases of Final Month.

ONE of the notable Paramount features for December is the presentation of Lina Cavalieri's first Paramount picture, "The Eternal Temptress," by Mme. Fred de Gresac, the scenario by Eve Unsell. This production was directed by Emile Chautard, and is said to be one of the most exquisite examples of the perfect photoplay ever released. The debut of Lina Cavalieri is enough in itself to make any list of photoplay offerings noteworthy, but this is only one of the features of Paramount's Christmas schedule.

Billie Burke will be seen in "The Land of Promise," in which she also starred upon the stage. This play is by W. Somerset Maugham, and it is said to be one of the best pictures in which Miss Burke has appeared.

Christmas is Marguerite Clark's own month. It is the season of beautiful things, of cheer, fantasy, all that goes to make the name of Christmas in its popular sense wonderful. And following an annual custom begun last year with "Snow White," Miss Clark will appear in a new fairy play, "The Seven Swans," directed by J. Searle Dawley, from all accounts to be the most elaborate production of its kind ever attempted. As a little princess of a mythical and mystical kingdom, Miss Clark will assuredly appeal alike to young and old.

Another picture in the nature of a Christmas gift to readers the world-over is "Tom Sawyer," in which Jack Pickford will create upon the screen Mark Twain's immortal hero of boyhood's happy days. It will bring back old years to those who have passed the meridian of life; it will evoke from the past figures dear to memory. Also the rising generation will laugh and live with the doughty Tom and his friends. "Tom Sawyer" is all-American. It is the quintessence of boyhood. Its appearance on the December schedule of Paramount is worthy of particular note. The picture was directed by William D. Taylor.

Wallace Reid, screen hero of manly and virile type, appears in "Nan of Music Mountain"—directed by George Melford—a vital story of the spreading West written as a novel by Frank Spearman, a novel that has reached three or four editions.

Dorothy Dalton is the heroine of a dramatic story by Shannon Fife called "Love Letters," the production of which was supervised by Thomas H. Ince, and which will form an interesting release for December.

Charles Ray, also an Ince star in Paramount pictures, is to be seen in "His Mother's Boy," a picturization of "When Life is Marked Down," by Rupert Hughes. Victor Schertzinger directed this picture. It is a story with the Texas oil fields as a background.

Sessue Hayakawa will play the role of a Japanese detective in "The Secret Game," which is particularly timely because it deals with a Hun plot in the United States. It was through a clue in this story, written by Marion Fairfax and directed by William DeMille, that a secret agent was enabled to apprehend a German spy in Southern California. The picture bristles with exciting and tense situations, and affords Hayakawa one of his best roles.

Vivian Martin is heroine of "The Fair Barbarian," from a story by Frances Hodgson Burnett, the scenario by Edith Kennedy, and directed by Robert Thornby. This is said to be a quaint and colorful little story of England, with a vivacious American girl as heroine. In book form it was a favorite years ago.

MARY MACLANE PICTURE FINISHED.

Mary MacLane, whom Essanay enticed into motion picture acting, has completed her seven-reel vampire photoplay, "Men Who Have Made Love to Me."

Coming to the Essanay studios without ever having thought of screen acting, the author of "I, Mary MacLane," has proven that the genius that drives the pen can often illustrate the thoughts it transcribes.

Miss MacLane's talent as a screen actress even exceeded the producer's expectations. Not only does she photograph clearly but she plays her role with natural stage presence and true dramatic instinct.

Miss MacLane herself was surprised at her interpretation of a vampire. In reviewing the picture at the studio projection room, her comments were many and interesting.

Miss MacLane wrote the script out of a gifted writer's fund of knowledge regarding the world of men and women. This knowledge, combined with her dramatic talent, has produced a cinema classic that must rival the popularity of her strange book.

The story of "Men Who Have Made Love to Me" concerns the fates of six admirers, each of a different type, each making a different appeal to the heart of the vampire.

CHANGE TITLE IN FAIRBANKS PICTURE.

The title of the new Douglas Fairbanks-Artcraft picture, now in the course of production, has been changed from "D'Artagnan of Kansas" to "The Modern Musketeer." In this photoplay Douglas Fairbanks portrays the part of a modern youth who gets into all kinds of difficulties as a result of his chivalry. In the cast are such popular players as Marjorie Daw, Frank Campeau, Kathleen Kirkham, Eugene Ormonde and Tully Marshall.

Star Shells in Goldwyn Release

Used in "For the Freedom of the World" to Make Possible Photographing of Trenches at Night.

NIGHT photography in motion pictures is one of the biggest problems that directors have to face. Until a year or two ago it was supposed to be impossible to make a good picture at night, and when the idea was broached of reproducing the battle front in France and showing a night attack the general comment was "impossible." The picture in question was "For the Freedom of the World," a tremendous patriotic spectacle produced by Ira M. Lowry, and now being distributed through Goldwyn channels.

As the full co-operation of the Canadian Government had been granted for the filming of this thrilling story of the famous American Legion of Canada there were no difficulties regarding the thousands of men in uniform who were to appear. The only thing that worried anybody was photographing an attack at night.

Ordinary lighting, as generally used in pictures, was, of course, useless in illuminating the tremendous trench system which had been constructed under the supervision of the director.

After tests had been made, and it was found that magnesium flares and every other trick of illumination known to the motion picture trade were valueless in lighting such a huge area, the director suggested that nothing on earth was quite so brilliant as the star shells used in lighting up "No Man's Land" between the trenches during the progress of an attack or to prevent surprise by the enemy.

The Canadian Ordnance Department was communicated with, and permission obtained to use the necessary number of star bombs, trench rockets, and fixed lights. The composition of these various devices gives a light more brilliant than anything else in the world.

The result is an exact reproduction of war front conditions, no trouble resulting in photographing even the most remote sections of the trench system. Even a downpour of rain, which continued for two hours during the filming of the battle scenes, would not destroy the efficacy of a lighting system devised for use in any sort of weather.

MAE MURRAY IN "THE ETERNAL COLUMBINE."

Mae Murray has started her third Bluebird photoplay. "The Eternal Columbine" is the title, and Robert Leonard, under whose direction "The Princess Virtue" and "Face Value" were filmed, is staging the production. The story is by H. Sheridan Bickers, known in England as a former dramatic critic of prominence, who has been engaged especially to write for Miss Murray.

In "The Eternal Columbine" devotees of the stage, who failed to see any of her Broadway performances, will have a chance to realize how fully Miss Murray is entitled to her fame as a dancer, for she appears as a down-to-date Columbine and several of the dances which won the acclaim of theatre audiences are executed for the camera.

The production includes a short prologue founded upon the romantic tragedy of Pierrette and her suitors, Pierrot and Harlequin. This incursion into the realm of classic pantomime marks a new advance, it is claimed in the art of the photoplay. Kenneth Harlan, who has been featured in several recent Bluebird productions, will appear opposite Miss Murray and Albert Roscoe will play the heavy role.

NEXT FAIRBANKS-ARTCRAFT PICTURE IN DECEMBER.

Following the success of the latest Fairbanks release, "Reaching for the Moon," it is announced that the next Fairbanks picture, "The Modern Musketeer," has been scheduled for release December 31.



Scene from "The Volunteer" (World).

Pathe Program

Best Russian Art Film Yet, Serials and Lloyd Comedy on Pathe Program For December 9th.

THE feature of Pathe's program for December 9 is "Her Sister's Rival," a Russian Art Film (special), in five reels, which is released on this date in place of "Over the Hill," first announced. This is a powerful story artistically and beautifully handled by a cast composed of the finest actors and actresses in Russia. It tells of two girls, one the daughter and the other the adopted daughter of a very rich factory owner, Madam Kromoff. Both fall in love with a handsome spendthrift prince. He marries Mary, because she is the one who has the big dowry, while he really loves Neia. He squanders his wife's money and breaks her heart. Forging his brother-in-law's name to a check, he is in danger of prison and disgrace. Rather than see her daughter's name dragged in the dirt Madam Kromoff shoots him in a gripping climactic scene.

Doris Kenyon stars in "The Hidden Hand," No. 3—"The Island of Dread"—with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton; serial; episode in two reels; produced by Pathe. "The Hidden Hand" is already being spoken of as another "Elaine." Scientific impersonation plays an important part in this episode, in which it develops that both Dr. Scarley and Doris' Uncle Abner are attempting to gain control of the Whitney estate, the first by proving that Doris is Whitney's daughter and marrying her, and the second by proving that she is not Whitney's daughter, but the girl of the Mad Monk's prophecy and a princess of Russia.

Mollie King appears in "The Seven Pearls," No. 13—"Over the Falls"—with Creighton Hale and Leon Barry; serial; episode in two reels; produced by Astra. In this episode Perry Mason, arch villain, is carrying Ilma, the beautiful young American girl, to deliver her to the Sultan. They imprison her in a warehouse. Picking up Stayne's smouldering cigar butt, she blows on it, places it against the little fuse and the heat sets the automatic sprinkler system in action. Harry, hearing the big gong, rescues her.

Harold Lloyd's vehicle is "Move On," a one-reel comedy, produced by Rolin; one sheet. Harold Lloyd, Harry Pollard and Bebe Daniels form the trio that makes this comedy a laugh producer, with the laugh largely on the police force.

"Our National Park"—"Yellowstone Park—Its Terraces" and "The Grand Canyon" form a split reel, Pathe colored travel picture; one sheet. There are also an International cartoon and educational split reel; one sheet and Hearst-Pathe News Nos. 100 and 101; each issue having a special block 1-sheet.

STIRRING EVENTS IN GAUMONT-MUTUAL WEEKLY.

In these history-making days the newspapers may be pardoned for using all of their display type in headlining events connected with the war. Keeping abreast of the times, the Gaumont-Mutual Weekly is pleasing its patrons by devoting a big part of every issue to scenes of preparation for, and actual fighting in the great conflict.

NUMBER 10 of the Gaumont-Mutual Weekly, which is released on Sunday, November 25, contains several pictures relating to the conduct of the war "behind the lines." The Ordnance Department and the Bureau of Engraving and Printing show two extremes: the former making big guns to annihilate the enemy, and the latter turning out Liberty Bonds which make possible the actual "sinews of war."

Many thousands of extra clerks have been employed to handle the enormous mass of detail connected with the formation of a big army, and Uncle Sam has found it necessary to erect many huge buildings in Washington to house this increased force.

In Philadelphia, the U. S. Ambulance Corps dine in the street to demonstrate the efficiency of the traveling army kitchen. In Pasadena, California, even the firemen are heeding the slogan, "knit a bit," and plying their needles between calls.

Pictures from abroad show Mr. Painleve, former French Premier, and his cabinet, which recently resigned; the President of Portugal, on a visit to the French battle front; American made submarines arriving at a European port; the Prince of Connaught decorating French soldiers with war medals; and the King and Queen of England attending the opening of the American Officers' Club, in London.

It must not be supposed, however, that war pictures are allowed to monopolize this entire issue of the Mutual Weekly. Among the many other subjects pictured are New York policemen starting their crusade to lessen street accidents, and an interesting new invention, a rotary tooth cleaner operated by a small motor which can be attached to any water faucet. This will probably mean good-bye to the old fashioned tooth-brush.

CAVALIERI SUBJECT RELEASED DECEMBER 3.

The story of "The Eternal Temptress," written expressly for Lina Cavalieri's first Paramount appearance by Mme. Fred de Gresac, with the scenario by Eve Unsell, is said to be one of the most powerful, dramatically, that has ever been used for motion picture purposes. Emile Chautard directed this production in his characteristic manner. A splendid cast, including Elliott Dexter, Alan Hale, and others equally well known, supports the star. This picture will be released on December 3.

Scenario Writers Win Autos

Consolidated Film Corporation Makes Awards in "Crimson Stain Mystery" Scenario Contest.

FOUR individuals in the United States are happier today than any of their fellow beings, because Consolidated Film Corporation is presenting each one of them with a brand new 85 6-cylinder, seven-passenger Overland touring car, valued at \$925.00.

This is the closing chapter in the great scenario contest held recently by Consolidated Film Corporation, in connection with the presentation of the "Crimson Stain Mystery," the master serial, which was released through the Metro Pictures Corporation.

The contest consisted of the submission of the best idea for a five-reel scenario based on the mysteries, characters and situations in the "Crimson Stain Mystery" and the winning idea sent in from each of the districts into which the United States was divided, the Consolidated Film Corporation promised an Overland touring car. The contest opened September 4, 1916, when the "Crimson Stain Mystery" was released, and closed August 1, 1917.

The three judges in the contest are Arthur James, Director of Publicity of the Metro Pictures Corporation; Albert Payson Terhune, author of the "Crimson Stain Mystery," and N. T. Granlund, director of publicity of the Marcus Loew Enterprises.

So many manuscripts were submitted from all over the country that it took the three judges a long time to decide upon the winners in each district. The work has not yet been completed and further announcement of winners will be made next week.

The first four lucky ones in the contest are as follows: Ellen D. Gehling, 124 Norwood avenue, Brooklyn, N. Y.; William Powers, 108 Fifth avenue, Richmond, Virginia; Ellen Dawalt, 504 Crawford avenue, Detroit, Michigan; George S. Lambert, 316 Oak street, Ironton, Ohio.

Both O. E. Goebel and Ludwig G. B. Erb, president and treasurer, respectively, of the Consolidated Film Corporation, were enthusiastic about the outcome of the contest and proclaimed it the most successful scenario contest ever conducted.

TITLES A FEATURE OF "MADAM WHO."

One of the striking features of Bessie Barriscale's first Paralta Play, "Madam Who," which will be released the middle of December is the manner in which the titling of the production has been handled. For a long time, producers of motion pictures have been endeavoring to get away from the old style of title which, in many cases caused a breach in holding the interest to the action of the story. Illustrated titles were found to be a great improvement over those which were displayed in cold type, but Paralta Plays announce that they have taken another great step forward in the development of an artistic effect that holds the interest, at the same time giving the audience the message that can be interpreted only through reading titles.

The new titles, which will be used for the first time in the production of "Madam Who," are animated scenes built in such a manner that the wording appears to stand out in mid air. In one instance where the title is descriptive of a battle which is supposed to be raging, a shell bursts, obliterating the entire title and showing, just for an instant, a field of battle with the cannon smoking. This is the only element of battle that is really shown in the play, as the story is not that of the trench and conflict, but of the secret service that is the great unseen power that guides the destiny of the armies. The other titles are all worked in so effectively, that never for an instant do they break into the thread of the story, but rather do they appear as a part of the action of the great romance thriller.

This new style of titles marks another important step in the advancement of the photoplay art, a step which is bound to have a marked effect in future productions.

MUCH TAX PUBLICITY FOR EXHIBITORS.

Free service for the exhibitor—practical, dollars-and-cents co-operation that puts the balance on the right side of the box office report—that is what up-to-date producers are endeavoring to give. William Fox's helps for his Special Features, the fifty-two-a-year releases, are one of the most striking illustrations of this tendency.

Mr. Fox's free service includes a four-page weekly newspaper, a weekly mimeograph news budget, a weekly clipping sheet, weekly music cues, a weekly service on matrices, and special cut-to-your-measure publicity as desired. In addition, he supplies stills on request; also slides for advance announcements; one, three, six and twenty-four sheets, and three sizes of lobby displays, the largest, fourteen by twenty-two, being in colors.

As to special helps, obtainable without cost on application to the director of publicity, there practically is nothing the exhibitor is likely to want which cannot be provided on short notice. He may have special stories of any sort, special advertising material, mats, or almost anything else he thinks will be of assistance to him in exploiting the picture through the press or by any other means. A large organization is kept constantly at work developing ideas for the theatre man's benefit—it is up to him merely to make the most of the opportunities afforded, to use what is provided for him.

Edna Goodrich Leads Mutual Schedule

Her Vehicle Is the "American Maid"—Billie Rhodes and George Ovey in Comedies.

MUTUAL'S schedule for the week of December 3 is led by Miss Edna Goodrich, the Broadway stage beauty, in "American Maid," which is the fourth of the series of feature productions in which Miss Goodrich appears for Mutual. It was directed by Albert Capellani, at Mutual's Long Island studios.

"American Maid" is the story of a typical American girl, doing "her bit" behind the trenches in France, who falls in love with an American doing "his bit" in the trenches. He is wounded and retired from active service, returns home, discovers the social gulf which separates them and goes back to the West. Miss Goodrich represents in the picture the ideal of American womanhood, the blend of many races and many peoples.

Appearing with Miss Goodrich in "American Maid" are many well known players, chief of whom are George J. Henery, who played the judge in "Get-Rich-Quick-Wallingford," and William B. Davidson, who has had a long and successful screen career with Vitagraph, Fox, Metro and Mutual.

Billie Rhodes plays the role of a little girl in "Just Kidding," the one-reel Strand Mutual comedy, scheduled for release on December 4. She wears a Buster Brown suit, plays with a Teddy Bear and gets her face smeared with blueberry pie. The plot affords many laughable situations, and ends in a romance.

"Jerry Takes Gas" is the subject of the Cub comedy, released by Mutual December 6, which shows popular George Ovey, with suicidal inclinations, and results with a mistaken dose of gasoline. A match, a tube and—puff.

From the first line trenches, where the news is thickest, comes Mutual Weekly Number 153, released December 3. This lively, newsy one-reel subject, is gladdening the hearts of parents whose boys are at the front, for it shows, in vivid pictures, what letters never could.

WALTHALL'S FIRST PARALTA PICTURE COMPLETED.

Those people who believe that our courts are ruled by corrupt politics will delight in "His Robe of Honor," the story of Ethel and James Dorrance, which has just been completed under the direction of Rex Ingram, and which will mark Henry B. Walthall's debut as a star in Paralta Plays. The Dorrances have taken for their hero a highly successful lawyer crook, whose methods used suggest those of a firm of lawyers of a few years ago whose infamy was gossiped about the country over. This lawyer has good instincts as well as evil, and his good instincts are aroused by his determination to win a young woman whose noble instincts rebel at the thought of the methods which have won for him the success he has achieved. To get his hands clean he has to break from a corrupt alliance with the "traction trust," whom he has bled unmercifully with his damage cases. Then he is called upon to defend the brother of the boss of Tammany Hall, and seizes this opportunity as a means to compel his appointment to the Supreme Court bench. His reputation is so bad that the boss and the organization both shy at the nomination, but the "Boss" younger brother faces the electric chair and the shyster lawyer drives a hard bargain. His final defiance to the gang is when, after attaining his goal, he turns the organization down and establishes himself as the peoples' judge, dealing out justice with no regard to where the hardship falls.

The final cutting and assembling of the production were completed last week and the first print is now on its way to the New York offices of Paralta Plays. Those who have seen it declare that it is by far the most powerful story in which Mr. Walthall has appeared and is one that will win for him still greater laurels than those which have placed him in the exalted position he now enjoys in the realm of the silent drama.

"A DAUGHTER OF THE GODS" (FOX).

"A Daughter of the Gods," heralded as "the best advertised picture in America," and which will be released to exhibitors December 2, has been before the public for more than a year, during which time it has been shown in all parts of the country. It is a fantasy of the sea—a fairy story—and its keynote, as one reviewer has said, is beauty. The cost is said to have been in excess of \$1,000,000 and the total number of persons appearing in the picture is placed at 21,128, the largest number used in a single screen being 19,744. Most of the scenes were taken on an island in the Caribbean. According to William Fox, the producer, 223,000 feet of film were used, but only about 7,500, or eight reels, are shown.

There is an unusually large assortment of publicity material available for this picture. This includes two styles each of one, three, six and eight sheets and a handsome twenty-four sheet; beautiful lobby display photographs, press sheets, rotogravure heralds, cuts and mats varying in size from one to four columns, piano score, an elaborate music score, a variety of slides, an assortment of forty by sixty paintings, several sorts of flashy window cards and other material.

Annette Kellermann is the star of the production, doing spectacular diving and swimming, and among the very large supporting company are Jane and Katherine Lee, who, since this picture was made, have become celebrated as "the Fox Baby Grands."

"UNEASY MONEY," A GEORGE K. SPOOR SPECIAL.

"Uneasy Money," Taylor Holmes' newest vehicle, soon to be released by George K. Spoor as a special feature, combines a rare bit of humor with strong and fascinating situations.

The picturization has lost none of the verve and humor that emphasized the original story in the Saturday Evening Post. Taylor Holmes is ideally cast as Lord Dawlish, the polished, though quaintly impractical, Englishman, whose love for justice overbalances his desire to be a "vulgar millionaire."



Scene from "Uneasy Money" (Essanay).

Taylor Holmes knows how to wear a monocle. Virginia Valli, in the role of Elizabeth, knows how to wear overalls and to handle brother "Nutty," even if she cannot regulate the acquisitions of love. Lillian Drew plays Claire Edmont, the fortune-hunter who finally weds a fat, pudgy new-rich. Frederick Tiden, Rod LaRocque, Virginia Bowker, Charles Gardner and Arthur Bates are others in the cast.

JOSEPHINE WHITTELL'S SCREEN BOW IN "ALIMONY"

One of the most striking and popular favorites known to the musical comedy stage, Josephine Whittell, will make her debut in "Alimony," the sensational divorce drama, to be released early in December by The First National Exhibitors' Circuit. Miss Whittell has the important role of Mrs. Bernice Flint, who with the other two characters interpreted by Lois Wilson and George Fisher, forms the big triangle of the play.

Miss Whittell was born in Phoenix, Arizona, and educated in the San Francisco private school. She realized at the age of fifteen years that she possessed a beautiful voice. This inspired her parents to send her to Europe to study. She remained in Paris for two years studying voice culture.

Upon her return to America in 1912 Miss Whittell met and was married to Robert Warwick, the noted matinee idol. Shortly after this she was sought by George Cohan, who made her his leading woman in "The Little Millionaire" at the Cohan theater. Her successive appearances were with Lina Abarbanel in "Miss Princess"; the prima donna in Victor Herbert's operetta, "The Madcap Dutchess"; in Victor Herbert's "The Only Girl," and with Donald Brian and Julia Sanderson in "Sybil."

Miss Whittell visited Santa Barbara and Hollywood and evinced a keen interest in moving picture work, with the result that when offered a part in "Alimony" by Director Flynn, she readily consented.

PATHE ACQUIRES "RUNAWAY ROMANY."

Pathe has acquired the rights of "Runaway Romany," the five-part feature starring Marion Davies which had had so much publicity during the last two or three months, and will release it as a Gold Rooster play December 23d. It is felt that the picture will make a superb attraction for Christmas week. The advertising campaign in the illustrated Sunday magazines which for some weeks has been conducted upon it will be continued through December.

It would be difficult to mention a single feature which has been given such extensive and widespread publicity and advertising as "Runaway Romany." The story from which the picture was adapted was written by Miss Davies herself and was syndicated through some forty newspapers, the first installment appearing on September 16. In addition to this, large advertisements have been appearing weekly in the illustrated Sunday magazines, which, as everyone knows, have a circulation of well over a million. In other words, to this feature has been given an exploitation equal to that given some serials. There is no question but that this exploitation has given the picture an exceptional box office value.

Hodkinson's Opening Gun

Distributor Announces a New Film Process with Promise That It Will Stabilize Industry—Details Later.

W. W. HODKINSON came with a new film process, or "Motion Pictures Plus," as his announcement in the advertising pages reads this week. Declaring that the business had advanced along every line but mechanical development, Mr. Hodkinson states over his signature in the advertising pages of the Moving Picture World that it was to bring this new process into the industry that he made his spectacular re-entry into the field a month ago.

The announcement this week is in keeping with the revolutionary developments which have marked Mr. Hodkinson's career in the past. Nothing will be given out at the offices of the Hodkinson Corporation regarding the details of the new process, but it was pointed out that the adoption of some new process, whatever its point of improvement, is regarded by Mr. Hodkinson as vital to the stabilizing of the industry today. This statement was made:

"We feel that the business has followed out every line of advance except making actually mechanically better pictures. The trade has stars and stupendous productions, and the field swarms with them, until the investment of capital in production or in theaters is simple gambling. The W. W. Hodkinson Corporation will give this business a new hook to hang on, a new rock on which to drag itself out of the ocean of competition just as Mr. Hodkinson has done in the past, as even his enemies will admit. But, as in the past, he has streaked out into a new line something probably not one man in a hundred in the business has even thought of, but, for all that, the one line of safety. Our advertisements for the next few weeks will develop our process and our plan."

The signed statement appearing in the advertising section this week answers many questions in the minds of the trade. There has undoubtedly been a great deal of wonder over Mr. Hodkinson's plans, as well as over what induced him to return as he did, virtually alone, and with his connection with Paralta Plays, Inc., important though it was, obviously not big enough to control the interests of this commanding figure in the industry.

HAROLD LOCKWOOD IN TWO METRO DECEMBER RELEASES.

During the month of December, Metro will offer Harold Lockwood in two Metro wonderplays, "The Square Deceiver," released December 3, and "The Avenging Trail," released December 31. The two vehicles differ widely in type and nature, the former being a comedy drama while the latter is frankly melodramatic.

PERILOUS STUNT IN "THE LOST EXPRESS."

Helen Holmes does the most risky bit of business of "The Lost Express," her new fifteen chapter Mutual-Signal photostory in "Daring Death," Chapter XII, which is released December 3.

Helen crosses the railroad tracks on a temporary footbridge, built on the principle of the suspension bridge, with ropes instead of cables. The action of the chapter provides that as Helen is midway across, the plotters are to cut the ropes.



Scene from "The Lost Express" (Mutual).

Helen grasps the severed rope, swings sixty feet to the tracks below and rescues a companion from the wheels of an onrushing train. It is the most perilous stunt which Director McGowan laid out for his star in the new chapter play and the most hair-raising bit of action in the picture.

"The Lost Express" is nearing completion at the Signal studios near Los Angeles. Chapter XV will reveal the mystery of the lost express train which disappeared mysteriously in Chapter I.

"Daughter of Destiny" Release

December 23 Has Been Fixed as the Date of Issue for First Petrova Subject.

IN ANSWER to the thousands of inquiries from exhibitor and fan alike which have poured into the office of the Petrova Picture Company, a statement was issued this week announcing the release date of the initial starring vehicle of Madame Petrova for Sunday, December 23.

"Daughter of Destiny," the first of the eight great pictures in which the famous star will appear during the forthcoming year, will be shown on this date and throughout the entire week at the Rialto theater, New York, and also in all of the largest photoplay temples in the country.

"Daughter of Destiny," the first picture to be produced under the auspices of the Petrova Picture Company, was finished and ready for showing on the date originally scheduled, but following a conference between the executives of the Petrova organization and the First National Exhibitors Circuit, through the offices of which the Petrova productions will be issued, it was deemed advisable to withhold the film until all of the exchanges were in active operation. It was also decided by the producing and releasing factors to have the second Petrova picture entirely completed and its successor in course of production before definitely fixing the release date of the initial presentation.

Inasmuch as the objects outlined above have been completely attained, "Daughter of Destiny" will be given to the first-run theaters in the United States on Sunday, December 23. The selection of this date is regarded by the officials of the First National Exhibitors Circuit as exceedingly appropriate because of the holiday season and the many exhibitors who will offer Madame Petrova in her first picture to their patrons will therefore receive an unexpected Christmas gift.

NEW PICKFORD PICTURE NEARING COMPLETION.

Mary Pickford's newest photoplay to be released by Artercraft Pictures is rapidly nearing completion at the Lasky studio in Hollywood. The production is an adaptation from William J. Locke's novel, "Stella Maris," prepared for the screen by Frances Marion and staged under the direction of Marshall Neilan.

For the first time in her career the Artercraft star portrays two roles in the same production. The two parts that Miss Pickford enacts are those of Stella Maris, who has been a paralytic for ten years, living in a home of wealth surrounded by every luxury and with the tender and devoted care of the circle of friends who are worshippers at the "Court of Stella Maris," and that of Unity Blake, a veritable ugly duckling, the slave of an orphanage, living on the scraps and dressing in the rags which are given to her in the name of charity. The uncouth character forms a remarkable contrast to that of the beautiful Stella Maris.

SECOND SUBJECT WILL BE FIRST RELEASED.

Mabel Normand, Goldwyn star, is quite likely to find her second Goldwyn picture, just begun under the direction of George Loane Tucker, the first of her releases under the Goldwyn imprint. Having completed her patriotic comedy-drama, "Joan of Plattsburg," a sudden official request made it necessary to postpone its release, because it contains material of a military character that it is not desirable or wise to reveal at the moment.

This means that Miss Normand will first be seen by her admirers in a beautiful production representing the skill and genius of George Loane Tucker.

Even before Goldwyn had "Joan of Plattsburg" in completed form Miss Normand was working with Mr. Tucker in her next picture, which is a most unusual story about which Goldwyn is making something of a mystery as regards authorship and title.

ALICE BRADY WORKING IN FIFTY-FOURTH STREET STUDIO.

Alice Brady at work on her next Select production, a picturization of Charlotte Bronte's immortal novel, "Jane Eyre," has made a change of base. "Her Silent Sacrifice," Miss Brady's first Select picture, was made at the Paragon studios in Fort Lee, but in order to facilitate work on the forthcoming production, activities were transferred to Select's Fifty-fourth street studio in town, thereby doing away with the time waste attendant on the long New Jersey trip.

The picture is going forward under the capable direction of Edward Jose, who has set a high standard in previous productions. "Poppy," "The Moth" and "Her Silent Sacrifice" all grew to ultimate screen triumphs under his generalship. When completed, Miss Brady's new vehicle will be released through the exchanges of Select Pictures.

THIRD "BAB" RELEASED NOVEMBER 26.

In the third of her sub-deb stories, "Bab's Matinee Idol," adapted by Margaret Turnbull from Mary Roberts Rinehart's delightful tales, Marguerite Clark mixes munitions, measles, and mischief promiscuously. The direction is by J. Searle Dawley, and the photography by Lyman Broening. The subject will be released by Paramount November 26.

Work at Triangle Studio

Japanese Settings Constructed Next to the Venetian Canals Being Used in "I Love You"; Directors and Large Stock Company Making Phenomenal Progress in 1918 Programs.

FIVE new productions, including some of the most elaborate and unusual things yet attempted at the Triangle's Culver City studio, have been commenced during the past week, and companies are working both night and day to keep ahead of the strenuous production schedule recently set.

Among the new subjects are offerings from the pens of some of the best known magazine writers, as well as an exceptional play by one of the Triangle's staff authors. The research department under Miss Elsa Lopez and the costume department directed by J. S. Fishenden have been working overtime preparing data and costumes for these new subjects, which include a beautiful Japanese story.

Two directors, Walter Edwards and Jack Dillon, have completed pictures in the past week, the former having begun work on another screen feature. Three directors, Jack Conway, Gilbert P. Hamilton, and Thomas N. Heffron, are either preparing or waiting for stories.

With several faces new to Triangle included in the cast, and elaborate costumes costing several thousand dollars, Director E. Mason Hopper has begun work on a new Triangle story, the working title of which is "Mr. Butterfly." The story, written by E. Magnus Ingleton, is a reversal of the situations and characters in the famous story, "Madame Butterfly," by John Luther Long.

Thomas Kurihara, in the role of the father, and Jack Abbe as the disappointed lover, are well known Japanese actors who have been engaged for leading parts in this new Triangle picture. Teddy Sampson, well known screen beauty, has also been engaged by Casting Director Arthur Hoyt, who declares she will make a winsome Japanese girl. Darrell Foss, popular Triangle star, will be seen as Mr. Butterfly. No pains or expense have been spared by J. S. Fishenden, head of the costume department, to make the costumes critic proof, and this expert declares some decidedly beautiful effects have been turned out by Bert Isgrigg, Triangle tailor.

Director Hopper is working on the exteriors now, and will begin shooting the first of the week at San Diego, where the principals will work in a Japanese garden belonging to one of the wealthiest families in that city. This garden is one of the show places of the Pacific coast that all tourists visit when in Southern California. On his return from San Diego, Hopper will begin work on the interiors, and the Triangle experts are now busy turning out the "props" for these settings.

Edwards Has New Script.

Director Walter Edwards, who has just completed "I Love You," a story of life in Southern Italy and France in which Alma Rubens has the leading role, has begun work on "Evidence," a new play by Jack Cunningham, which promises to be one of the most interesting of the forthcoming Triangle productions. Cunningham also did the continuity.

J. Barney Sherry will appear in "Evidence" as a noted lawyer, and will be supported by such well known players as Audelle Higgins, Pauline Starke, Eugene Corey, and Howard Davies. Miss Higgins and Davies are new faces at the Triangle studio.

Stewart Supported by Fritzie Ridgeway in Next Western.

Director Cliff Smith is now well under way on a new vehicle for Roy Stewart, Triangle cowboy star, the working title of which is "The Law's Outlaw." The screen adaptation was made from a story in a current magazine written by Ethel and James Dorrance. Smith's cast is considered exceptionally good for a Western subject. Stewart will be supported by Fritzie Ridgeway, who played the leading feminine role in Stewart's last picture, "The Learnin' of Jim Benton." Others cast include Norbert Gills, William Ellingford, and Percy Challenger.

Texas Guinan as "The Gun Woman."

Frank Borzage, who has just completed "Until They Get Me," in which Joe King, Pauline Starke, and Jack Curtis have the leading roles, is the director selected to handle the megaphone for Texas Guinan's new picture, "The Gun Woman," a brilliant and unusual Western story which has a surprising climax.

Miss Guinan will be seen as the self-reliant woman who was the product of the early frontier days, the woman who held her own ground in every crisis and settled her grievances with a deadly automatic. Included in the supporting cast are Francis McDonald and Ed. Brady, the former as the Gun Woman's sweetheart, and the latter as a character juvenile lead.

Red Book Story for Olive Thomas.

Jack Dillon, who has just completed Olive Thomas' latest vehicle, a comedy drama called "Betty Takes a Hand," which was one of the prize stories in the recent Photoplay Magazine contest, is about to begin work on Miss Thomas' next subject, "Limousine Life." It is a screen adaptation of Ida M. Evans' story by the same name published in the Red Book Magazine. The supporting cast for this picture has not yet been announced.

Wells Directing Painted Desert Drama.

Director Raymond Wells is making record time on his latest Triangle offering, "Man Above the Law," a story of life among the Navajo Indians on the Painted Desert. Jack Richardson, one of the best known heavies in the business, has the lead in this picture. Claire MacDowell, Josie Sedgwick, Jessie Hallett, Diana Carrillo, Curley Baldwin, and Dark Cloud, a real Indian, are in the supporting cast.

Hickson Made "Gown of Destiny."

Lynn Reynolds is putting the finishing touches on "The Gown of Destiny," the screen adaptation of a Saturday Evening Post story by Earl Derr Biggers. It deals with the world war and the way in which a remittance man was made a hero through a wonderful gown created by a little French designer too frail to do his bit for his country.

Alma Rubens and Al Sears have the principal roles in this picture, and other members of the cast include E. Jobson, Frederick Vroom, and Pietto Buzzi, a French actor engaged for the part of the designer. Miss Rubens will wear a gown especially created for this production by Hickson, of New York.

Thomas N. Heffron, who directed William Desmond's last picture, "The Sudden Gentleman"; Jack Conway, whose last Triangle offering was a seven-reel feature, "Because of a Woman," and Gilbert P. Hamilton, who handled the megaphone on "The Maternal Spark," are waiting for stories, and expect to begin work within a few days.

"THE BEAUTIFUL MRS. REYNOLDS" (World).

World-Pictures Brady-Made will put forward another characteristic star cast when "The Beautiful Mrs. Reynolds" is published in January. The members of this acting company whose names are included in the advertising matter are Carlyle Blackwell, June Elvidge, Evelyn Freeley and Arthur Ashley, and the remaining cast, which is quite numerous, contains Pinna Nesbit, Rose Tapley, Lionel Bellmore, George MacQuarrie, Ethelbert Hale and others who are well known.

This picture introduces to the screen the romantic career of Alexander Hamilton, one of the most fascinating personages of the early history of this country. The story, written by Samuel M. Weller, a prominent New York newspaper man, is not similar to the stage play upon the same topic acted by George Arliss for a long run at the Knickerbocker theater, excepting that both introduce many of the same characters and certain episodes of great national importance appear in each version.

In addition to Hamilton, the film story embraces George Washington, Martha Washington, Aaron Burr, Gen. Israel Putnam, Thomas Jefferson, James Monroe, James Reynolds, Mrs. Reynolds, etc.

Carlyle Blackwell assumes the role of Hamilton, and Arthur Ashley that of Aaron Burr, while June Elvidge is Mrs. Reynolds and Evelyn Greeley is Margaret Moncrief, over whose young charms and graces the men have their first hostility—a situation that grows more and more bitter through later



Scene from "The Beautiful Mrs. Reynolds" (World).

years until it culminates in the fatal duel on the Jersey heights overlooking the Hudson.

The scenes in and around New York in those early times—including one picturing the Staten Island shore from the Battery—as well as those showing the Washington headquarters at New Brunswick and certain points up the river, are exceedingly interesting in contrast to present views of the same localities.

From Screen to Stage

Metro and Frohman Estate Co-operate in Ethel Barrymore's Plans for the Coming Season.

THE celebrated star, Ethel Barrymore, will have the co-operation of Metro Pictures Corporation and the Charles Frohman estate in making out the program of her activities for the year. Miss Barrymore is now completing her latest series of Metro productions with a screen version of the Kellett Chambers comedy, "An American Widow," and at an early date will begin her season of new plays and dramatic



Ethel Barrymore.

revivals of the speaking stage, in accordance with the plan arranged for in advance by the late Charles Frohman. One of the most important features of this program will be Miss Barrymore's creation of the leading role in the new version of "Camille," adapted by Edward N. Sheldon, not from the old stage production but from the book itself by Dumas.

The star's screen career, however, will not be forgotten during the development of this program, for in her leisure hours, during the daytime, at her home in Mamaroneck, Miss Barrymore will read manuscripts of new screen productions and pass on their merits, deciding upon the equally interesting program of feature motion pictures to follow. One activity is thus made the relaxation from one and the preparation for the next.

Miss Barrymore's list of screen appearances for the coming year will include stories by celebrated American novelists and scenario writers, and the most notable directors in the screen world will prepare these stories for public presentation.

Some time ago it was announced that Miss Barrymore had permanently given up the stage for the screen, and she began a long series of feature productions, under the management of Metro, the only motion picture company with which she has ever been associated. Later, this program was varied by the appearance of the star in a revival of Barrie's one-act play, "The Twelve Pound Look," the leading role which Miss Barrymore created in this country, although she did not interrupt her screen work for the purpose. For these performances the star refused to take any money for her own uses, donating the amount of her salary to the work of war relief.

Miss Barrymore finds that her health and happiness are best conserved by occasional journeys into the work of the dramatic stage, and accordingly the present agreement between Metro Pictures Corporation and the Charles Frohman estate has been reached.

In her coming stage season Miss Barrymore will play, in addition to the new version of "Camille," and another Sheldon play called "The Bridge of Sighs," some of her greatest successes of previous years, including Pinero's "Mid Channel" and Clyde Fitch's "Captain of the Horse Marines."

Among the star's screen features of the past season have been "The Eternal Mother," "Life's Whirlpool," "The Lifted Veil," "The Greatest Power," "The Call of Her People" and "The White Raven," in addition to the production at present being completed, "An American Widow."

"HOW DOES 'NUMBER ONE' FINISH?" ANSWERED.

Paramount has taken particular care to make sure that "Who Is 'Number One'?" the new Paramount serial starring Kathleen Clifford, will "hold up" to the very end, that the interest shall increase, and that the picture shall therefore fulfill the prime necessity of a continued story of any sort; namely, that the interest shall be so tense that the reader or the theatergoer will possess an unconquerable desire to go back and see the next chapter.

Too many serials have started with a rush, and interest has withered away toward the finish. Paramount has made sure that the pulling power of "Who Is 'Number One'?" grows stronger in every reel, and asserts that the fifteenth episode of the Anna Katharine Green serial is even better than any of the other fourteen.

There are intense thrills in every episode of "Who Is 'Number One'?" but the best ones come in the last five chapters. Paramount did not play its big cards at the start, preferring to make a picture that would pile up business for the exhibitor rather than make a picture that was like a skyrocket—fine at the start, but dead at the finish.

In the eleventh episode of "Who Is 'Number One'?" for instance, Kathleen Clifford is called upon to ride on the hood of a motor car pursuing a speeding train down the track.

She lassos the train, ties it up to her motor car, and goes hand over hand to the rear car of the train.

In the twelfth, "Number One" is exposed, but the story, instead of dropping there, becomes even more complicated and more intense.

Pursued, after being kidnapped aboard a vessel by the conspirators, Kathleen, in the thirteenth, flees to the rigging of the ship, and dives from the peak of the mast. In the fourteenth she swings on a rope, like a pendulum, across a street from one tall building to another, crashing through a window into a room where Graham Hale is held captive.

The fifteenth is a triumph. Nearly all of this episode was made at night in one of California's spring cloudbursts. The light effects and the photography are splendid, and the serial comes to an exciting finish in automobile crashes and battles and races through the night in the terrific rainstorm.

TWO TANKS BUILT FOR SUBJECT.

Having reproduced the Sphinx and the pyramids of ancient Egypt for "Cleopatra," the mosques and minarets of Oriental Bagdad for "Aladdin and the Wonderful Lamp," the Nashville of 1830 for "The Conqueror" and the mob-swept streets of Paris for "Les Miserables," all within the last few months, the William Fox technical department has added another to its list of achievements in the construction of tanks and trenches which are duplicates of those "over there."

These newest products of constructive genius will be seen in "The Pride of New York," a photoplay starring breezy George Walsh. Unable to borrow the original tank that was brought overseas to aid in the Liberty Loan drive, Director R. A. Walsh told his needs to the technical staff and in a comparatively short time the armored cars were ready.

The chassis of two automobile trucks were used as bases. Sheet iron was employed for the body and caterpillar threads were made of iron bars. Real guns were mounted in the turrets. Because they were not as heavy as real tanks, the director was fearful at first that they might be broken by rough usage, so he put them through a severe preliminary test. A long line of trenches had been dug on a location near the Fox studios at Fort Lee, N. J., and the war machines were sent rough-shod over them. They made the trip without the slightest difficulty.

One of the most spectacular scenes in "The Pride of New York" shows the trenches being stormed by several companies of United States troops attached to a regiment now encamped in the Empire State.

PRIZE WINNERS OF PATHE'S CONTEST IN "THE NEGLECTED WIFE."

After months of work on the more than fifty thousand letters that were received in the "Neglected Wife" contest, founded on Pathe's serial of the same name by Mabel Herbert Urner, the three judges have awarded the prizes to the seven lucky winners. The prize winners are:

First prize, \$1,000—Mrs. Louise Detlefs, 3788 West Thirty-third street, Cleveland, Ohio.

Second prize, \$500—Miss Anne B. Gordon, 31 Amosland road, Norwood, Pa.

Third prize, \$100—Mrs. D. C. Cameron, Austin, Nevada.

Fourth prize, \$100—Mrs. F. A. Dowe, 35 Park street, Attleboro, Mass.

Fifth prize, \$100—Mr. Frank Hoffman, 13 East Second street, Pottstown, Pa.

Sixth prize, \$100—Mrs. Claire Palmer Thurston, 564 West drive, Woodruff place, Indianapolis, Ind.

Seventh prize, \$100—Mrs. Helen S. Paxton, 147 Townsend street, New Brunswick, N. J.

The judges of the contest, who were Mabel Herbert Urner, the author of the serial; Mr. J. A. Berst, vice-president and general manager of Pathe, and Mr. Louis Joseph Vance, one of the foremost writers of America, after reading the letters were steeped with enough maxims to regulate the domestic problems of America.

TURNER & DAHNKEN TO MAKE PICTURES FOR THE GOVERNMENT.

Turner & Dahnken Circuit, through the War Department of Washington, have secured a permit to make motion pictures at Camp Lewis, Washington, where 40,000 of our new troops are entraining. Ray Ewell, who for some time has been the photographer in the United States Navy, has been sent by Turner & Dahnken to make these pictures. The scenes which are being taken will show how our young men become soldiers and the different contingents from the various cities will each be taken separately. Prints of these pictures will be sold by Turner & Dahnken throughout the United States.

NEW HART PICTURES IN GREAT DEMAND.

As a result of flooding the market with reissues of William S. Hart pictures, the new Thomas H. Ince productions, starring this popular actor, and released by Arctcraft, have become in greater demand than ever before. Throughout the country Hart pictures are now being shown, bringing about a great wave of popularity for the well-known delineator of Western characters. The demand for new Hart subjects by photoplay patrons has caused no little competition among exhibitors for booking on "The Narrow Trail" and "The Silent Man," the first and second Hart-Ince films to be released by Arctcraft.

Tabulates all Film Rentals by Machine

Laborious Weekly Accounting Task Easily Accomplished by Auditor W. M. Gulick's Department of General Film Company.

AFTER more than six months of successful operation General Film Company has adopted as permanent an advanced method of tabulation for its large volume of accounting details with bookkeeping machinery. General Film Company is probably the only moving picture organization that employs such a labor-saving aid in its auditing department. The system in use is the same as that used by the U. S. Census Bureau in tabulating its myriads of statistics.

By the use of several sets of machines, consisting of three units in each set, General Film makes weekly a minute and separate accounting of its every film rental—by serial number, manufacturer, subject, date, branch, exhibitor and price throughout the United States. Auditor W. M. Gulick estimates that the machines dispose of from 14,000 to 16,000 ordinary bookkeeping entries per week, and that it would need about forty clerks to do the same work that the machines are doing.

What swells the volume of necessary entries in the General Film Company auditing department is the company's position as the distributor for a dozen different motion picture manufacturers. The data required about film rentals is virtually multiplied by the number of manufacturers, whereas it would be comparatively simple to keep account of the film rentals as a whole. Each separate manufacturer, however, is entitled to an accounting of each day's rental of each reel of film in each of the company's twenty-eight exchanges, and this accounting General Film Company successfully undertakes to render.

With the use of the machine it is possible, promptly and regularly, to give each manufacturer a report presenting in exact detail the performance of each reel of film in dollars and cents.

Auditor Gulick recommended and installed this system after a study of its efficiency value, and is well satisfied with it. The machinery is well known in all really big business institutions, but its adoption by General Film marked its debut into the motion picture industry.

The system is founded upon a card-punching method of tabulation. A card crowded with numbers in columns has a complete history of a transaction punched in it, and this transaction can be tabulated separately in as many different ways as there are punch holes in the card. The classification can be done and undone at will by passing the cards through other machines that automatically count them, assort them and add up totals. Three machines—a punching machine, a sorting machine and a tabulating machine—comprise the series of mechanical adjuncts. Girls, who are lightning-like adepts at the punching machine, do the preliminary task of treating the cards to conform to invoices sent in from each branch that report each exhibitor's account for the week. From this form the girl punches a card for each reel of film, indicated on it, branch, exhibitor's account number, day used, reel number, film rental charge and invoice number. The cards are then sent in to the sorting machine and sorted by magnetic control successively into as many groups as there are topics to be considered. These cards run through tabulating machines which are also magnetically sensitive, providing in a moment all the total required, and these totals can be checked against totals taken from the branch invoices. As a result each manufacturer can be told how much his film earned on any day, anywhere, by subject or by bulk, by class, by number of reels, or by exhibitor. He can also be told how long or when it has been idle, and whether its value is on the decline or in the ascendancy. It tells him everything he could think of wanting to know, and to the tiniest detail.

A force of four or five girls, and as many young men, as the work varies, is kept on the tabulation of film rental charges by General Film. This work is under the management of C. H. Coburn, an expert in this sort of accounting. The completeness and accuracy of the history of each piece of film among the thousands handled each week make the machine system regarded as indispensable by the company.

HARRY EDWARDS ASSIGNED FIRST COMEDY SCRIPT.

Harry Edwards, the newest member of the Triangle-Keystone directorial staff, started production this week on a two-reel Triangle-Keystone comedy with a cast including Fritz Schade, Mario Bianchi, Milburn Moranti, Martin Kinney, Alatia Marton, Rose Carter, Sylvia Ashton, Dorothy Hagar and Tom Mack. The story has to do with two artists, and gives Alatia Marton the role of a model, though not a model wife. Little Joey Jacobs, the Keystone child actor, who was recently loaned to the Culver City studios for a prominent part in "The Maternal Spark," has a prominent part in the story.

CLEVER SITUATIONS IN "THE WIDOW'S MIGHT."

The clever paraphrase of the famous saying embodied in the title of Julian Eltinge's third Paramount picture, "The Widow's Might," is perhaps the least of the novel features of this comedy in which the female impersonator will star. The picture abounds in clever situations and highly amusing scenes throughout. The fact that it was written by Marion Fairfax, distinguished authoress of dramas and comedies for the stage and screen, is an assurance that it will be superior in character. A further fact in its favor is that it was directed by William C. DeMille.

Lockwood Supported by Fine Cast

Many Well-Known Film Players Appear in "The Avenging Trail," a Yorke-Metro Production.

A SUPERB cast has been engaged to support Harold Lockwood in his forthcoming Metro production, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Owen's novel of the North woods, "Gaston Olaf," now in course of being screened under the direction of Francis Ford.

Mr. Lockwood, of course, plays "Gaston Olaf," and in this he has the most powerful role of his eight years before the camera. Gaston Olaf is a man of the woods, a fine specimen of physical manhood, with a well developed sense of justice and of undaunted courage when pitted against wrongdoers. The part offers wide scope for the star. Mr. Lockwood's leading woman is Sally Crute as Rose Havens.

Joe Dailey is cast for the part of Tom Pine, Gaston Olaf's partner. The heavy role of Taggart is interpreted by Walter Lewis. Warren Cook is cast for Dr. Saunders. William Clifford plays Hale, the storekeeper, while Art Ortego is cast for an important part. Tom Blake is also in the cast.

Mr. Lockwood and his company are now in the Northern woods making exterior scenes for the production.

PATHE'S ARGUS PICTORIAL No. 2.

Argus Pictorial No. 2, released by Pathe on November 25, contains four subjects of varied interest. The first shows the cause and prevention of forest fires. The picture was made in the New York State forests in the Adirondack Mountains under the auspices of the New York State Conservation Commission.

This is followed by a story showing how eels are caught in winter. Starting with a diagram which shows how eels hibernate in the soft mud under eight or ten feet of water the picture goes on to tell how the eels are caught through the ice, and by a multi-pronged spear the eels are rudely awakened from their winter's sleep.

Professor R. H. Thatcher, of the Department of Fine and Applied Arts of Teachers College, New York, demonstrates in a very clear and interesting manner the ancient art of stenciling and compares the modern work to that of the Japanese by whom it was originated.

A farce comedy in clay entitled "Pride Goeth Before a Fall" is enacted by the grotesque little clay figures created by Helena Smith Dayton, the sculptress. These figures are so grotesque and true to life that they cannot fail to amuse and interest an audience.

EDNA GOODRICH IN "AMERICAN MAID."

A romance which began in a base hospital in France amid bursting shells ends in a quiet cabin in the mountains of the American far west in "American Maid," Edna Goodrich's fourth Mutual production, scheduled for release December 3.

"American Maid" is from the story by Julius Rothschild, scenarioized by Hamilton Smith. It was directed by Albert Capellani and produced at the Long Island studios of the Mutual Film Corporation.

"American Maid" follows "A Daughter of Maryland," "Queen



Scene from "American Maid" (Mutual).

X" and "Reputation," three successful photoplays, starring the well-known Broadway stage beauty. She is now at work on the fifth of her series, "Her Second Husband," which will be completed shortly.

The scenes in "American Maid" are laid in France, in Washington and in the far west, providing a widely diversified setting for the production. Miss Goodrich appears in the uniform of a Red Cross nurse, in typical western garb and, at the embassy ball scene, in her most gorgeous gowns.

Triangle's First December Features

Will Follow Release of "The Sudden Gentleman" with "The Ship of Doom," a Sea Drama Featuring Claire McDowell, for Week of December 2.

TRIANGLE will open its December program with two features which will probably make a wide appeal. "The Sudden Gentleman," featuring the popular screen Lothario, William Desmond, with petite Mary McIvor and villainous Jack Richardson in the supporting cast, is scheduled as the first release of the week of December 2, followed by a rapid-action marine called "The Ship of Doom," which will present Monte Blue and Claire McDowell in the leading roles.

Desmond, who has nineteen Triangle successes to his credit, has come in for a large share of admiration from the ladies' side of the picture houses throughout the country, and his muscular personality has a certain genial quality which also appeals to male critics of the screen. In "The Sudden Gentleman" he has an opportunity to do some character work which is right in line with his early training, and it may be expected that the genial Bill will smile the better for the background of his newest play. As Garry Garrity, the village blacksmith in a small Irish hamlet, where geese feed on the commons and blend picturesquely with other barnyard idylls, Desmond puts at rest all doubts as to his lineage. He proves himself a true son of Dublin, especially aided by his grandfather's "dudeon," or clay pipe, which is very much in evidence in the early scenes. A carefully selected cast of Triangle stock players supports Desmond. The picture was directed by Thomas N. Heffron.

In "The Ship of Doom," written and directed by Wyndham Gittens, Triangle has produced some remarkable photographic effects. The story is based on the rash action of a jealous suitor whose affection for the coquette of a fishing village leads him into a struggle in which his rival is fatally stabbed before he loses his balance and falls from a high cliff into the sea. The Triangle barkentine, Fremont, which does service as the pirate ship, has been the center of action for nearly one hundred motion pictures. The boat was built in Philadelphia in 1850 for the slave trade, and served its New England owners as a blockade runner during the Civil War. Later it was brought to the Pacific Coast for the sugar trade between San Francisco and Honolulu, and converted into a Behring Sea fisherman until it was put out of commission in 1912 and sold to motion picture interests. Supporting Monte Blue and Claire McDowell in the leading roles are Aaron Edwards, Frank Brownlee, and a capable cast of assisting players.

EMILY STEVENS IN "ALIAS MRS. JESSOP."

Miss Emily Stevens, in her forthcoming Metro production, "Alias Mrs. Jessop," which is scheduled for immediate release, has a role which gives her ample opportunity to display her brilliant gifts. There are two characters in the story, a womanly woman, Janet Ford, and a worthless vampire, Lillian Ford. Lillian marries Sir Anthony Jessop, noble in nature as well as in name. She shirks her responsibilities. By an ingenious circumstance, Janet is mistaken for her, and she is obliged to preside over the Jessop household as its mistress.

Everybody, friend and servants, is delighted over the change that has come over Sir Anthony's supposed wife. Janet



Scene from "Alias Mrs. Jessop" (Metro).

finds herself, in spite of anything she can do, falling in love with her cousin's husband. The situation is an extremely intense and dramatic one, and is handled with great skill in this screen version of Blair Hall's story.

Miss Stevens is supported by a cast of favorite players, Howard Hall playing Sir Anthony; William H. Tooker, Michael Ford, father of Lillian and uncle of Janet; Donald Hall and Little Eldean Steuart, who plays the part of "Bobby" Jessop. Albert Shelby Le Vino adapted the story, and William S. Davis directed it.

Fox December Releases

Four Standard Pictures and Five Special Features Constitute the List.

NINE releases, four Standard Pictures and five Special Features, are scheduled to be made by William Fox during December. William Farnum, Annette Kellermann and Jane and Katherine Lee will be represented in the Standard Pictures and Francis Carpenter and Virginia Lee Corbin, George Walsh, June Caprice, Jewel Carmen and Virginia Pearson in the Fox Features.

"A Daughter of the Gods," the Kellermann production which ran from October 17, 1916, to February, 1917, in the Lyric Theater, New York, and which since has been shown and advertised in all parts of the country, will be released December 2 as a Standard Picture. On the same date the Carpenter-Corbin picture "The Babes in the Woods," originally scheduled as one of the Standard Pictures and to have been available December 22, will be offered as a Special Feature. It is a picturization of the fairy story of the same name.

"Troublemakers" will be the Standard Picture released December 9 and in which Jane and Katherine Lee perform pranks that keep adults constantly in hot water. The Special Feature of the same date, a war drama, "The Pride of New York," tells a story beginning with the draft and ending in the trenches. The star is George Walsh.

William Farnum will be seen in a December 16 issue, "The Heart of a Lion." This is a visualization of Ralph Connor's novel, "The Doctor," a tale of the Canadian Rockies. At the same time there will be released the Caprice picture, "Unknown 274," in which is told the story of a founding's troubles, ending in her unexpected restoration to her father.

The week of December 23, the only one of the month in which there will be no release of Standard Pictures, has been exclusively reserved for Miss Carmen, who will make her debut as a star in "The Kingdom of Love," a production dealing with a young woman's career in a mining camp and especially with a minister's interest in her.

The last release of the year, December 30, will be an interpretation of the character of the famous "Du Barry," mistress of King Louis XV of France, and a Virginia Pearson picture entitled "Stolen Honor." The latter tells of the theft of a painting and the attempt to fix the crime on an innocent woman. The "Du Barry" picture was directed by J. Gordon Edwards.

SELF-PROVING TAX REPORTS.

It is absolutely necessary that every exhibitor be able to know positively that the tax reports he furnishes the Government are correct. For this reason the exhibitor's particular attention is called to the new Automatic Self-Proving Weekly Monthly Report of business done and war taxes due. This blank, which is protected by registration at Washington, enables any exhibitor to keep a perfect record of the amount of money taken in for admissions and amount of taxes due under each admission price. It would be a very simple matter for a Government inspector to see at a glance that the exhibitor keeps the proper record on this blank.

These figures are instantly available not only for every day, but also for every week, every month, and they are so arranged that if any error is made in this calculation it shows up on each sheet. The origination of this blank is just another evidence that the Automatic Ticket Selling and Cash Register Company, of New York, spares no effort in making its ticket systems of the utmost service to exhibitors.

FIFTH MINTER PRODUCTION FOR AMERICAN FILM COMPANY.

Mary Miles Minter will start work on her fifth American Film picture immediately. The new play makes its bow as "Mademoiselle Tiptoe," and was written by Arthur Barthelet. Henry King will supervise the direction. Miss Minter is so interested in it that nothing but a baseball game—of which she is very fond—took her away from the studio the other day when she wanted to study the script for her new play. But Bill Russell offered her the chance to throw the first ball at a benefit game for the Santa Barbara boys who are in camp and promised to knock it to kingdom come if she would pitch for him. Mary couldn't resist, bless her heart, so she drove out to the ball grounds and put the ball only ten feet from the plate. Even Bill Russell couldn't hit a ball like that, so they let the rest of the bunch play ball while they looked on.

LOBBY DISPLAY FOR "THE MATE OF THE SALLY ANN."

Mutual has devised a new and novel lobby photo display, the first of which will be issued with "The Mate of the Sally Ann," the Mary Miles Minter production released November 26.

Two 22 by 28-inch photos will be added to each set, one of them a portrait of the star and other a scene from the production.

In working out the sets an entirely new process has been used which has resulted in a most striking pictorial effect. The lobby display has been heretofore a "closeup" proposition from an advertising standpoint. The new Mutual lobby photos will not only attract people from a distance, serving the mission of a poster, but at the same time present a photographic realism

Essanay December Program

Entire List Complete for the Month—Many Interesting Subjects Noted.

ESSANAY now has ready for exhibitors its entire December program and work is well under way on the first pictures of the new year. In the December list are two comedy dramas, "The Small Town Guy," featuring Mr. Taylor Holmes, and "Sadie Goes to Heaven," Little Mary McAlister's latest picture, and "The Dream Doll," a novelty picture with "living" dolls.

"The Small Town Guy," Mr. Holmes' fourth picture, shows the famous comedian in a new role, that of a rube, as the title implies, and offers new opportunities for his versatile art. The play is from the novelette, "A Picture of Innocence," in Munsey's magazine, and has a screen time of sixty-five minutes. It is a Perfection picture and will be released December 3 through branches of the George Kleine System.

"Sadie Goes to Heaven" also offers new opportunities for sixteen-year-old Mary McAlister in that she plays the part of a child of the tenements and then is seen in the home of a rich matron. "Sadie Goes to Heaven" is from the pen of Dana Burnet and was published in "Good Housekeeping." It has a screen time of sixty-five minutes and will be released December 24.

"The Dream Doll," in which dolls have a major part of the screen time, is the work of Howard S. Moss, an expert doll-maker and the inventor of the system by which the manikins appear as life-like on the screen.

Essanay players also have parts in the picture being used to carry out the plot of the play. "The Dream Doll" is a Perfection Picture and will be released December 10. It has a screen time of approximately sixty-five minutes.

Other Essanay December releases are an Essanay-Chaplin, "In the Park," and a weekly scenic, and a slapstick comedy to be released through the General Film Company. "In the Park" will be released December 8.

Amedee Rastrelli and Arthur Higson are being featured in the slapsticks and have the support of a number of the Essanay players who worked with Chaplin in his Essanay pictures. Arthur Hotelling, formerly with Lubin, is the director. The pictures have a screen time of fifteen minutes. For release December 1 is "The General," with "All Aboard" to follow December 8.

The fifteen-minute scenic releases are "Lake Louise" for December 1 and "Banff National Park" for December 8.

EVERYTHING HAPPENS IN "WHO IS 'NUMBER ONE'?"

One of the many reasons for the success of "Who Is 'Number One'?" the Paramount serial starring Kathleen Clifford, is that Paramount has been careful to keep away from the obvious. When Kathleen, in her war upon the conspirators led by "Number One," gets into a predicament she always escapes by some new method. And Paramount has avoided the old "nick of time" rescues that have lost their thrill now that the motion picture fan is educated in melodrama and knows that when the ordinary heroine is in peril somebody is going to happen conveniently around and save her.

In the fourth episode, for instance, Kathleen is locked in a room, and one of the conspirators is smashing down the door. Kathleen writes a message for help on her cuff and throws it out the window. A child finds it and goes to a policeman. The spectators guess that the policeman will see the message, call for help, and rush to the rescue. But that isn't what happens. The child borrows a pin from the policeman, and he helps her fashion the cuff into a cape for her doll, then walks away leaving the child to play with the message that would bring aid to Kathleen. Thus crossing the guessers.

In a later episode, Kathleen is in danger of death from a dynamite blast. A rescuing party is on the way. The fans guess that the rescuers will arrive in time to prevent the blast. But they don't. The blast is shot, the building is wrecked, and in an astonishing closeup of the falling wreckage Kathleen is buried and crushed by falling timbers.

It is this sort of treatment, the departure from the obvious, the introduction of continual surprises, that is making "Who Is 'Number One'?" a serial with a powerful pull that is holding the big following it has created.

LOIS WEBER PRODUCTION FEATURES GOLD MINING SCENES.

Lois Weber is busily engaged in the photographing of her third independent production, "The Man Who Dared God," an intensely dramatic portrayal of a strong man's redemption, based upon her own story of the same name. An especially adaptable cast has been secured to support Mildred Harris, who is featured in the role of a minister's daughter. Playing opposite Miss Harris is William Stowell, who has been leading man for Dorothy Phillips in Bluebirds; while among other members of the cast may be named Clara Whipple, Alfred Paget, Hayden Jones and Willie Marks.

"The Man Who Dared God" has gold mines, and gold mining is a sort of general background in developing the story. With her usual thoroughness in matters of detail, Miss Weber took the principals of her company, some thirty strong, to Oatman, Arizona, in order to get an accurate portrayal of this background in its relation to the plot.

The managers of the Great Eastern, one of the largest mines in the United States, were cordial in their welcome, showing the entire party, headed by Miss Weber and Phillip Smalley,

her husband and co-director, every process of the work, from the first opening of a new slope with pick and shovel, through drilling, blasting, crushing and reducing, to the final pouring and shipping of the pure gold. In fact, the pouring of the gold from its crucible, in molten form, which is to be shown in the finished picture, represents the actual pouring of \$45,000 worth of real gold.

CAST OF SECOND MARGARITA FISCHER PLAY.

The complete cast of the American-Mutual production, entitled "Molly Go Get 'Em," has been selected wisely. This is the second Fischer feature, in which Miss Fischer will have a widely different role from any that she has yet done. True Boardman has been engaged by the American Film Company, which believes in having an excellent supporting cast. Emma Kluge has a prominent part and others in the cast are Hal Clements, Margaret Allen and Alfred Ferguson. Jack Mower will play opposite Miss Fischer, who, as Molly Addison, a mischievous girl, manages to gather a remarkable amount of fun in life at the expense of a long-suffering family. Lloyd Ingraham will direct it. Mr. Ingraham also directed Miss Fischer's first picture, under the working title of "A Daughter of Joan," but which will be released under "Miss Jackie, The Army Girl." Beatrice Van wrote the story of "Mollie Go Get 'Em," and Elizabeth Mahoney adapted it for the screen.

"SONG OF SONGS" FOR ELSIE FERGUSON.

The motion picture rights to Edward Sheldon's great play, "The Song of Songs," have been acquired by the Famous Players-Lasky Corporation, for Artcraft release. Miss Elsie Ferguson will be the star in the production, which is a powerful sociological drama. The play was produced three years ago by A. H. Woods, who thought so well of it that he engaged a star cast. The play proved a sensation, though the limitations of the stage could not do justice to this virile and broad subject. The adaptation for the screen has been made by Charles Maigne.

Miss Ferguson has completed her work in "Rose of the World," which is another strong story, and has already started work on the Sheldon story. The play is intensely human, and in film form should prove more popular than the stage presentation.

FIFTH HELEN GIBSON STUNT.

Helen Gibson performs one of the nerviest feats she has ever attempted in "The Deserted Engine," this week's General Film release in the new "Daughter of Daring" series. Noticing that the fast mail speeds by her station with the engine deserted, Helen takes a short cut across country to a nearby trestle and leaps from a barrel to the platform of the last coach. She then prevents a collision between the mail train and a special. This release completes the current "Daughter of Daring" series, which has become an even greater favorite with the exhibitors than the earlier subjects in which Helen Gibson was featured.

"DEEP SEAS AND DESPERATE DEEDS" (L-Ko).

Universal exchanges will distribute as the L-Ko for December 12, "Deep Seas and Desperate Deeds," a comedy invented by J. G. Blystone, with Myrtle Sterling doing the principal stunt. Russell Powell and Babe Emerson will head a company of reck-



Scene from "Deep Seas and Desperate Deeds" (L-Ko).

less adventurers in getting the laughs out of a number of complicated situations.

Vin Moore had direct charge of the production and has applied several examples of ingenuity in developing low comedy on the screen that have not been generally applied. Miss Sterling's generous proportions, as in all of her L-Kos, contribute naturally to a great deal of the fun making in which she proves that good nature follows good health as consistently as a good laugh follows good comedy.

Universal Develops Unusual Pictures

Centers Efforts of Producing Forces on Subjects of Special Merit.

OUT of the routine work of production at Universal City has come several features that are considered of special merit, and to fittingly exploit them, an effort to advertise and promote these attractions, not alone to exhibitors, but before the general public, has been inaugurated. Universal producers seem to have found uncommonly good subjects for a group of conspicuously attractive releases and this fact will be heralded through a campaign for increased publicity that will draw attention to these particular offerings.

Stuart Payton has made a feature especially suited to the holiday season, in "Beloved Jim," featuring Harry Carter, Priscilla Dean and Joseph Girard. While the Christmas spirit pervades the plot, an offering of year 'round value has been created from Joseph Girard's story. The full cast employs Morris Foster, Charles Hill Mailes, Frank Dachio, Sidney Dean, Ed Brown and Mrs. A. E. Witting.

Jack Ford's unusual production, reflecting both the East and West, engages Harry Carey as the star of "Bucking Broadway." Molly Malone will be featured as Mr. Carey's leading lady in George Hively's latest work. Herbert Rawlinson and Brownie Vernon are featured in "The High Sign," an Elmer Clifton production created by Waldemar Young and J. Grubb Alexander. Haywara Mack, Edward Brady, Mark Fenton, Nellie Allen, Frank McQuarrie and Harry Mann provide the support.

"The Wolf and His Mate," an offering shown during the current days at the Broadway Theatre, New York, is another production Universal is advancing as a subject for extra advertising and exploitation. Louise Lovely is the star in Julia Maier's play, directed by Edward J. Le Saint. Hart Hoxie heads a supporting company that also includes Hector Dion, John O'Dell, Betty Schade and Baby Georgia French.

When Harvey Gates had finished his presentation of "Madam Spy," in which Jack Mulhall, Donna Drew and Claire Du Brey will be featured, another unusual offering developed in Lee Morrison's story of intrigue and adventure. The scenic equipment and the supporting cast are declared to be elements that contribute to the conspicuous merits of "Madam Spy."

Louise Lovely, in "Painted Lips," a production made by Edward J. Le Saint, and still another Harry Carey feature, "Phantom Riders," created by Jack Ford, are among the Universal productions that promise to attract more than the customary exploitation and profitable attention.

WARM TREATMENT OF COOL KEYSTONE SUBJECT.

Lovers of the ridiculous will find great satisfaction in the way Mal St. Claire makes things hot for Eddie Gribbon, the stalwart hero of "An Iceman's Bride," the Keystone comedy for the week. As the eccentric soda-mixer, Mal falls in love with the alluring cashier, Alatia Marton, and mixes up more than plain sodas in the complications which follow. He manages to imbibe too much of the stronger beverages at a dance, which puts him on the inside of another man's overcoat. When friendly officers escort him to the address in his pocket they add to the comedy of his career, for Dora Rogers arrives home and finds him in her bed. The finish is fast and furious.

BLACKTON TO PRODUCE ON WEST COAST.

J. Stuart Blackton, producer for Paramount of "The Judgment House" and "The World for Sale," will go to California on or about December 3 to produce his third Sir Gilbert Parker picture, "Wild Youth," at the Lasky studios. Mr. Blackton will be surrounded by all the extensive facilities afforded by the Lasky organization in making this picture, which will enable him to give even more time to the actual work of supervision and provide him as well with greater scope for the realistic staging of what is undoubtedly one of the most vital stories of the great British novelist. Whether Mr. Blackton will remain to make further films in the West is not at present known.

NEW SALESMEN FOR E. I. S. CO.

L. G. Harkness Smith and Emory B. Remington have joined the sales forces of the E. I. S. Motion Picture Corporation, 203 West 40th street. Miss Camilla Penworth's resignation has been accepted.

Mr. Smith was vice-president of the Motion Picture Specialty Company, and Mr. Remington was for twenty years with the J. Walter Thompson Company.

Picture Theaters Projected

EUREKA SPRINGS, ARK.—Moving picture theater will be established here about the first of year by W. J. Boody.

WINSLOW, ARK.—New opera house opened here by J. H. Barnard is devoted to high class pictures.

LAGUNA BELL, CAL.—Bell theater has reopened under the management of J. E. McPheeters.

SAN DIEGO, CAL.—Illusion theater has been purchased by the Broadway Amusement Company.

SAN FRANCISCO, CAL.—New Jewel theater, located on Market street near Eighth, has opened.

SAN PEDRO, CAL.—Auditorium theater has been leased by Elmer Workman and Carey Chandler and reopened.

HARRISON, IDAHO.—John Nikey will erect a moving picture house, 25 by 75 feet, with seating capacity for 300 people, to cost \$6,000.

NAMPA, IDAHO.—Extensive improvements are being made to the Nampa theater recently purchased by H. J. Brown, of Boise. Pipe organ will also be installed.

CHICAGO, ILL.—George A. Rubin will erect theater, 40 by 150 feet, on South Fifth avenue.

CHRISTOPHER, ILL.—Robert Cluster's new Globe theater will soon be completed.

KILLOWINE, ILL.—Liberty theater has opened.

McLEANSBORO, ILL.—Harry Taylor, of Cario, plans to open a moving picture house here in the near future.

CROTHERVILLE, IND.—George Terrell is erecting a concrete moving picture house, 30 by 70 feet.

FORT WAYNE, IND.—Elmer E. Davis, of Toledo, O., has purchased the Eagles theater building.

GOSHEN, IND.—B. D. Deardorff has disposed of the Lyric theater to O. Hansen, of St. Joseph, Mich. Goshen Amusement Company has leased the house.

INDIANAPOLIS, IND.—Schlegel & Roehm, 606 Lombard building, have the contract to erect a one-story addition to moving picture theater for Goebler & Krees, 1126 Laurel street, to cost \$3,500.

MUSCATINE, IA.—Henry C. Wittman has purchased the American theater on Sycamore street from Nana M. Willison.

WICHITA, KAN.—Empress theater is to be reopened.

WICHITA, KAN.—South Topeka theater has been renamed the New Liberty.

PINEVILLE, KY.—Gaines theater has been remodeled and reopened under the management of Ernest Younkin.

WATERVILLE, ME.—New Haines theater will soon be completed. It will be conducted under the management of Edward K. Bolen.

WORCESTER, MASS.—Work is rapidly nearing completion on the new moving picture theater at 41 Millbury avenue for B. I. Coonan. The structure will be three stories high, and cover an area of 186 by 191 feet.

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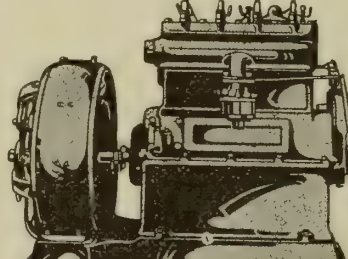
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Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Haverill Common Council Puts Foot Down

"Enlighten Thy Daughter" Cause of Aldermanic Flurry—A Threat to Remove City Marshal if Picture Is Shown at Strand—Theater's Reply.

By Richard D. Howe, 80 Summer St., Boston, Mass.

HAVERHILL, MASS.—Speaking at a city council meeting in this city, Alderman Roswell L. Wood declared that if "Enlighten Thy Daughter," being exploited in New England by the Globe Feature Film Corporation of Boston, is allowed to be exhibited at the Strand theater, he would vote to immediately remove City Marshal John J. Mack from the head of the police department.

Alderman Wood moved that communication be received and placed on file, and the motion was seconded by Alderman Hoyt. It was carried, and then Alderman Wood moved that the city clerk notify the management of the theater that the picture could not be exhibited, and this was so voted.

The communication to the council was as follows:

"To the Honorable Council and Board of Censors:

"We have been notified by the city marshal about the discussion which took place at your council meeting this morning regarding the exhibition of the motion picture, 'Enlighten Thy Daughter,' and we feel that a few words are necessary to explain our position in the matter.

"About two months ago we approached the mayor and the city marshal, whom, we believed, were the active members of the censoring board, relative to showing this picture at the Strand. On several different occasions appointments were arranged for them to see the picture, none of which they were able to keep. Finally, at great expense and inconvenience, we succeeded in bringing the picture to Haverhill, where City Marshal Mack officially viewed it. Ex-Mayor Bartlett happened to be present at the time, and likewise was invited to view it.

"The city marshal thought the picture was all right, but wanted the mayor to see it. Therefore we arranged another showing at which the mayor, his wife, and several members of the council were present. At that time no member of the council voiced any sentiment against it, and the mayor told our Mr. Kaplan that he thought it would be all right to show the film. Acting upon this we arranged to show the picture next Wednesday and Thursday, bought advertising posters and newspaper advertisements, and incurred expenses of nearly one hundred dollars.

"Saturday morning at 12 o'clock the city marshal informed our Mr. Foley that the city council objected to the showing of the picture in its present form. We immediately removed all the advertising matter, and our Mr. Foley went to the composing room of the Gazette, but found that the advertisement could not be stopped.

"Just previous to the writing of this letter, Mr. Kaplan, Sr., and Mr. Kaplan, Jr., conferred with the mayor and city marshal and learned that there was one scene which did not meet with the approval of the council.

"We take this opportunity of informing the gentlemen of the council that the management will gladly co-operate with them and remove this particular scene which they object to.

"We believe this picture is the most highly moral and uplifting drama ever produced, and it has this reputation all over the country. To support this statement we herewith enclose clippings and personal opinions upon the moral effect of the motion picture, 'Enlighten Thy Daughter,' which we request be read to the council. We thank you for your kind attention.

"Yours very truly,

"STRAND THEATER,

"Signed. B. J. KALLAN."

Alderman Wood said the people did not realize that the country was at war, and, with food shortage, the times were serious. He declared that the moving pictures took \$75,000 out of Haverhill in a month, and that it would be a God-send if every one of the picture houses were closed, although he had no objection to good pictures.

"A person who saw that picture through would not be a respectable person," said Alderman Wood. He said that after the thing was once settled it was up to the city council to stand on its dignity, and "if we cannot have an officer to carry out what we vote, let us have a new one," referring to Marshal Mack.

The moving picture "fans" of this city are all "het up" over the situation brought about by the proposed exhibition of "Enlighten Thy Daughter," and are waiting anxiously to see the outcome of the discussion now going on regarding the production.

Medford Theater Collects \$700 For Y. M. C. A.

Medford, Mass.—Francis B. Sayre, son-in-law of President Wilson, who is working in the interests of the Y. M. C. A. War Camp Community Fund, gave an address at the Medford theater, this city's leading photoplay house, and when he had finished speaking, ushers passed through the audience and collected \$700 for the fund. Mr. Sayre told the Medfordites of the great amount of good the Y. M. C. A. was doing for our soldiers in France and outlined the work that the organization is planning to carry out in the future.

Loew Interests to Build Beautiful House.

Fall River, Mass.—The Savoy theater, which has been purchased by Marcus Loew from William Durfee through his representative Louis M. Boas, manager of the Bijou theater in this city, was opened Monday, November 19, as a moving picture house.

The policy of moving pictures will continue until the ground is in condition for excavating in the spring for the magnificent new playhouse, which is to be erected on its site. The Loew Enterprises plan to construct one of the most costly and beautiful theaters the country has seen in a long time, utilizing every inch

of the wide area of land given it under the long-term lease.

Boston Exchanges Mail Cancellation Warnings.

Boston, Mass.—All of the Boston film concerns have determined that New England exhibitors shall not escape paying the 15-cent reel tax on films delivered to them. Only a very small per cent. of theater managers have realized the necessity of this tax and "come across" willingly. Most of them have tried to avoid it. Letters have been mailed to every New England exhibitor stating that if they do not immediately pay the tax on every reel of film they have been supplied with since November 1, the date on which the tax went into effect, that their service will be canceled at once.

Brockton Appoints Censor Board.

Brockton, Mass.—As a result of continued agitation against harmful pictures being shown in the city, Mayor Stewart B. McLeod, the popular chief executive of Brockton, Mass., has appointed a moving picture censorship board, which, in the future, will carefully review and act upon every photoplay to be shown in the city. The new board, it is stated, will recommend such action as may be deemed advisable in the showing of moving pictures at Brockton theaters.

Frank Vennett Joins Hub.

Boston, Mass.—The Hub Pictures Corporation, recently organized in this city to exploit special productions in New England, has added another member to its staff. Frank Vennett, former manager of the Bliven opera house in Westbury, R. I., has been appointed special sales representative and is specializing on the Byrnes Brother's recent production, "Eight Bells," which is going over big.

Mr. Vennett has been identified with the amusement business for several years and is an experienced roadman as well as executive.

J. H. Curran Goes to Northern Maine.

Boston, Mass.—J. H. Curran, well-known New England film-man, has been appointed sales representative in the northern Maine territory for the World Film Corporation.

J. C. Bullwinkle Transferred.

Boston, Mass.—J. C. Bullwinkle, who has just returned from a most successful trip through New Hampshire and Vermont, has been transferred to the western Massachusetts territory for the World, and R. H. Ford is now "covering" New Hampshire and Vermont.

Guild Theater Doing Good Business.

Northfield, Vt.—The Guild theater, a new moving picture house, has been opened here by the Whitney-Beach corporation and is now doing a very good business. Manager Robin Beach is a professor of English at Northfield University and is very successful in his new capacity. Fifteen and twenty cents is the admission price for the new house.

Center Square Theatre Opens Thanksgiving

Pittsburgh's New Picture House Ready—Is One of the Finest of the Rex Amusement Company's Chain—Seats 700 Persons.

By Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—The new Center Square theater, Center avenue, Pittsburgh, will be formally thrown open November 29, Thanksgiving Day. The house is the latest addition to the chain of theaters operated by Marx Browarsky, of the Rex Amusement Company, and is one of the finest. The opening attraction at the Center Square will be the Fox Standard production, "When a Man Sees Red," featuring William Farnum. In the Center Square theater, Mr. Browarsky has set a high mark for attractiveness and completeness. The house is of the latest approved design and construction, and has a seating capacity of 700. Only the best feature pictures obtainable will be offered, and an orchestra of five pieces will furnish music. The company of which Mr. Browarsky is manager now operates four modern theaters, the Rex, East Liberty; the Rialto, 1600 Fifth avenue; the Orpheum, Squirrel Hill, and the Center Square.

F. J. Marion Now Guiding Columbia Theater.

Pittsburgh, Pa.—F. J. Marion has succeeded Owen Wetherill as manager of the Columbia theater, Fifth avenue, Pittsburgh. Mr. Wetherill resigned to assume the management of the new Liberty theater, Wheeling, W. Va. Mr. Marion is an experienced manager, having formerly operated several theaters in this city.

G. H. Cronin Takes Avenue Theater.

Erie, Pa.—The Avenue theater, Erie, Pa., formerly conducted by L. V. Smith, has been taken over by G. H. Cronin, the owner of the building, who will continue the house with high class feature pictures.

Empire Theater Will Charge 5 Cents.

Pittsburgh, Pa.—The Empire theater, Collins avenue near Penn avenue, Pittsburgh, has been taken over by John P. Harris, of the Harris Amusement Company, and a new policy of exclusive moving pictures has been inaugurated. The house has been entirely renovated, and presented a very attractive appearance when formally opened November 19. The performances are continuous from 1 to 5 p. m. and from 7 to 11 p. m., and a unique scale of prices has been put into effect, the admission being five cents and no war tax. The Empire theater holds an important place in local theatrical history, and the new policy of high class moving pictures at a minimum admission is expected to prove very successful.

At Work on New Davis Theater.

Pittsburgh, Pa.—The Harry Davis interests have announced that the Grand opera house, Fifth avenue, Pittsburgh, which was destroyed by fire about six months ago, will be re-equipped and operated as an exclusive moving picture theater. The work of rebuilding is now under way, and it is planned to open the house about December 20. The Lyric theater, which occupies a part of the Grand opera house building, but which was not destroyed by the fire, has been enlarged recently from 300 to 400 seats. An attractive new lobby has been installed.

New Theater at Wheeling Opens.

Wheeling, W. Va.—The handsome new Liberty theater, Wheeling, W. Va., was formally opened November 14. This house is one of the finest and most up-to-date in the state, and has a seating capacity of 1,500. The Liberty is owned by James Velas, a well known exhibitor, who operates the Lyric in Wheeling. The opening attraction at the Liberty was "The Moth," featuring Norma Talmage, and

an Alice Howell comedy, "Automaniacs." Owen Wetherill, who was formerly manager of the Columbia theater, Fifth avenue, Pittsburgh, for the past two years, has been appointed manager of the Liberty.

Fire in Poster Company's Plant.

Pittsburgh, Pa.—A fire of unknown origin on November 15 threatened to destroy the plant of the American Poster Mounting Company, Diamond street, Pittsburgh, and caused damage of about \$1,500 to the stock. The loss consists chiefly of posters belonging to various film exchanges. The building is being repaired, and business has been continued as usual, Manager Ferry reports.

Scarelli and Marini Building Theater.

Belle Vernon, Pa.—A new moving picture theater is being erected at Belle

Vernon, Pa., by the firm of Scarelli and Marini, well known exhibitors. The house will have a seating capacity of 500.

Bijou Sold to A. J. Morell.

Monnessen, Pa.—The Bijou theater, Monnessen, Pa., has been sold by A. J. Morell to William Edwards, of Pittsburgh. Mr. Edwards is a prominent exhibitor, having formerly conducted a theater at Braddock.

Beaver Falls' New Theater Opens.

Beaver Falls, Pa.—The new Colonial theater, Beaver Falls, Pa., was auspiciously opened November 17. The house is of modern construction and equipment, and has a seating capacity of 800. It was erected by the owners of the Grand theater.

New House at Clairton Almost Ready.

Clairton, Pa.—A new moving picture theater is being rapidly completed at Clairton, Pa., by J. Pizzaro, who states that the house will be ready for opening about December 1. The theater is an attractive one, and will have a seating capacity of 600. No name has yet been decided upon.

Buffalo Newspapers Fight False Economy

Hysterical Advocates of Penurious Saving Advise Against Attending Picture Shows—Value of Active Money Pointed Out.

By Joseph A. McGuire, 152 North Elm wood St., Buffalo, N. Y.

BUFFALO, N. Y.—False economy advocates are active in Buffalo again, and are shouting to the people to go light on their amusements, and what the penurious ones term "other non-essentials." As a rule the film fans, figuratively speaking, "put on their ear muffs" as soon as the preachers of parsimony begin their harangues, but here and there a shortsighted show-goer listens, and then decides to withdraw part of his regular patronage from his favorite moving picture theater. To counteract this skimping the Buffalo newspapers, backed by the film men, are telling Buffalonians to spend their money sensibly, but without privation for amusements and all other requisites. In this connection here is a sample of logic being used in advising Buffalo people to keep most of their money moving:

"No one will deny that thrift is a national virtue. But thrift in excess may become a national weakness. Extreme thrift is a form of poverty. For there isn't much difference between the man who has money and won't spend it, and the man who hasn't money and so can't spend it. Money is a natural-born mixer. It's only happy when circulating. Withdraw it from its natural channels—arrest it—lock it up in a safety vault or a stocking, and what happens? It can't do its work—can't perform its normal functions. Result, business stagnation."

Universal Films by Parcel Post.

Buffalo, N. Y.—"We are shipping nearly all our film by parcel post, and we are thankful to the United States Government for the excellent service," said G. H. Christoffers, manager of the Victor Film, Buffalo. "We have received several letters from exhibitors, who say that they are well satisfied with the shipments. We are working nights and Sundays installing a new system, which will be a great benefit to the exhibitors. Our aim is to sell them not merely film, but real positive service. The Bluebird, the Butterfly and the Jewel productions are going over big in the high-class theaters."

The traveling representatives who are "bringing home the bacon" for the Victor are Messrs. Blackman, Zimmerman and Cohen. Mr. Cohen is receiving the sympathy of his friends on account of the recent death of his mother.

Some Notes on the Penny Shortage.

Buffalo, N. Y.—The theaters of Tonawanda, N. Y., are nightly flashing on their

screens a notice that they will exchange larger coins for pennies. These houses are having trouble to secure an adequate supply of pennies for change since the war tax went into effect. They have requested patrons to use these small coins whenever possible in purchasing tickets. Many plans to end the shortage of "cop-pers" in Buffalo, Niagara Falls, and Tonawanda are being considered. The elimination of the penny fractions in pay envelopes at local plants has been suggested. At many of the factories piece work is in vogue.

Pay envelopes, therefore, contain pennies. The employee may be asked to surrender the pennies to his employer, who will add enough to make a nickel of the fraction and turn the total gain over to the Government for redistribution. This would offset many who have already melted up many pennies and sold the metal at a profit to junk dealers. It is said that if the plan for conservation is followed at all industrial centers throughout the country the Government would have tangible help.

Business Good at Winter Garden in Jamestown.

Jamestown, N. Y.—"Although hundreds of young men have left Jamestown for military service our business is satisfactory," said Mr. Wood, of Peterson & Wood, proprietors of the Winter Garden and Mozart theaters, that city. "At the Mozart we have added one big-time act of vaudeville to the moving picture program, and charge ten and fifteen cents."

Bara's "Cleopatra" at the Teck.

Buffalo, N. Y.—The Teck theater, Buffalo, a legitimate house, sidetracked its regular offerings for the week of November 18 and presented a great picture, "Cleopatra," with Theda Bara as the siren of the Nile. Manager Oishei made no mistake with the change, judging from the packed houses for the week.

E. L. Hyman's New Slogan.

Buffalo, N. Y.—E. L. Hyman, manager of the New Victoria moving picture theater, Buffalo, spends part of his spare minutes, which are very few, to doping out new slogans for his house. He believes a rhyme best pleases the ears of his patrons. Here is his latest slogan which he is using on all the New Victoria advertising, "Where Those Who Know Prefer to Go."

Newark News Letter.

By Jacob J. Kalter, 25 Branford Place,
Newark, N. J.

F. O. Spurdle Managing World Film Office.

NEWARK, N. J.—F. O. Spurdle is the new manager of the World Film in the Strand Theater building. Mr. Spurdle succeeds Lester Adler, who has gone to New York as office manager for Select Pictures. The new manager of World comes here from Philadelphia, where he was also connected with the World Film. Mr. Spurdle is very optimistic concerning the future of the moving picture industry. "The game was never brighter than it is right now. True, complaints are quite frequent in regard to the various taxes levied on the exhibitor. But the very fact that new houses are being built, and that old ones are being reopened is sufficient proof that the moving picture business is far from a dead number," said Mr. Spurdle in discussing present conditions.

Private Showing of "Peggy."

Newark, N. J.—The Civilization Film Corporation, Strand Theater building, which controls the New Jersey rights to Peggy Hyland's feature, "Persuasive Peggy," gave a private showing November 21 in the Goodwin theater, 863 Broad street, to a representative gathering of exhibitors. Manager H. Heidelberger was pleased with the expressions of approval that came voluntarily from those present. He is preparing to boost the production locally by many novel devices.

Bluebird's Latest at Loew's.

Newark, N. J.—In addition to the vaudeville bill, the Newark Loew's theater, 99 Springfield avenue, is putting on some excellent features. For the latter half of the week beginning November 22, Franklyn Farnum in the "Winged Mystery" was the photoplay attraction, while World's "Over Here" was also shown. Eugene Meyers is resident manager of the show house.

George Stalter at Hill.

Newark, N. J.—George Stalter, formerly of the Fox's Terminal theater, Park place, is the new superintendent of the new Hill theater at the junction of Springfield and South Orange avenues, whose opening was announced in these columns last week. Jackie Clark, the well known sporting man and bicycle rider, has been appointed assistant manager to A. J. Mack.

New Theatrical Publication.

Newark, N. J.—A new periodical known as "Events of the Week" has made its appearance here. The publication contains announcements and advertisements of the various amusement houses in the city. Nathan and Emanuel London, of 180 South Seventh street, have filed the trade name. The registered office is 845 Broad street.

Leo Abrams New Bluebird Manager.

Newark, N. J.—To succeed George R. Carter, the Bluebird Film have sent from their New York office Leo Abrams, a live, enthusiastic young man, to manager their New Jersey office here. Mr. Abrams covered the Brooklyn territory for Bluebird, but is not wholly unfamiliar with the Jersey exhibitors. Mr. Abrams was in Newark some four or five months ago, and his appointment as local manager gives him an opportunity to renew old acquaintances. He has taken hold of his work earnestly, and there is every indication that he will make an able and successful manager.

Theda Bara at Terminal.

Newark, N. J.—Theda Bara will be seen the week of November 25 in her latest picture, "The Rose of Blood," at the Terminal theater, 85 Park place. Moe Kridell is the manager of the playhouse.

Baltimore Film Trade Notes of Week

Parkway Theater Absorbs War Tax—Changes Among Exhibitors and Exchange Men—Patriotic Benefits Are Merry.

By L. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—On Saturday, November 17, a meeting was called by the directors of the Parkway Theater Company at which it was decided that the Parkway would include the war tax in the admission prices to do away with making small change and delay at the box office. The prices will now be: Matinees, 10 and 15 cents; evenings, 15, 25 and 35 cents. This ruling went into effect on Monday, November 19.

Patterson Theater Reopens.

Baltimore, Md.—The Patterson theater, 1202 Laurens street, closed for some time, has now been reopened to the public by M. Baumgarten, a newcomer, as far as we know, in the film game.

Nat Glasser Now With Select.

Baltimore, Md.—That affable and courteous pioneer in the film game, Nat C. Glasser, who knows the business and has managed theaters in Washington and Philadelphia, and for the past year has handled with great dispatch and success the Baltimore business of Sidney B. Lust, of Washington, has now become associated with the Select Pictures Corporation, and will handle the Baltimore territory, and it is understood will cover Maryland, Virginia, and West Virginia as its representative.

Private Showing of "The Planter."

Baltimore, Md.—Through the courtesy of G. Horton Gaffney, of the New Pickwick theater, 115 North Howard street, a private screening was arranged on Sunday, November 18, by C. Eiseman, manager of the Mutual exchange, of Tyrone Power in "The Planter."

Pictorial Changes Hands.

Baltimore, Md.—The Pictorial theater, 3310-12 East Baltimore street, which for some time past has had several managerial changes, has now been bought by Robert E. O'Mahoney from Bauer, Cross & Company. This property is subject to a ground rent of \$103.

Many Patriotic Benefits.

Baltimore, Md.—Two big benefits were held at the New theater, 210 West Lexington street, on Sunday, November 18, through the courtesy of L. A. DeHoff. One in the afternoon under the auspices of the Maryland State Branch of the League to Enforce Peace and on behalf of the Red Cross, at which the attendance was mostly Italian, and \$10,000 was contributed to the cause. At night, under the auspices of the Primrose Circle, another benefit was given for the Tobacco Fund, which was largely attended.

On the same night down at Nixon's Victoria theater, 415 E. Baltimore street, Charles E. Thropp, manager of this theater, ran a benefit performance for the Tobacco Fund, and the attendance was so great that they had to be turned away.

Wednesday, November 21, was Red Cross Day at the Eureka theater, 404 Fremont street, for E. B. McCurdy, the proprietor of this house, allowed a benefit performance, to buy soldiers' sweaters, given under the auspices of Mother's Club of the Warner House.

Arrangements were made by the residents living in the vicinity of the Princess theater, Eager and Bond street, with R. L. Byrum, to have a special motion picture performance on Tuesday, November 20, and Wednesday, November 21, for the benefit of the Selects from the tenth ward now at Camp Meade.

On Sunday, November 18, two other benefit performances were held under the auspices of the Ladies' Auxiliary of the

Sixteenth Draft Division. One at the Peabody theater, 11 East North avenue, through the courtesy of S. M. Buckman, the proprietor, the other at Schanze's theater, at Pennsylvania and North avenues, through the courtesy of Dr. F. W. Schanze.

On the night of this same day, F. C. Schanberger, manager of the Maryland theater, came to the fore with a concert, which is the first of a series under the auspices of the Maryland Patriotic Knitting Club. The theater was crowded to capacity, and many prominent people attended. About \$400 was collected to purchase wool so that the club will be able to knit sweaters for our brave army lads.

Maritime Provinces News

From Alice Fairweather.

Women Exhibitor Robbed by Burglars.

MONCTON, N. B.—Mrs. Walter Davidson, of the Dreamland theater, Moncton, suffered an unpleasant experience recently. After the theater closed on Saturday evening, November 10, Mrs. Davidson, who manages her own theater, remained in the office to settle things for the week. She was suddenly surprised by the entrance of two masked men, who had either forced an entrance to the building or remained secreted in the theater till the audiences had departed.

Mrs. Davidson grabbed the telephone to call for help but it was snatched away from her. She started to scream but a gag was put in her mouth. Then the thieves went through the office. Fortunately, they found only Saturday's receipts, as the week's earnings had been deposited in the bank on Friday. It is not known how much money was stolen.

Mrs. Davidson suffered from the nervous shock and was bruised about the head. So far no one has been arrested in connection with the case.

J. Kauffman Heads New Globe Office.

St. John, N. B.—The Globe Film has, as promised in this column recently, opened an exchange in the city and the manager is J. Kauffman. The Globe has a large number of releases available and has just added Paralta pictures to its list of trump cards.

Interesting Notes from Eastern Canada.

St. John, N. B.—The first Goldwyn picture, "Polly of the Circus," was shown at the Imperial on Wednesday and did good business.

St. John, N. B.—"Joan the Woman" at the Lyric theater in St. John did such splendid business that it took five policemen to handle the crowds the third night. The management kept the film over for two more days. Mr. Spencer and Mr. Hurley were warmly congratulated on a fine production.

Fredericton, N. B.—There is a possibility that the theaters in Fredericton may have to close on account of the smallpox scare. There were twenty-nine cases in New Brunswick, many of them about the Border. This would affect Woodstock also.

Truro, N. B.—The first Artercraft pictures were shown at the Princess theater, opening with "The Little American," followed by "The Law of the Land."

St. John, N. B.—The Specialty Film Import Company gave a trade showing of the first picture featuring Mrs. Vernon Castle on Saturday, November 17. At the Unique theater the first three episodes of "The Hidden Hand" were screened.

St. John, N. B.—J. Sourkes is the manager of the Triangle Films and he reports much activity in that line, especially for the Keystone Comedies.

Small Theaters Taxed Out of Existence

Washington Exchanges Receive Many Cancellations of Orders from Small Town Houses Which Are Running on Small Margins of Profit.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Practically all of the local exchange managers have received cancellations of orders for films placed with them by exhibitors in the small towns in this territory, and it begins to look as though a great many of the so-called "commercial" houses would be driven out of business. Exhibitors thought they were up against something awful when subjected to the seating capacity tax; what they have to pay out today in Federal, state and local taxes means closing up.

The houses in question are those that formerly earned a net profit of perhaps \$5 per night. They are located in towns of around 1,000 and 1,200 population. These places are quite badly hit, because so many of their young men, ordinarily patrons of the picture shows, have been called to the colors.

Added to these direct military causes the larger cities, with their war plants, called the men of the small towns with offers of high rates of pay. The exhibitors, with a large part of their patronage gone, started closing up several nights a week. There was no use for them to increase their admission charges with no one to pay—better by far to put out the lights.

These houses were paying a minimum of \$5 per day for films; posters cost them, with other advertising helps, about \$1 more; an operator even in a small town would be more than \$1; sometimes, where there is no electric piano, a piano player has to be hired; expressage now stands the exhibitor about \$1; add to this rent, interest on investment, electricity, heat, license fees, personal and property taxes, Federal taxes, reel taxes, and what-not, and help this poor fellow figure out how he can do business in his home town charging, say, an admission of 10 cents. The exchanges say it cannot be done.

S. E. Kent Will Manage Triangle Exchange.

Washington, D. C.—Sidney E. Kent, who has been connected with the local Triangle exchange for the past two months as traveling representative, has been named to succeed Gerald Payne as manager, Mr. Payne being no longer connected with the company. Prior to joining Triangle, Mr. Kent was engaged in the practice of law.

H. P. Mulford Visiting All Paramount Accounts.

Washington, D. C.—The local Paramount exchange is doing all possible to help exhibitors who use its service. H. P. Mulford, of the publicity department, has just returned from a trip on the road made under the orders of Manager Barron to visit all of the accounts not with a view to selling or offering to sell service, for the reason that all of the towns in the territory have been signed up, but to go over all matters of publicity with the exhibitors and show them what others are doing in this line.

In many instances he has assisted in the making up of booklets and programs. He took with him a collection of samples of similar literature put out by others. Being experienced in this line of work, Mr. Mulford can do a great deal in advising with the exhibitors upon whom he calls. One of the important things was bringing about greater co-operation between the newspapers and the exhibitors, showing the latter also how they could use to the greatest advantage the newspaper advertising done by Paramount.

The placing of one and three sheets around the town where they cannot but help draw patronage to the theater, the use of cuts and mats, heralds and other circular matter, slides, etc., was also gone

into in detail in every town where he stopped.

Mr. Mulford states that he is well pleased with the reception he received from all of the exhibitors he called upon, and expressed the belief that much good would come to them and to the exchange by reason of the cordial co-operation shown.

Albert C. Eckardt Joins General Film Co.

Washington, D. C.—Albert C. Eckardt, formerly traveling representative for the K-E-S-E local branch, has joined the General Film here, and will represent General in the capacity of road salesman, having been assigned the territory consisting of Virginia and the eastern half of West Virginia. He began his new work November 15, and carries with him in his new position the best wishes of all his friends.

Manager Nelson Is Kept Busy.

Washington, D. C.—Manager A. J. Nelson, of the General Film Company's local exchange, is counting the days until the first of December not because of a pending birthday, holiday, or other joyous event, but because on that day, unless kind Providence intervenes, he expects to find himself homeless so far as his exchange is concerned. Mr. Nelson is experiencing the fun of finding new quarters for his firm here. Anybody who has tried to find even an office since the war began can sympathize with him. But he is up against it even more on account of the pending fire regulations which become cold facts on January 1.

The Government has gobbled up everything—even including the building which the General Film Company now occupies—hence the trouble. As soon as a new structure is nearly completed in steps Uncle Sam with a requisition paper, and another possible home disappears. Just as soon as Mr. Nelson gets a look at a lease it is as if Uncle Sam's minions are hot on the trail, for the next day or so finds the lease withdrawn.

He had a jim-dandy place on Twelfth street—almost. But the lease will not be available for a couple of weeks, and then the place, while fine in every other respect, will not comply with the fire regulations, and a vault would have to be built at the expense of about \$1,000, and other alterations made. The orders of the Government are that he vacate December 1, and he'll be all packed up with no place to go.

Goldwyn in New Quarters.

Washington, D. C.—Walter R. Liebmann, who has been looking after the Goldwyn special features, "Manx Man" and "Freedom of the World," is in charge of that company's offices at 714 Eleventh street, Northwest, during the absence of Manager Winifred H. Bradley. Mr. Bradley was recently recalled to Boston to look after some business there, he being familiar with the territory. Before joining Goldwyn both Mr. Bradley and Mr. Liebmann were connected with the Boston Triangle exchange.

The company is now in its new quarters at the address named. Theirs is an ideal place, well lighted, roomy, complying with the proposed new fire regulations; the last minute in exchanges. The manager's office is in the front of the building on the second floor facing Eleventh street. It is neatly outfitted with mahogany-finished furnishings contrasting with the buff colored walls and ceiling.

As one enters the exchange from the outer hall he finds himself within a railed enclosure on the other side of which are the desks of the bookkeeper, booker, and stenographer. Beyond this going toward the back is another space for a read-

ing table and other furniture for the convenience of salesmen and waiting exhibitors.

The next room at the back, entirely separate from these others, is the "theater." This is something unusual in connection with a local exchange. A fire-proof operator's booth, a room in itself, was built especially for the purpose. The floor of the booth has been built up of cement about two feet above the level of the floor of the room proper. The walls are about three inches thick, and extend to the ceiling.

Adjoining the projection room is a closet-like room containing a telephone that may be used by exhibitors. The room is quite sound-proof, and is excellent for handling of long-distance calls.

The floor above is divided for the proper accommodation of the different departments. The space at the head of the stairs has been fitted out for the use of expressmen, operators, and others receiving and returning films and equipment. On the one side of this is the film department; on the other the paper and advertising departments. There are windows opening into each of these through which business can be transacted without the expressman, operator or other person not an employee of the exchange entering the departments proper.

The rear half of the building contains two rooms. The first is the film receiving and shipping room; the second is the repair and rewinding room. Beside the latter is the film vault built in accordance with the proposed new fire regulations. The other half of the floor is used for the storage of paper and advertising matter of all kinds.

Mr. Liebmann started in the film business with the Kinetophote Company, of New York. Later he joined the Mutual Film Corporation, and during the year and a half of employment with this concern he was located in New York City, Albany, and Buffalo. He spent the last two years with the Triangle in Boston as traveling representative, leaving that company to join the Goldwyn exchange in this city.

NORTH CAROLINA NOTES.

By D. M. Bain.

Regular Shows in State Prison.

Raleigh, N. C.—Regular motion picture shows every week within the State Prison here, is one of the innovations installed by Superintendent J. R. Collie, beginning November 1, and gray-bearded men who passed beyond the pale of civilization and its progress a score or more years ago when they donned a suit of stripes were suddenly brought face to face with one of the twentieth century's greatest triumphs when they beheld for the first time a picture that moved with all the animation of life and blood.

There are more than two hundred prisoners here who had never before witnessed the projection of a motion picture on a screen, those who are serving life terms or very long terms for misdeeds committed before the advent of motion pictures. These were among the ones who could not be made to believe that the objects seen fitting across the screen were really inanimate shadows.

The Department of the Interior will furnish a large number of films for this service, and the superintendent has recently came into possession of other sources of supply which will keep the weekly shows running for a long time. Scenes showing marching Germans are said to be the wonder of that little world within granite walls.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.

Cleveland News Letter

From M. A. Malaney, 218 Columbia Building, Cleveland, Ohio.

New Members of Ohio Censor Board.

COLUMBUS, O.—Governor Cox and the state industrial commission have at last taken action on the censor board and appointed Maurice S. Hague, a retired artist of Columbus, as a new member. Mr. Hague succeeds W. R. Wilson, whose term expired several months ago, but who was holding over until he was either reappointed or until his successor was named.

Much opposition had developed against Mr. Wilson, but of late months this was tempered somewhat. The exchanges recently were not opposing him and, in fact, a petition from Cincinnati exhibitors and exchange men supporting Mr. Wilson was sent to the Governor about six weeks ago.

The board members now are Charles G. Williams, chairman; Maude Murray Miller and Mr. Hague.

Pathe Exchange Loses a Film.

Cleveland, Ohio.—The Pathe exchange of Cleveland has sent out a warning to all exhibitors and exchanges to watch for a print of "Pots and Pans Peggy," starring Gladys Hulette, which was stolen Wednesday, November 7, while the messenger of the Venice theater of Cleveland was taking it back to the exchange.

Kleine Exchange Has Projection Room.

Cleveland, Ohio.—The Cleveland Kleine exchange now has a fine projection room adjoining the exchange. It was equipped by the United Theatre Equipment Company's local branch and includes a Power's machine.

Dan Phillips Will Manage Pathe.

Cleveland, Ohio.—J. S. Cummings, who has been manager of the General Film Company here for several months, succeeding J. S. Flynn, has been promoted to a position of special representative and leaves for Chicago the week of November 18. After several weeks there, Mr. Cummings will go South for the General on special business.

Dan Phillips, who has been with the General Film here and in Columbus for nearly eight years, will succeed him.

A Comfortable Film Exchange.

Cleveland, Ohio.—The Famous Players Film Service, of Cleveland, handling the Artercraft and Paramount productions in northern Ohio, has one of the most complete exchanges in the state. It also has a cozy reception room, which is supplied with comfortable chairs, writing-desk, tables and trade papers. Exhibitors who call at this exchange are making good use of it and say it fills a long-felt want. This exchange, a new one, occupies the entire third floor of the building at 811 Prospect avenue, right in the heart of the film district. It has selling, booking, publicity, auditing, shipping and poster departments.

E. T. Gerrish is sales manager; G. G. Rich, office manager, and C. E. Moorhouse, publicity manager.



Office at Famous Players Film Service at Cleveland, Ohio.

Philadelphia Filmdom Doings Last Week

Madge Evans Visits Three Local Theaters in Person—Changes Among Exhibitors and Exchange Managers—Trade Jottings.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Madge Evans, the dainty World star, paid a visit to this city accompanied by her mother last week, and delighted several thousand by visiting the Fairmount, 26th and Girard; the New Coliseum, 60th and Market, and the Tioga, 17th and Venago streets. W. R. Priest, manager of the local World Film exchange, escorted little Miss Evans with her mother, who were driven around the city in Columbus Stamper's car. Upon their arrival at the Fairmount, Manager H. Kendrick experienced considerable difficulty in making a passage way through the immense crowds who came to see her. She was heartily received here, and presented with two large and beautiful bouquets from Mr. Kendrick. At the New Coliseum and the Tioga theaters, which are under the management of Mr. Stamper, the crowds cheered and applauded when she appeared on the stage in evidence of her popularity. Miss Evans made her debut in each theater immediately following the presentation of her latest production entitled "The Adventures of Carol."

where he has installed exceptionally efficient projection for the pictures.

B. Amsterdam Gets "Revolution" Rights.

Philadelphia, Pa.—B. Amsterdam, of the Masterpiece Film Attractions, has secured the state rights of "Kerensky in the Russian Revolution of 1917," which is now being offered for immediate release. The Franklin theater has been the first house to secure this production for a two-day's showing.

Private Showing of "Cleopatra."

Philadelphia, Pa.—George Denbow, manager of the local Wm. Fox exchange, presented "Cleopatra," with Theda Bara as the star, at a private exhibition last Sunday, November 18, at the Arcadia theater. A large assemblage of exhibitors and newspaper men were on hand.

Exhibitor Troxell Hears First Call.

Gettysburg, Pa.—H. J. Troxell, of the Photoplay theater in Gettysburg, paid a visit to the Mutual exchange in Philadelphia recently, and stated that he is subject to 24 hours call for the U. S. Army. Mr. Troxell entertained a considerable number of regular army boys at his theater during the summer, and looks forward for his time to go with apparent good grace and enthusiasm.

Chas. Campbell Returns to Philadelphia.

Philadelphia, Pa.—Charles Campbell, formerly manager of a Pittsburgh exchange, has returned to Philadelphia as assistant manager of the Mutual exchange.

A. J. Buck Gets Important Appointment.

Philadelphia, Pa.—A. G. Buck, formerly manager of the Perfection Pictures Corp., has been appointed the manager of the Foursquare exchange and district manager of the entire eastern Pennsylvania territory.

Anna Albrecht Booker at Mutual.

Philadelphia, Pa.—The local Mutual exchange boasts of having the only lady booker in this city. Miss Anna E. Albrecht is her name, and her ability in this capacity is second to none. Miss Albrecht has worked in film exchanges for the past three years.

One Exhibitor in York Not Popular.

York, Pa.—George Benethum, owner of the Hippodrome and a chain of up-to-date motion picture and vaudeville houses, states that on account of one exhibitor the motion picture business in York is suffering considerably. The trouble is all on account of the paying of the war tax. While Mr. Benethum and the other exhibitors in this town agreed to allow the public to pay the tax this one exhibitor paid for it out of his receipts thereby cutting in and compelling the other theater owners to do the same. Consequently, owing to the lack of organization for mutual interests, the picture business has had to pay the penalty.

Wallace Reid Expected.

Philadelphia, Pa.—Wallace Reid, the Paramount star, will pay Philadelphia a visit during the early part of December. He is scheduled here for a three day stay, during which time he will visit several theaters in person.

Philadelphia, Pa.—F. B. Hammond, manager of the 323 Market Street theater, will show the "Hidden Hand," Pathe serial, beginning next week.

Cincinnati Theaters Quick to Save Coal

Electric Signs on City's Theaters Curtailed at First Suggestion that They Were Wasters of Coal—Lights Cut Off Early.

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, O.

CINCINNATI, O.—The suggestion of the government, before any order was issued based on the suggestion, that a decided economy in fuel could be effected by a less generous use of electrical current in signs, met with unanimous approval on the part of Cincinnati moving picture exhibitors, and they voluntarily took steps to cut down the use of their electric signs materially. At the request of I. Libson, manager of the Strand, the Walnut and the Family moving picture theaters, all of which use large and elaborate electric signs, a meeting of the Cincinnati Theatrical Managers' Association was called by C. Hubert Heuck, manager of the Lyric and president of the association, to consider a uniform rule on the subject, for adoption by all of the theaters, in order that none might profit by using signs more than others. Mr. Libson himself announced that he would shut off the signs at all of his theaters at about ten o'clock, as soon as the last show began, as no additional patrons could then be expected to come to the theater. It is expected that this will be done generally, and it is estimated that if all sign users take similar steps the local electric light company can save hundreds of tons of coal a month.

Theater Where Fire House Stood Soon Open.

Cincinnati, O.—Arrangements have been perfected for the early opening of the Gifts theater, the new McMahan & Jackson house on Vine and Sixth streets—literally on both streets, although not on the corner, as it has entrances on both, and that on Vine street will undoubtedly be the more used. Work has been pushed vigorously, with the personal assistance of members of the firm, and while the opening date at first tentatively fixed was not possible, it is still in ample time for the cream of the winter season.

The Sixth Street Business Men's Club, of which McMahan & Jackson have for a long time been prominent members, will be active in "boosting" both the opening and the subsequent career of the theater, as the organization takes the location of so fine a house on that thoroughfare as a high compliment. The entire house has been sold to the club for the first evening, when the new mayor-elect and other prominent citizens will speak. "Polly of the Circus," a recent Goldwyn release, which is said to be as good as its namesake of the theater, will be the principal attraction of the opening bill. Special music, refreshments and flowers will be the order of the evening.

Canton Using Less Electricity.

Canton, O.—The general movement for the conservation of fuel by limiting the use of electric signs is meeting with complete approval on the part of Canton theater men, as well as others using electric display advertising, and a marked decrease in the use of such signs has already been noted. The Lyceum and Valentine theaters are among the prominent downtown houses which have entirely eliminated the use of signs, with no appreciable effect on attendance, as far as the management of the two theaters can ascertain.

Big Convention of Ad. Film Men.

Cincinnati, O.—Business meetings at which the film producers of the country who are interested in the advertising film will get down to brass tacks, and entertainments on an unusually elaborate scale have been arranged for the National Convention of the Advertising Film Producers' Association at the Hotel Sinton, November 23 and 24. W. H. Harris, sales manager of the Bluebird exchange, is president of

the association. It is expected, from letters which have been received from leading producers, that a majority of the 300 producers doing business in the United States will be present.

J. M. Kennedy Goes to Ashtabula.

Youngstown, O.—James M. Kennedy has been made manager of the Majestic theater at Ashtabula, O., succeeding E. M. Crawford, who has taken charge of the Grand theater, at Akron. Mr. Kennedy was formerly manager of the Dome theater, in Youngstown, and is well qualified for the work.

Plans New Theater in Akron.

Akron, O.—The Akron Theater Company, recently incorporated in this city with a capital stock of \$70,000, is planning to build a large and handsome photoplay house in a downtown location which has not yet been publicly designated. A. G. Wagner, Z. H. Rager, S. S. Mortley and others are interested in the project.

Will Build Attractive House.

Mansfield, O.—A modern moving picture theater, designed to be the most attractive in this vicinity, will be built by a company which has been organized by local men, including Fred Hilton, James J. Shelley and A. J. Roth. The company is capitalized at \$10,000.

Eva Tanguay Makes Hit in Film.

Cincinnati, O.—The first Eva Tanguay picture, recently released in this territory by the Louis J. Selznick exchange, and shown for a solid week at the Walnut, proved to be a pronounced success, the gyrations of the eccentric Eva on the screen meeting with as much applause as her appearances on the stage. "The Wild Girl," as the picture was called, was especially designed for the star. One

of the popular "Mutt and Jeff" moving cartoons was also on the program for the week at the Walnut.

Violet McMillan Appears in Hamilton.

Hamilton, O.—Manager Goodwin, of the Grand, offered his patrons an unusual treat in the personal appearance of little Violet McMillan at his theater, the presence of the Universal star in Hamilton in vaudeville rendering this possible.

"Who Leads?" Booked Widely.

Cincinnati, O.—Bookings of the new training-camp film, "Who Leads the National Army?" have been large in and around Cincinnati, exhibitors feeling that there will be great interest in a picture dealing, as this one does, with the work of the student officers at the various training camps. Lieut. J. E. McAndrew, of the Military Training Camp Association, visited Cincinnati with the film, to arrange bookings, and met with marked success.

Interesting Trade Notes.

Cincinnati, O.—One of the most successful of recent Paramount releases in this territory was shown beginning Sunday, Nov. 18, at the Strand, the picture being a film dramatization of the successful novel, "Stranded in Arcady," featuring Mrs. Vernon Castle.

Cincinnati, O.—The management of the Colonial theater, one of the popular houses in the moving-picture block on West Fifth street, between Race and Elm, has made arrangements to run Triangle features, with Keystone comedies. The opening bill under the new management effected by Manager Riley was "Indiscreet Corinne," with the Keystone side-dish, "His Household Butterfly."

Cincinnati, O.—Chester Park, which has for years been operated as a summer amusement resort under the ownership of a partnership, has been incorporated, under the name of the Chester Park Amusement Co., capitalized at \$25,000. L. M. and J. M. Martin control the resort, which has a vaudeville theater as one of the principal attractions, with moving pictures also a nightly feature during the summer season.

Wise Neighborhood Exhibitors Watch Films

—Bad Films Make Parents Wrathful and Are Poor Business.
—Bad Film Make Parents Wrathful and Are Poor Business.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Attention was recently called to the carelessness of moving picture exhibitors in some of the rural districts and in suburban districts of the larger cities in exhibiting questionable films at a time when the community is stirred up by some questionable film that has already been shown, or by a general reform movement.

A short time ago the women of a certain suburban district in Louisville adopted resolutions condemning the class of shows being handled at a suburban house, and made a strong plea for cleaner pictures, arguing that their children attended the shows, and that they didn't care to see such shows themselves to say nothing of allowing their children to attend.

Within a month of this protest the theater put on one of the sexual pictures, the chief theme of which was a diseased man, a wronged woman, a gambling woman selling her daughter to the diseased man, and the shooting of said man by the other woman who had been wronged. A general howl against the picture went up in the neighborhood by people who had not been interested in the controversy up to that time. Some of the regular patrons of the house are dropping off, while it is certainly no place for young children if such shows are going to be continued.

Sexual plays, etc., may be alright for the downtown theaters, which do not have many youngsters, and do not want them.

However, the suburban house is catering to children, and has to be careful of what it shows. The exhibitor in such cases endeavors to explain that he had the picture booked, and had to run it or pay for it. Even if such were the case it would be far better to get together another show, or a few junk films, and lose the cost of the film than to get the entire community stirred up and public opinion against the house. This sort of thing has been responsible for the drastic fights made against locating theaters in some sections of the city.

Camp Taylor's Theater Ready.

Louisville, Ky.—The big theater which has been under construction at Camp Taylor, the Louisville cantonment, has been virtually completed, and the matter of furnishing stage attractions has been taken up with Marc Klaw, of New York. Mr. Klaw, in answer to the communication, stated that he was surprised at the rapid completion of the work in Louisville, and that none of the other cantonments were so far along, and that the organization in New York had not reached a stage where attractions could be furnished as yet for Uncle Sam's new draft army. Mr. Klaw stated that he had been awaiting orders from Washington relative to completion of his plans, which unfortunately call for the opening of all of the camp theaters at the same time.

Aids Fund For Fireman Hero's Family.

Louisville, Ky.—J. T. Brown, manager of the Shawnee theater on West Broadway, on Tuesday November 20, gave one-fourth of his total gross receipts of the day to a fund being raised by the local newspapers to aid the family of Edward McCue, a Louisville fireman, who lost his life in rescuing patrons of a hotel that burned a few weeks ago. A special show was arranged for the occasion, and the event advertised prior to the passing of handbills and slide advertising.

Interesting Bits of News.

Maysville, Ky.—The Gem theater, closed for several weeks, is operating again, and has made a number of improvements, including a new electrical organ. A better class of films have been booked, and the outlook for the house is much better than it was last season.

Mt. Sterling, Ky.—W. P. Baxter, formerly manager of the Richmond, Ky., opera house, who recently sold his interests in that theater, has closed a lease on the Liberty theater, of Mt. Sterling, Ky., with J. R. Miller. Mr. Baxter has moved to Mt. Sterling and has opened the theater, and with better-class films expects to do some big business.

Eddyville, Ky.—R. M. Dunn, manager of the Eddyville opera house, his father, R. M. Dunn, Sr., and his wife, had a narrow escape when the building caught on fire at 2 o'clock in the morning and burned to the ground. The Duns escaped, but lost their clothes and personal belongings and were forced to take to the street in night clothes. The building was valued at \$6,000 with insurance of \$3,000, while the theatrical equipment was a total loss and not insured.

In Illinois and Michigan

By Frank H. Madison.

Labadie Russell Productions Incorporate

LANSING, MICH.—The Labadie Russell Motion Picture Productions of Detroit has been granted a charter by the secretary of state. Capital stock is \$10,000.

Among Michigan Exhibitors.

Springfield, Ill.—The moving picture theater at 631 South Eleventh street operated by Fred Fordyce was damaged by fire, supposed to have started from defective electric wiring. Loss \$700.

Bushnell, Ill.—The Cozy theater has advanced its admission to ten and fifteen cents and absorbed the war tax.

Calumet, Mich.—The Lyric theater was closed for two weeks by Bourbonnais Bros. for remodeling.

Sault Ste. Marie, Mich.—Dreamland theater, Charles DePaul, proprietor, has purchased a \$4,000 pipe organ and two new projectors.

Battle Creek, Mich.—The Michigan Studio, 2 East Main street, has begun the making of films and will make a 500-foot local feature each week for the Rex theater.

Laurium, Mich.—The Lyric theater ran "Her Good Name" for two days for the benefit of the Sacred Heart church.

Escanaba, Mich.—Kenneth Cleary is now in charge of the Strand theater, A. T. Campbell leaving, to devote his time to his theater at Menominee.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Among the Toronto Film Men Last Week**Griffin Pictures Moves to New Quarters—Local Trade Conditions—Personal Notes and Changes Throughout the Territory.**

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—The head office of Griffin Pictures, distributors in Canada of a number of state rights features and other releases, has been removed from 12 Queen Street East to 23 Adelaide Street East, Toronto. The new quarters consist of a suite of nine offices on the second floor of a corner building. The facilities include three vaults and a large room, which is being converted into a private theater. Griffin Pictures has lately acquired several large productions, including "Civilization" and "The Lone Wolf." The company is in the market for more big features for the Dominion.

Peter Griffin, head of the company, controls a circuit of sixteen theaters in Ontario, and the pictures secured are sent around this circuit, as well as being offered at other houses. In Western Canada "The Lone Wolf" is being shown on the big Walker circuit, and other Griffin-controlled pictures will follow. Incidentally, Mr. Griffin recently announced that the admission price at all theaters on his circuit had been raised to a flat twenty-five cents.

On November 19, Charles Stevens, chief of Super-Features, Ltd., who is associated in a business way with Griffin, announced that he had secured the Canadian rights for the special production, "I Believe," the eight-reel Cosmofoto feature. Stevens now has a dozen film specials on his list. He will present "20,000 Leagues Under the Sea" at the Grand opera house, Toronto, as a road show early in December at \$1 prices.

every book taken from the institution on a Saturday. When the book was opened at home Saturday night or Sunday the program was discovered of course. Examination resulted, etc. More books are taken from the library on Saturdays than on any other day because of Sunday reading. The programs are neatly printed in three colors.

Bert Applegath Leases Another House.

Toronto, Ont.—Bert Applegath, owner of His Majesty's and the Red Mill theaters, Toronto, has leased the former house. Both of these theaters are two of the earliest downtown houses in Toronto, but their attractiveness has been improved with the times. His Majesty's was formerly the Crystal Palace and seats 600.

James Davidson Joins Regal.

Toronto, Ont.—Regal Films, Toronto, has added James Davidson to its sales staff. He was formerly manager of the Toronto Pathe branch, and was a brother of the late Wally Davidson, who also held that position up to the time of his death.

Changes at Independent Film Supply.

Toronto, Ont.—R. Allen Christie, formerly of St. John, N. B., has been appointed Montreal manager of the Independent Film Supply Company, Art Dramas distributors. S. Starfield, of Montreal, formerly special representative of the company, has gone to St. John.

Two Decided Clean-Ups.

Toronto, Ont.—There were two "clean-ups" in Eastern Canada during the week of November 11. One was at the Strand theater, Toronto, where Manager Clarence Robson presented "Les Miserables." The other was at the St. Denis theater, Montreal, with "The Fall of the Romanoffs." The Pathe feature broke all house records for the Toronto Strand, while the St. Denis, Canada's largest film palace, enjoyed the patronage of almost ten thousand people daily for the Brenon film drama. The attendance on the opening day, according to an official announcement, was 11,789. Added attractions at the St. Denis were the presence of Ilidor and Chandos Brenon, brother of Herbert Brenon, both of whom addressed the crowds at every performance.

At the close of the run of "Les Miserables" at the Strand, Toronto, Manager Robson immediately contracted for a return engagement.

W. A. Sault Will Assist Manager Travis.

Toronto, Ont.—W. A. Sault, formerly Toronto manager of the General Film, and also associated with the local office of the Metro, has joined the local staff of the Mutual to assist Manager James Travis.

Charles Brick Weds.

Toronto, Ont.—Charles Brick, chief operator of the Regent theater, Toronto, one of the most prominent projectors in this city, recently took unto himself a wife. The officials of the theater and of Regal Films, Ltd., increased his happiness by presenting the couple with a beautiful chest of silverware.

E. L. Ruddy Aids in Victory Loan.

Toronto, Ont.—E. L. Ruddy, chief of Regal Films, officer of the Regent theater, and head of E. L. Ruddy, Ltd., the large bill-posting concern, acted as chairman of the Toronto Publicity Committee for Canada's Victory Loan. The work was started by W. P. Gundy, but the latter was called to Ottawa on official business.

Interesting Notes About the New Oakwood.

Toronto, Ont.—The staff of mechanics and the mechanical equipment of the Oakwood theater, Toronto, the beautiful suburban theater opened here on November 12, are both high class. Charles Doerr, formerly of the Imperial theater, is the chief operator, and he is assisted by Thomas Hoey. The projection is with two motor-driven Power's 6B machines, and one of the accessories includes a 550 Hertner transverter. The throw is 137 feet to an Acme gold fibre screen. The house has all stage facilities for the presentation of vaudeville, but the latter will never be more than a sideline, according to Manager Stonge. The seating arrangement in this theater, which holds 1,400 on the one floor, is unique for Toronto in that the boxes, with the exception of six proscenium boxes, are located at the very rear. These boxes extend in three rows across the whole house, and accommodate 200. In front of them are 600 padded opera chairs, and in front are 600 ordinary seats. Admission prices have been fixed at 25, 20 and 15 cents, with war tax extra.

Ten musicians under the leadership of William Hahndorf make up the orchestra. There is no organ.

On the opening night great wreaths of flowers were presented by the Famous Players Film Service and a Mr. Miller, a friend.

The Oakwood theater was built just five feet outside of the city limits, with the result that a considerable saving is made in taxes, assessment, licenses, etc. The owner is James Crang, a prominent local builder, who is also being assisted by his sons.

A Good Idea Where It Can Be Worked.

Toronto, Ont.—A brilliant idea in the way of a publicity stunt was recently put across by George J. Forhan, manager of Griffin's opera house and also of the Palace theater, Belleville, Ontario. He made arrangements with the librarian of the local public library to place a copy of the next week's theater programs in

Demand for Sunday Shows in Nashville

Sabbath Pictures in Nearby Cities Has Made Need of Them Felt Here—Will Seek by Injunction to Keep Police Off.

By J. L. Ray, Trade News Service, Nashville, Tenn.

NASHVILLE, TENN.—After a period of quiet following attempts to open moving picture houses on Sunday in Nashville some months ago, and with pictures running seven days a week in Memphis and Chattanooga the Nashville theater public has again begun to clamor for Sunday shows. While exhibitors have not been inclined to view the proposition with much favor in the past the constant demand for entertainment of some kind, especially during the winter days, when the parks and driveways are not very comfortable means of spending the Sabbath, has induced the theater men to take up the question in a vigorous manner, with a view of securing a permanent concession of this nature.

As soon as the excitement incident to the county election of November 22 is over an attorney employed by the theater men will seek an injunction through the courts restraining the police from closing the houses when they are opened on Sunday, and, although but little success has greeted the attempts to open the shows on Sunday in the past, encouragement is taken from the fact that the Supreme Court recently held Sunday baseball in Nashville to be entirely within the law, and denied the contention of the agitators that a nuisance was created. It was at first threatened to remove the charter from the local baseball club, and after a fight, during the continuance of which games were played as usual, success rewarded the baseball men for their efforts.

The moving picture operators last week presented the question of Sunday pictures before a meeting of the Nashville Trades and Labor Councils, and secured the unanimous endorsement of that body. The operators are not the only ones wanting Sunday pictures, as shown in the hearty manner in which the labor men responded.

It is hard to understand just why moving pictures on Sunday would be objectionable in a town as quiet and conservative as Nashville. Baseball games certainly create much more of a nuisance than a quiet moving picture show, and as long as the Supreme Court of Tennessee holds that Sunday baseball is not a nuisance it is hardly possible that the same court, should proceedings reach that point, would kill Sunday pictures. There are certain antiquated Sunday laws to be sure, which would have to be opposed, but as long as ice cream parlors, cigar stands, and other places of business run on Sunday it is thought that moving pictures may enjoy the same privilege.

Considerable opposition was experienced when the shows were opened in Chattanooga on Sunday, but after a few run-ins with the authorities, and a few details being straightened out the shows are running every day. The same holds good in Memphis, although in the latter city the proceeds are said to be donated to charity.

Strand Turns to Simple Service.

Nashville, Tenn.—The Strand theater found its four-brand high-grade program services too much for one house to stand under, and consequently turned off two program brands. Select Pictures and Fox were released, retaining Vitagraph and Metro. W. H. Wassman, manager of the Knickerbocker, has again secured the Fox pictures, and is now running them as his regular service.

According to Manager Bradford, of the Strand, the selective draft has left its mark in Nashville. Many young women, he says, who formerly came to the theaters three or four nights a week with escorts now have cut this number down to one or two matinee visits on account of their friends being in the army. Then, too, the departure of several thousand

soldiers from Camp Jackson to the divisional camp at Greenville, S. C., added to the profits of the shows in that state, and took away many admissions from the Nashville houses. There is no military camp in Tennessee, although Georgia boasts of several, one of which is just over the Chattanooga line.

Many Oro Bookings.

Memphis, Tenn.—Unusual booking success has been reported by Kaufman Specials in handling the Oro Features. President A. H. Kaufman recently returned from a trip over the South, and reported many bookings closed with central and suburban houses in New Orleans, Alexandria, La.; Little Rock, Argenta, Ark.; Memphis, Hot Springs, Montgomery, Ala.; Brookhaven, Miss., and other points.

Nashville and other cities in this territory will be worked in the near future. Pictures at the above places will run from one to three days.

Mr. Kaufman reports business conditions at Alexandria, Little Rock, and Argenta exceptionally good owing to the fact that military encampments are located nearby.

Billy Arnold Goes to Orpheum.

Nashville, Tenn.—Billy Arnold, known to theater and moving picture men over the South, has joined the advertising department of the Orpheum theater. "Bugs" was formerly with the Strand, and more recently at the Knickerbocker.

Alabama Censor Board Appointed.

Anniston, Ala.—Mayor L. L. Scarborough announced Monday the appointment of a city board of censors whose duty it will be to pass judgment upon the class of moving pictures and vaudeville exhibited in this town. This announcement was made on authority granted by a resolution adopted at the meeting of the city council last week.

Dayton Manager Tackles the Footage Tax

Manager Bert Fiala of the Alhambra Has Film Seized to Find Whether He Must Pay the Fifteen-Cent Charge.

By Our Dayton Correspondent.

DAYTON, O.—All Dayton exhibitors members of the league here declared, it is said, that they would not pay the footage tax, as they considered it not just. They number ninety-five per cent. of the total. When the various film companies notified the Alhambra theater here of the tax, Manager Bert Fiala, in his remittances to the exchanges, has always cut out the amount of the tax as have most of the other Dayton exhibitors. The thing went along for a few days, but recently a shipment of films consigned to the Alhambra theater came with the amount of the war tax as a C. O. D. shipment. Mr. Fiala at first refused to pay the charges, but later paid under protest. He also plainly marked the check so.

By reason of this action, and after consulting an attorney who told him that the charge was unlawful as stipulated by the exchange, Mr. Fiala took action to have the film seized by local authorities, and succeeded in doing so. In this matter he acted with the backing of the Exhibitors' League, and had their moral support.

As a result it was necessary for the World Film exchange at Cincinnati to deposit a heavy bond to have use of the film. The case will be tried in the local courts within the next week, a definite date having not been set at this writing.

Attorney A. Marshall for the defense, when interviewed, stated that he was assured his was a clear case with only one result, sure, that the tax would be declared illegal by the courts, as he had received a ruling to the effect that the tax was to be paid by the manufacturers—not the exhibitor. In a previous article in the World it was stated that it would be interesting to watch developments in Dayton relative to the new tax, and the united stand taken by the local exhibitors. This trial is declared by many prominent in the film world to be the nearest approach to a test case of the question that has yet been offered by any exhibitor or body of them.

Shows Mutual First and Second Runs.

Dayton, O.—A new plan in presenting pictures in their two houses, the Princess and Majestic, is now practiced by the Chakeres Bros., of Springfield, O. Before the footage tax as imposed by many of the manufacturers both of these leading Springfield houses were strictly first-run theaters. Each presented different pictures, and did a good business. Now they have a new plan, and declared by both to be much better.

Mutual does not impose the tax. One

house plays all Mutual first-run service, with the second house playing the films after. Phil Chakeres says "we are doing a good business in both houses, and also escape the tax."

What the Strand's New Sign Cost.

Dayton, O.—To illustrate the seeming lack of knowledge concerning the cost of electric signs even among those who are supposed to know, the World's Dayton representative recalls a day last week when he and Paul Allison, of the Pathe exchange, happened to be passing the Strand and met Clay Brehm. Of course the topic of discussion was the new electric sign that graces the front. Clay said he would give the two Pauls each a chance to guess at the cost of the sign. Allison, of Pathe, was given first chance, and he said he thought the entire cost would not run over six hundred dollars. The writer thought that about six hundred and fifty would purchase the new addition. We were both surprised when Clay informed us that the sum total would run well into a thousand dollars. Now comes the announcement that all theater signs in Dayton are to be turned off to conserve the fuel supply. Let us hope the war does not last long in order that the new sign will be able to attract more business for the Strand, and Clay now thinks it would have been better if the expenditure had not run over the figures as stated by Paul Allison.

L. C. Pollack Opens National Film Office.

Dayton, O.—L. C. Pollack, well known to Dayton exhibitors, and a familiar personage at the "league" rooms, is now a full fledged regular. He announced last week that a branch office of the National Film Company had opened in Dayton under his management. His quarters are to be in the Rauh building. Although having been open but a short time, Mr. Pollack says he has five prints now working.

Chifos Will Show Films at Victoria.

Dayton, O.—The announcement that Theodore Chifos is to present films at the Victoria here most of the time leads the writer to believe that business will be swelled considerably at the other two legitimate houses. Mr. Chifos is taking a good sized step, for directly across the street is the new Dayton theater to be opened within the next two months. The house will seat about twenty-five hundred, and will also be equipped to play legitimate attractions.

Clay Brehm a Good Neighbor.

Dayton, O.—A little incident that speaks of true friendship is related in connection with the recent burning of the Auditorium. Although the Strand and the Auditorium are the two largest picture houses in town, Manager Clay Brehm, of the Strand, lost no time in offering his services in any way possible. This is indeed the true spirit of clean competition, and this is one of the main reasons why the Strand is enjoying such prosperity under the management of Clay Brehm. The writer thinks that these business methods are of the best, and from a man who is a gentleman in every sense of the word.

Bits of News and Trade Gossip.

Dayton, O.—After three disappointments, and after having advertised Ann Pennington in "The Antics of Ann" for three times in advance, Clay Brehm promises that the picture will surely play at this house starting Thursday for three days.

After being closed for about a week the Apollo opened with an entirely new line of pictures. The interior of the house looks much better than before. Mr. Chifos states frankly in his newspaper ads that the Apollo is not Dayton's largest theater, but that they are to have the largest productions. The old price at the Apollo was ten cents to all, but owing to the raise in the standard of pictures shown, Mr. Chifos says it is imperative that he raise to fifteen cents for the week day matinees and twenty cents at night.

One of the successes of the week was Norma Talmadge in "The Moth" at the Strand.

Although it played Dayton before, Clara Kimball Young in the "Yellow Ticket" seems to get them in at the Ideal this week.

Mr. Robert Patterson, vice-president of the National Cash Register Company, made a special trip to the Alhambra theater last Sunday night to see Elsie Ferguson in "Barbary Sheep."

Notes of the Trade in Dayton.

Dayton, O.—The Ideal in Dayton made a success with the Mutual feature, "Every Inch a Man," with William S. Hart. It is one of Mutual's re-issues with the now famous star in the lead. The picture was advertised heavily in the papers.

A representatives of the U. S. Exhibitors' Booking Corporation, while in Dayton recently, called on the writer and among other remarks declared that the new company was to make an effort to lighten the burden of exhibitors. He also said the company had dispensed with the advance deposit system. Quite a few Dayton exhibitors have evidenced a desire to join the organization as franchise holders and "get in" on the Thos. H. Ince feature, "The Zeppelin's Last Raid." As to the company lightening the burden of the exhibitor the writer thinks it an almost superhuman task and an accomplishment for anyone to boast of, in fact, I am almost forced to say — But thinking again, I say "go to it, ye who hail from the 'Top o' the Times Building', and good luck to you."

The Strand at Dayton has another new sign which makes its front look like a pocket edition of Broadway. The old sign merely had the name of the theater in large letters. This did not completely answer the purpose, however, and it was seen that the name of the star and feature in the lights would help business considerably. Thus the change and theatrical Dayton agrees it is for the best—and better.

William Jenkins of the Majestic worked night and day filling windows, fences and every other available space with paper on the coming feature at the Majestic—"The Official Italian War Pictures." This is the first time for quite a while the Majestic has "billed" the town, that is—circus fashion.

Fire in Film Vault of Detroit General Film

Exchange Has Just Moved into New Quarters—Defective Wiring Cause of Blaze—Damage Due to Fire and Flood.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Friday evening, Nov. 16, fire broke out in the vault of the General Film exchange in the brand new film building at 63 East Elizabeth street and caused damage estimated at thousands of dollars. The origin of the fire was from defective wiring and was not due to any carelessness or negligence upon the part of any film employee. Just that day the General had moved into the new building from its old quarters at 100 Griswold street. It was about 6.30 at night when the fire started, which was followed by a terrific explosion in the vault. Flames spread to the exchange and burned considerable paper and other film. The fire department flooded the entire new building with water and nearly every one of the film exchanges suffered a slight loss from water.

The Fox exchange was probably the heaviest loser from water from the fact that they are located just across the hail from the General. In some of the exchanges the water was six inches deep. Considerable film was lost through getting wet and there was a big loss to paper in all of the exchanges. The various managers and employees returned to the building about 9 o'clock and worked most of the night getting out shipments to state exhibitors and straightening out matters. As a result there were few exhibitors disappointed throughout the entire state. Dave Prince, manager of the General, was in Chicago at the time, but a telephone message brought him back the next morning.

The loss to the General no doubt will run into many hundreds of dollars. They are again doing business at the same place and new film has arrived to continue business in the usual way.

Other exchanges that suffered loss from water were the Fox, Vitagraph, Mutual, George Kleine, Pathe, Jewel, Bluebird, Art Blankmeyer and State Film Company.

Fortunately the new film building is fireproof, so that the fire was confined entirely to the General quarters.

Field Carmichael Now Fox Manager—Other Changes.

Detroit, Mich.—A. Carlos, general special representative for the Fox Film, and Paul Mooney, central division manager, were in Detroit on Monday and Tuesday, Nov. 19 and 20, and the result has been a number of important changes.

Field Carmichael, formerly manager for Fox on the coast, has been appointed Detroit manager. Joe Kaliska will continue with the Detroit exchange as road salesman. I. J. Schmertz, formerly in charge of the program department, returns to the home office in New York. J. O. Brooks, formerly with Paramount, Madison and Goldwyn, affiliates with the Detroit Fox exchange and will be in charge of a section of the state on program, Standard pictures and the comedies. Other men who will have charge of certain parts of Michigan on the road are E. Grimes, Mr. Kaliska, Jack Loranger and J. E. Powell. It will give Fox unquestionably the strongest staff of road representatives of any company operating in Michigan.

While here Mr. Mooney announced that C. G. Kingsley had resigned as manager of the Fox exchange in Indianapolis.

Gilligham Leases Grand Rapids Theater.

Detroit, Mich.—A. J. Gilligham, of the Empire theater, Detroit, and of the firm of Gilligham & Smith, in Grand Rapids, has formed the Sibley Amusement Company and leased the Colonial theater, Woodward and Sibley streets, giving him the newest and one of the largest and most beautiful theaters in Michigan. The

Colonial opened only a few weeks ago with a vaudeville policy. Mr. Gilligham is running it strictly as a picture house, playing only first-run attractions at popular prices, and a full week. William Newkirk continues as manager, but Mr. Gilligham will do all the booking.

Dow Thompson Represents Vitagraph.

Detroit, Mich.—Dow Thompson, formerly with Fox in Michigan, is now special state representative for Vitagraph.

Detroit Exchanges Not Charging Tax.

Detroit, Mich.—The Detroit exchanges not charging the film tax of 15 cents are Mutual, General, George Kleine, Triangle, Foursquare, Dawn, Masterplay, Harry I. Garson productions, Strand features, State Film, Casino Feature Film, Jones Film and Howard Gale.

Barnett Film Leaves Detroit.

Detroit, Mich.—The Barnett Film Attractions, Peter Smith building, Detroit, has discontinued business in Michigan and Ohio. B. Barnett and his son, Bert Barnett, are now at the Barnett Film Attractions in the Film Exchange building, Minneapolis.

Warnings on Standing Room Laws.

Detroit, Mich.—The Board of Fire Commissioners have notified Detroit theater owners and managers that they must not break the law regarding standing room. The law is clear and permits a limited number to stand in the rear aisles. The department insists that theaters live up to the letter of the law, and threaten to penalize those who fail to do so.

Detroit, Mich.—A. S. Hyman has returned from an extended and successful trip to the northern part of Michigan. Mr. Hyman is general manager of the Dawn Masterplay Co., Detroit, handling "Redemption" and "The Whip."

Joe Horwitz is receiving many congratulations as Detroit manager for Foursquare pictures.



Indiana Film Men Have Cause for Thanks

Safe for a Year from Adverse Legislation—New Theaters and Newly Reopened Houses—Business and Personal Notes.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, IND. The motion picture exhibitors of Indiana now just recovering from the effects of the complicated war tax have at least one thing to be thankful for, and that is that they probably will not be pestered with any hostile legislation during the coming year. The legislature does not meet until 1919, unless a special session should be called before then.

However, the possibility of a special session is very remote although there has been some talk of such a thing and it is quite likely that if it should meet, the legislators would be so busy with war problems that they would not have time to give an ear to the appeals of the ministers, who it is presumed, are intending to "start things" for the opposition forces in regard to legislation governing the Sunday shows. The exhibitors, however, have assumed an "I-should-worry" attitude about the whole affair, inasmuch as a majority of the shows in the state are operating on Sundays now without any opposition whatsoever.

Orpheum's Tobacco Bowl Fills.

Gary, Ind.—V. U. Young, manager of the Orpheum theater, is scoring a big hit with a novel plan which he arranged at his theater recently to raise money and tobacco for the American soldiers. The fund is known as the Soldier Smoke Fund.

When the idea first came to Gary, a few weeks ago, Mr. Young bought a large glass bowl, which he placed in the lobby of his theater. Through a series of slides thrown on the screen on the inside, the audiences are invited to drop either cigarettes or pennies into the bowl. The first week there were hundreds of cigarettes and about 800 pennies in the bowl, and the number of pennies and cigarettes has increased materially every week since then. He intends to make it permanent, he says, or as long as the boys are fighting overseas.

Majestic Reopens to Crowds.

Logansport, Ind.—The Majestic theater, formerly known as the Nelson, which has been closed for the last few weeks, undergoing a thorough renovation and redecorating, was reopened Monday, November 12, and was crowded at all three shows. The interior of the place has been prettily decorated, a new screen installed and several other features added for the convenience of the patrons.

New Amusement Company Formed.

Evansville, Ind.—The Crescent City Amusement Company, a newly organized concern of this city, has filed incorporation papers to engage in the exhibition of motion picture shows. The capital stock is announced at \$50,000 and the directors are Thomas H. Nelson, Aldrich M. Wegner and Chester H. Holt. The new company proposes to erect a new theater there some time soon, it is said.

Fairmount's Royal Will Be a Beauty.

Fairmount, Ind.—The Royal theater, Fairmount's popular motion picture home, has been completely remodeled throughout the interior and presents a very pleasing and attractive appearance. A new screen and motion picture machine have been added and with high-grade film service, such as contemplated by the management, the Royal will be one of the best theaters in any city of this size in the entire state.

Veedersburg Proud of Its New Theater.

Veedersburg, Ind.—This thriving little town has a new motion picture theater—the Tokyo—of which the residents are mighty proud. The doors of the new playhouse were opened Monday, Nov. 12,

with "Faith" as the chief attraction. This week the serial play, "The Neglected Wife," is being presented and is attracting large crowds. The new house is managed by Harry Whisler.

New Theater Company in Trouble.

Muncie, Ind.—Everett L. Wright, a stockholder in the Muncie Theater Building Company, formed a few weeks ago to erect a \$200,000 motion picture theater here, has filed suit against the company, demanding \$3,000 for himself and other stockholders. He alleges the company is not fulfilling the terms of its agreement, and says it has not refunded money received from the sale of the stock.

Thomas McMahon Buys Crystal Theater

Rochester, Ind.—Thomas McMahon, of this city, has purchased the Crystal theater, a motion picture house at Mentone, Ind., and will assume charge some time after the first of the year.

Atlanta News Letter.

A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

R. H. DeBruler Has More Responsibility.

MACON, GA.—R. H. DeBruler, a man of executive ability, tact and foresight, is general manager of all white theaters in Macon. He operated the first picture house in Oklahoma and was instrumental in organizing the state board of that state. For several years he controlled the policy of the largest moving picture theaters in Atlanta, and also had important theater holdings under his direction in Florida. He is an officer of the Georgia Moving Picture Exhibitors now and has built up the organization to a marked degree of efficiency. He moved to Macon more than a year ago from Atlanta and has made a success there and by his good judgment has made money for the stock company he represents, and likewise made patrons for his well-kept house. Each house has a distinct field of amusements.

Exhibitor Wall Dies.

Birmingham, Ala.—One of the pioneers of motion pictures in the Southland, E. Wall, was buried in Birmingham, Ala., Sunday, November 11. Mr. Wall was the first to introduce motion pictures to Atlanta, thirteen years ago, in a little theater called the Electric, at 127 Whitehall street. At that time one or two reels were made each week and each reel contained from three to five subjects. He later operated the Majestic and Favorite theaters on Marietta street.

Atlanta, Ga.—Horace Herring has installed in the Lyric box office a change counting machine to aid in selling tickets plus the war tax.

Week's Film Trade News in Minneapolis

New Manager at the Triangle Exchange—Foursquare Opens a Minneapolis Branch—Picked-up Notes of the Trade—Among Exhibitors.

By John L. Johnston, 719 Hennepin Ave., Universal Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—This city has another new exchange manager this week, and, if rumors are to be believed, still another one is on the way here. Dan Michalove, for the past six months chief executive of the Triangle exchange, has been shifted to the St. Louis Triangle office, and he will be succeeded by J. C. Corbett, former ball player. Mr. Corbett has been connected with the New York and St. Louis Triangle offices for some time, and comes to Minneapolis with a record for fairness and aggressiveness. As Harry Buxbaum, special New York representative from the Pathe Exchange, Inc., is slated to return East next week a new permanent manager for the Minneapolis Pathe branch is scheduled to "be on the job" next Monday. W. W. Kofeldt, a Pacific coast man, is said to be in line for the position.

George Law Will Manage New Foursquare.

Minneapolis, Minn.—Simultaneously with the announcement of the appointment of Mr. Corbett as Triangle manager comes the statement that George Law, former Mutual manager, is to be the manager of the new Hoffman-Foursquare

exchange to be opened here this week. The new exchange will be located in the former Bluebird offices on the second floor of the Film Exchange building. F. J. Flaherty, of the Chicago Foursquare offices, spent several days in Minneapolis last week getting Mr. Law started off with the new proposition.

Theater Equipment Will Have Detroit Branch.

Minneapolis, Minn.—Manager J. George Feinberg, of the Theater Equipment Co., will leave for Detroit, Mich., Sunday, November 25, to open a branch office for his firm in the Ford village, and see it opened up sparking on all twelve. During the past two months Mr. Feinberg has visited practically every first class city in every state from Michigan to California, and having opened branches in Great Falls, Mont., on the Pacific coast; Fargo, N. D., and Des Moines, Iowa, Mr. Feinberg believes a good bet will be overlooked unless a Detroit branch is opened immediately with a good stock ready for the opening. In two years the Theater Equipment Co. has risen from a second-story room business to a \$500,000 corporation with five branches.

Vaudeville House Raises on Higher Priced Seats.

Atlanta, Ga.—On account of the inability of Loew's Grand theater to secure enough pennies to make change and do away with making its patrons wait so long in line for tickets and change, that theater has decided to revise its prices, effective Monday, November 19, according to an announcement made Saturday, E. A. Scholler, Southern representative for Marcus Loew, stated that while the revision of prices will result in a slight increase in box office receipts this is not the motive which prompts the change and that the revision of prices would not be made were it possible to obtain enough pennies to make change and not to force the patrons to submit to long waits before they can get their tickets. The increase in revenue at that, Mr. Scholler stated, will not be sufficient to cover the increased expenses of the theater incident to war tax on films, increases in pay for artists and employees and other war expenses.

The present 10-cent tickets which, plus the war tax, sell for 11 cents, will be nine cents, the war tax making it 10 cents; present 15-cent tickets which, plus the war tax, sell for 17 cents, will be 18 cents, the war tax making it 20 cents; present 25-cent tickets, which plus the war tax sell for 28 cents, will be 27 cents, the war tax making it 30. Box seats including the war tax will sell for 35 cents in the afternoon and 40 cents at night. Night prices will prevail at holiday matinees.

Attempt to Form Exchange Managers' Association.

Minneapolis, Minn.—Exchangemen of this city met Monday evening, November 19, at the offices of the World Film Corp. with an idea of trying to organize a film managers' association for the third time within two years. A few looked forward to success, but, as in the past, some did not attend the meeting, as they looked upon the situation as "doubtful." A film organization in this city could do a good deal of good, socially and otherwise; but for the organizers of any such body it looks like a rough, crooked road ahead. Though Minneapolis does not brag of it the fact remains that there is a great deal of petty jealousy among both exchange-men and exhibitors.

Carey and Kuhn Get "Slacker's Heart."

Minneapolis, Minn.—H. P. Carey, former general manager of the Zenith Feature Film exchange here, and Jack Kuhn have purchased territorial rights to the Ireland feature, "The Slacker's Heart." Mr. Carey has also purchased the right to distribute the Educational Film Co. products throughout the Northwest.

Robert Bruce Visits Home City.

Minneapolis, Minn.—Robert C. Bruce, noted for his scenic photography distributed throughout the country by the Educational Film Co., was a visitor in Minneapolis, his home city, for the first time in several years Sunday, November 18. Mr. Bruce spent a few days with his parents, and then departed for the East, where he will make ready for a second international photographing tour.

Pick-Ups Along Exchange Row.

Minneapolis, Minn.—Manager Louis Coen, of the Metro exchange, showed "Draft 258" to several Twin City exhibitors in his projection room November 18 and 19.

Bert Barnett, Jr., who formerly assisted his father in the management of the Famous Players-All Star Feature Film Service here, will come to Minneapolis shortly from New York to help conduct the business of the new Barnett Attractions exchange. This exchange is distributing "Joan the Woman" and "The Cold Deck" in the Northwest.

Mrs. Henrietta Starkey, of the Opera House, LaSueur, Minn., has designed a war tax record book, and has placed the book on sale at various Minneapolis exchanges.

D. O. Hoyer has resigned as accountant for the Universal-Laemmle exchange.

The Schafer Laboratories were hosts to exhibitors of the city at a banquet at the Minneapolis Athletic Club, Thursday, November 15. Following speeches by W. H. Schafer and Manager Ballard, of the Schafer firm, several exhibitors gave short talks, and theater advertising was discussed.

With Twin City Exhibitors.

Minneapolis, Minn.—Managers Calbert, of the New Garrick, and Keough, of the Lyric here, were hosts to school children of Minneapolis at special matinees for the benefit of a local teachers' association Saturday morning, November 17. Several thousand children attended the special performances.

Manager Branham, of the Strand, has had printed 15,000 cards bearing the American flag and the following wording:

"No remarks disloyal to the United States, its President or its Government, or in praise of defense of its enemies will be tolerated." These cards are being distributed to patrons of the theater free of advertising, but the distribution is proving quite an advertisement without type matter being necessary.

Manager Billy B. Watson, of the New Garden theater, was so successful during a four-day run of the film feature, "Idle Wives," that he continued to show the film three extra days.

Kansas City Film Trade Notes of the Week

Exhibitors of This Territory Are Paying Footage Tax—Business in Larger Theaters Is Prosperous—Changes and Notes of Interest.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—It is common opinion among the exchanges that the recent tax of 15 cents per reel per day being imposed upon the exhibitor is meeting with remarkable success, and that the majority of the exhibitors are raising little or no complaint. After the month that the tax has been in effect it is almost a certainty that it will remain in effect, and that any revision will be upward.

Milton Feld Says Larger Theaters Are Prosperous.

Kansas City, Mo.—Milton Feld, manager of the Jewel, recently made a trip to St. Louis, Mo., to see the effects of the war tax. He says that the smaller houses are suffering, but that the larger houses are doing as good a business as formerly. He bases his assertions on personal visits to about 25 houses in that city.

Samuel Forstein Managing the Regent.

Kansas City, Mo.—The fact that a first class downtown moving picture theater changes management is interesting, but when the manager is a boy 18 years of age the fact becomes unusually interesting. The Regent theater now has as its manager Samuel Forstein, who was formerly advertising manager of the Royal theater. Although he is young he is no novice at the motion picture game, having worked for three years under the direction of Frank Newman, owner of the Royal and Regent theaters here. Young Forstein has the house, the location, and the pictures, and it is certain that he will make a success of the work if he exhibits the same life and hospitality that characterized his three years at the Royal.

"Freedom" Picture Makes Good.

Kansas City, Mo.—The big feature picture, "The Freedom of the World," is "getting away good" in Kansas City if the success of the Columbia theater here is any indication thereof. This picture ran for two weeks straight at the Columbia at an admission price of 20 cents. The first week was such a victory for the picture that the management booked it for another week, which met with the same success as the first week.

J. H. Gilday Will Represent K. C. Feature

Kansas City, Mo.—Joe H. Gilday, formerly manager of the Willis Wood theater here, when that house was showing pictures, has been made special representative of the Kansas City Feature Film Co. He will also assist C. L. Matson, advertising and publicity manager. Recently he was an exhibitor at Bartlesville, Okla.

Select Offices Get More Territory.

Kansas City, Mo.—The Select Pictures Corporation announces that northwest corner of Arkansas and the northern half of Oklahoma have been assigned to the Kansas City office. This territory was formerly handled by the Dallas, Tex., office. W. H. Bell is in charge of the Kansas City office.

Don Woods Showing "Mask of Life."

Lerado, Mo.—Don Woods, manager of the Opera House at Lerado, Mo., is displaying his confidence in the people of the smaller communities to appreciate a good picture, and has accordingly booked "The Mask of Life" to five small towns on a percentage basis. He is taking the picture to the following towns: Cluela, Lerado, Cowgill, Braymer, and Gault, Mo. He is using billboards, heralds, mailing lists, and slides to advertise the picture,

and is working in co-operation with the managers of the houses of the towns mentioned.

C. H. Jones Now Metro Booker.

Kansas City, Mo.—Lester Burland, who for the last few months has been booker at the local Metro office, has resigned his position, and will go to Detroit, Mich., where he will be booker in the Metro office. He is succeeded by H. H. Jones, who was formerly booker at the local office of the Southern Pictures Corporation.

Oklahoma Theater Newslets.

Clinton, Okla.—Don R. Catlin has arrived in this city and taken over the management of the Liberty theater.

Purcell, Okla.—J. W. Graves, of Pauls Valley, has purchased an interest in the Rex theater here, and is here assisting in the management. Mr. Graves was formerly manager of the Cosy theater here.

Picher, Okla.—The Main Street theater has been incorporated, with a capital stock of \$15,000, by E. W. Johnson, Asa Barger, and B. Rubenstein, all of Picher.

Tulsa, Okla.—Earnest Eslick, connected with theatricals in Chicago, New Orleans, and other cities, will be manager of the new Fourth Street theater now in the course of construction. It will give Tulsa the largest playhouse in the Southwest. It will be opened next fall.

Mangum, Okla.—Charlie Gresby has purchased the interest of George Slaten in the Bluebird theater.

Among Kansas Theaters.

Leoti, Kan.—Howard Metzger has purchased the equipment of the New Gem theater, and has opened it to the public.

Horton, Kan.—The Gem theater has changed hands. Yaple and Hall are the new managers. They expect to put in extensive improvements. Dr. Haviland was the former owner.

Stilwell, Kan.—J. A. Mundell and Hendrix are the new owners and managers of the Liberty theater.

Galveston, Tex.—The Lincoln theater, 413 Twenty-fifth street, was damaged by fire November 7 to the extent of about \$25,000.

Moberly, Mo.—Frank L. Newman, proprietor of the Fourth Street theater, will make some extensive improvements in the near future.

Middle West Notes and Changes.

Ida Grove, Ia.—Frank G. King has purchased the Princess theater of this place.

Varina, Ia.—Clampitt and Reis will open a new moving picture show here in the near future.

Mason City, Ia.—E. G. Brown has purchased a new moving picture show.

Toledo, Ia.—W. B. Parsons has sold the Grand theater to J. J. Farney.

Langdon, N. D.—Alvin Orton has transferred his lease of the Electric theater to Frank E. B. Mercer.

Milnor, N. D.—Dick Willie sold his interest in the Iris theater to Mr. Nordstrom.

Little Rock, Ark.—The Belmont Amusement Company chartered, with a capital stock of \$15,000, by W. G. Erskine, W. G. Hutton, T. I. Davis, W. L. Smith, and Allen Hughes. The company will erect a building in which to operate a moving picture show and furnish other amusements for the soldiers at Camp Pike.

Things are Coming Along Fine in Texas

Lone Star Exhibitors Have Many Things to Be Thankful For—Fewer Hours for Signs Make Less Expense—Rain and Optimism.

By Douglas Hawley, The Times-Herald, Dallas.

DALLAS, TEXAS.—Oh yes, things have been better. You see, there's been some rain reported in west and north Texas, and electric signs don't cost near as much as they used, and people feel better, and they've almost quit kicking about the war tax and the outlook is better and the general belief is that everything's going to be all right, and there you are.

In both the big towns and "out in the sticks," better business was reported by moving picture folk during the second week in November. Whenever it rains in Texas after a long-continued drouth, people begin to take on a more optimistic view of things. They forget about the dry-as-dust feeling they've worn for so long, and they begin to "loosen up." That's about what has happened during the week to bring about the generally better feeling and the generally better patronage.

The new order of things as applied to the burning of electric signs went into effect in the big towns promptly on Nov. 15. None of the big blazes were turned on in the theater district until 7.45 p. m., and that hour at this season of the year, even in Texas, is considerably after dark. Things look a whole lot different up to that hour, but when the big flare does come on, it seems to be brighter than ever. Whether it is conserving any coal, as is the stated object, is another story—one thing it is doing, and that's to cut down the picture show man's electric bill, and considerably at that.

Week's Dallas Attractions.

Dallas, Texas.—Leading pictures shown in Dallas theaters for the week beginning Oct. 18, and which started with excellent attendance at the opening Sunday screenings, included Elsie Ferguson in "The Rise of Jennie Cushing," at the Old Mill, with the first new Mack Sennett comedy release, "A Bedroom Blunder." These were followed at this theater by Fairbanks in "Reaching for the Moon." A feature at the Old Mill during the week just closed was several feet of film featuring Camp Travis, San Antonio, in which Dallas folk got several excellent flashes on Laurence Stuart, former Old Mill manager, now "doing his bit" at that army concentration and training barracks.

"The Stainless Barrier" was the opening offering at the Washington theater, with two Dallas young women, Alatia Morton and Lula Lee Stone, shown in "False to the Finish," a new Keystone comedy. Olive Thomas followed during the latter part of the week in "Indiscreet Corinne."

At the Hippodrome Manager Arthur Clare offered Tyrone Power in "The Planter," which followed an excellent week's run of "Redemption," with Evelyn Nesbit.

Censor Didn't Do It.

Dallas, Tex.—Justly incensed over an article which appeared in another publication devoted to moving pictures, Mrs. Ethel Boyce, Dallas, moving picture censor, says she didn't do it, and is backed up in the assertion by Herschel Stuart, of the Hulsey organization. The account in the other publication said that the Dallas censor had made a cut in the recent Chaplin feature, "The Adventurer," which spoiled the continuity of the story. Here's what Mr. Stuart says about it: "In justice, we wish to say that the Dallas censor did not order a single cut in the Chaplin picture. I understand the objectionable account stated that the portion of the picture eliminated had to do with the comedian sticking a pin into a lady. This scene was not censored. The actual sticking of the pin never was in the

scene in the first place. We have had no complaint of the Dallas censor's work. In fact our relations with her have been of the most pleasant character."

To Rebuild Queen Theater.

Dallas, Tex.—The Queen theater, operated formerly by E. H. Hulsey, and which was gutted by fire some six weeks ago, is to be rebuilt. Announcement is made by Mr. Hulsey that reconstruction will begin at once, and that \$50,000 will be spent on rejuvenation of the building. Stanch fire walls of concrete were uninjured by the fire. Interior decorations and appointments of the new theater will surpass even the handsomeness of the old, it is announced. A magnificent new pipe organ is one of the improvements which will be installed. John DeStefano will continue as manager.

Select Incorporates in Texas.

Dallas, Tex.—The Select Picture Corporation, of Dallas, capital stock \$1,000, has been issued a charter by the secretary of state at Austin. Its purpose is stated to be the buying and selling of goods and merchandise. Incorporators include C. G. Ezell, Dallas; Ike D. White, and E. Cartledge, Austin.

Texans in U. S. Exhibitors' Corporation.

Dallas, Tex.—Early showing in Texas theaters is expected of the new Ince spectacle, "The Zeppelin's Last Raid," released in this territory through the U. S. Exhibitors' Corporation, in which a number of Texas picture men are interested as stockholders. The avowed purpose of the concern is to "cut and standardize rental prices, and to kill the advance deposit system by a novel method of distribution."

Prairie State Jottings

By Frank H. Madison.

Notes from the Dakotas.

Fargo, N. D.—Abel Erickson, former manager of the Strand and the Princess theaters, and A. S. Hogan, contractor and builder, are interested in a project to form a stock company to erect a \$100,000 opera house. It is planned to erect a structure which will seat 1,500 persons.

Cleveland, N. D.—Theodore Heil and H. A. Scott have opened a moving picture theater in the Bruce building.

Milnor, N. D.—M. Nordstrom has purchased the interest of Dick Willie in the Iris theater.

Aberdeen, S. D.—Local photoplay houses which have been charging five cents for children and ten cents for adults have raised their prices to six cents for children and fifteen cents for adults.

With Exhibitors in Nebraska.

Schuyler, Neb.—The Favorite theater is now under the management and ownership of A. Van Housen.

Blue Springs, Neb.—Moving picture theater has been opened by L. H. Martin.

Omaha, Neb.—The film, "Our Civic Pride—the Care, Health, and Happiness of the School Child," which portrays the sorrow of a little boy whose love is spurned by a little girl because of his unbeautiful teeth, was made by the Warren Film Company, which gave its services free.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

PACIFIC COAST NEWS.

San Francisco Newslets.

J. R. Crone, studio manager for the American Film Manufacturing Co. at Santa Barbara, spent several days in San Francisco recently on business.

Miss Ethel Davis has joined the office staff of the San Francisco Bluebird organization.

The Sunset theater in the Haight street, San Francisco, district is being enlarged and refurbished.

Blumenfeld & Epstein have taken over the Halcyon theater on Devisadera street, San Francisco, and will open it on December 1, the opening attraction to be the "Bar Sinister."

I. Oppenheimer has resigned as treasurer of the Exhibitors' League of Northern California.

S. S. Range, of the Claremont theater, Oakland, passed away suddenly a few days ago.

W. O. Edmonds, manager of the Majestic theater, Reno, Nev., and formerly in charge of the K-E-S-E exchange in this city, spent a few days in San Francisco recently arranging bookings and visiting friends.

Percy Roberts, formerly with the San Francisco World branch, is now booker for the Pathe Exchange, Inc.

Northern California Notes.

Martinez, Cal.—H. E. Case has opened the Royal theater and purchased two Power's cameragraphs, a motor-generator set and lobby frames from G. A. Metcalfe of San Francisco.

Alameda, Cal.—J. H. Hamblen has purchased property near the Park Street theater and plans to erect a moving picture house and have it ready for occupancy late in February. Charles Rasmussen will be manager.

Taft, Cal.—Claude L. Langley has placed an order with G. A. Metcalfe for two Power's cameragraphs, a motor-generator set and switchboard for the new house he is erecting here.

Isleton, Cal.—The Isleton theater has increased its seating capacity.

Willows, Cal.—W. R. Claman, of Orland, has opened the Willows opera house.

Grass Valley, Cal.—E. J. Trotter has opened the Grass Valley theater, a new house with a seating capacity of 800.

Stockton, Cal.—Commencing Nov. 18, the T. & D. Stockton theater will reduce its prices to 10 cents for adults and 5 cents for children, with the war tax added.

When V. R. Day was here recently in the interests of Essanay he dismantled the old Essanay studio at Niles, made famous by the production of Western films featuring "Bronco Billy" Anderson.

Perfection Franchises in Demand.

San Francisco, Cal.—The Perfection program is meeting with a fine reception in this territory and bookings have been heavy of late. Among the houses where these pictures will be shown in the future are the Garrick and Larkin theaters, San Francisco; the Strand, at Woodland; the Rex, at Oroville; the Redding theater, at Redding; the opera house at Willows; the Unique, at Santa Cruz; the Pastime, at Eureka; the Rose, at Roseville; the Theater Tulare, at Tulare; the Star, at Modesto; the Fink, at Gridley; the Dinuba theater, at Dinuba, and the Royal, at Martinez.

Manager M. J. Cohen reports that the Consolidated Amusement Company of Honolulu has purchased the rights to the Conquest program for the Hawaiian Islands, together with the series of twelve "Do Children Count?" pictures.

California Film Has New Representative.

San Francisco, Cal.—Mike Newman has returned from a trip through the San Joaquin valley in the interests of the

California Film exchange, this being the first road trip he has made for this concern. Mr. Newman has been in the film business for the past eight years and but recently returned from a trip to China.

Film Exchange Workers to Unionize.

San Francisco, Cal.—The San Francisco Labor Council has indorsed the application of local film exchange employees for membership in the American Federation of Labor. About two hundred persons are employed by film exchanges here, according to figures of the Labor Council.

Turner & Dahnken Sued.

Oakland, Cal.—The Iris Moving Picture company has brought suit against the Turner & Dahnken circuit in the Superior Court for damages in the sum of \$20,000. It is alleged in the complaint that the Turner & Dahnken circuit owned the Lyric theater, which was on the same block on Broadway as the Regent, owned by the Iris Moving Picture company, and that on October 3, 1913, the Lyric was sold to the latter concern, with the agreement that another moving picture show would not be opened within 1,000 feet. It is alleged that this agreement was broken when the T. & D. theater was opened at Eleventh and Franklin streets.

T. & D. Circuit News.

San Francisco, Cal.—The Turner & Dahnken circuit has arranged to send Raine Uhl, a local cameraman, to Camp Lewis to take moving pictures of troops from the various sections of the West. Special permits for this have been secured from the War Department.

This circuit has booked the Rev. Paul Smith production, "The Finger of Justice," and will show it at all its houses. Arrangements have also been made for the producer to appear at the various theaters in person and tell why the picture was made. This production recently completed a three weeks' run at the Savoy theater in this city.

E. M. Asher, manager of the film exchange department of the T. & D. circuit, states that exhibitors in northern and central California are beginning to see the value of the First National Exhibitors' franchise and are signing up fast. Service is given to but one house in each city.

Work is progressing quite satisfactorily on the tea and rest rooms being added to the Berkeley T. & D. and House Manager Sam Y. Edwards hopes to be able to open these about Thanksgiving.

De Luxe Addition to Bay City Theater Opens

New Mission Theater Reopens with Increased Capacity—Now Seats 2,800—Some New Features—Is a K. and G. Circuit House.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The grand opening of the De Luxe addition to the New Mission theater on Mission street, near Twenty-first, took place on the evening of Nov. 15th and was a brilliant event, with many city officials and men high in the business world present. The original theater was opened in May, 1916, and at that time was regarded as being one of the largest and finest suburban district houses in the country, having a seating capacity of 1,800. The fact that it has been found necessary to enlarge this house within such a short time, in the face of keen competition, is a tribute to the management of the Kahn & Greenfield circuit and illustrates the wonderful growth of the Mission District. One thousand seats have been added to this theater, all in the balcony, making it one of the largest, if not the largest, moving picture houses in this city.

The operating room has been removed from the balcony to the lower floor, permitting a straight throw to the screen, and, as usual, this has been made a special feature of the house. It is equipped with three Simplex machines enameled to order, a new switchboard and the very latest accessories. It has a composition tile flooring and the walls are also of tile. A large window at the rear permits an inspection of the equipment from the promenade.

Promenade a Distinctive Feature.

The promenade is one of the most distinctive features of the addition and affords space to care for a large overflow. It is finished in oak and is decorated with beautiful illuminated panels bearing photographs of leading directors and film stars. Off this are the offices of House Manager Robert F. Abraham, rest rooms and a sumptuously furnished board room, where the directors of the Kahn & Greenfield circuit will meet.

Broad stairs lead from here to the mezzanine, where there are rest rooms for men and women, drinking fountains, and two inclines leading to the balcony. Entrance to the balcony is also effected from the lobby by a long incline. Loge seats have been installed where the operating room was formerly located and there are now no less than fifty loge sections, each with half a dozen seats. The decorative feature of the addition to the balcony is a dome relieved by handsome

plaster work and illuminated by a system of cove lighting.

The lobby and entire house was redecorated and renovated for the opening of the addition, but in spite of the volume of work done the theater was closed for but one day.

Merchants' Association Takes Charge of Opening.

The opening exercises were in charge of the Mission Street Merchants' Association, and a feature of the program was an address by Wm. R. Davis, president of this organization. Mayor James Rolph, Jr., was on the program but sent George Gallagher, president of the Board of Education, and addresses were also made by H. D. Keil, representing the owners of the property; Morris Schwartz, of the Fillmore Street Improvement Association, and J. W. Allen of the Paramount exchange. Other features of the evening were a flag-raising ceremony and songs by Harry Davis, Eddie Healy and Edwin Lachman.

When the theater was opened a year and a half ago the screen attraction was Mary Pickford in "Poor Little Peppina" and the enlarged house was opened with this same star in "Rebecca of Sunnybrook Farm," the comedy offering being a Paramount production, a "Bedroom Blunder."

Fox Film Exchange Has Fire.

San Francisco, Cal.—A fire broke out in the film inspection room of the Fox exchange on Golden Gate avenue on the afternoon of Nov. 13, but prompt work on the part of the fire department and workers in the exchange prevented any loss other than to the films on the tables. The dense smoke which filled the place quickly drew the attention of everyone on Film Row, but in less than ten minutes all danger was past. The cause of the blaze has not been determined. One copy of "Jack and the Beanstalk" was destroyed, but fortunately another was on hand. All shipments were made on time and bookings are being cared for without interruption. This is the first fire that has occurred in a local film exchange since Miles Bros. were burned out years ago.

Supply Company Plans to Move.

San Francisco, Cal.—The Breck Photoplay Supply Company, now located on Turk street, is making active preparations to move to Film Row and will be in a position shortly to announce a new location. Business has been excellent of late with this concern, indicating that exhibitors are also faring well. Among the recent installations of Simplex machines have been three in the New Mission theater and two in the Jewel theater of this city; two in the Chimes theater, Oakland; two in the Liberty theater, Fresno; one in the high school at Lodi, and one at Coalinga, purchased by the Shell Oil Company.

Firemen Praise Fire Picture.

San Francisco, Cal.—The picture taken by the local Pathe cameraman of the fire on Third street a short time ago, showing the collapse of a building which resulted in the death of three firemen, is to be made the basis of a film production to teach the principles of fire prevention. The picture taken a short time ago was on the program of the California theater during opening week and has won the praise of local firemen as being a splendid object lesson.

Such pictures have a high value as giving startling realism to dramatic pictures.



The Turner & Dahnken Building, 134-146 Golden Gate Avenue, San Francisco. This is the New Home of the Famous Theater Circuit.

War Tax Situation in Oregon Not Bad

President of Exhibitors' League Makes Trip Through Eastern Part of State and Local Exchanges Will Act Together on Tax—Notes of Trade.

By Abraham Nelson, Majestic Theatre Bldg., Portland, Ore.

PORTLAND, ORE.—C. W. Meighan, president of the Motion Picture Exhibitors' League, of Oregon, has been making a tour of the towns in eastern Oregon, and has written in first hand information concerning the effect of the price raise incident to the war tax in the territory he has covered.

Where a campaign of education had been conducted by exhibitors to appraise their public of the reason for the increases in admission price there has been no falling off of business. A good example of the results of an educational campaign was seen at Baker, where J. P. Cotter, conducting the Orpheum, Grand and Empire theaters, is getting 10 and 20 cents for both matinee and night admissions, and business is as brisk as ever. Prior to the time the tax went into effect, Mr. Cotter put out cards and posters, and used considerable newspaper space to prepare his public for the increase, and told them just why it was necessary. He made it clear that the reason for his price raise was not merely the ten per cent. tax, but that there were three separate taxes, as well as a big increase in cost of operating a theater.

Mr. Meighan says there is no question in his mind but that the photoplay patrons have adopted a silent boycott in many towns. Other exhibitors who have absorbed the tax complain that their profits are entirely eliminated, and they are looking forward to a hard winter.

At Pendleton, Ore., the Pendleton Amusement Company had raised their prices to 25 cents prior to November 1, and when the tax went into effect the three cents additional was charged to the patrons. The result was a heavy withdrawal of patronage. On November 13, the four theaters in Pendleton went back to 25 cents and absorbed the tax.

Confirming the report in the World last week, Mr. Meighan writes that LaGrande is getting by nicely with increased prices. Messrs. Leiter and Meyers, who own the Arcade, also own the newspaper in La Grande, and have conducted the proper educational campaign.

Mr. Meighan was to end his trip at Boise and return to Portland.

W. W. Kofeldt to Minneapolis.

Portland, Ore.—W. W. Kofeldt, manager for Pathe in Portland for some time, has been transferred to Minneapolis as branch manager for the same company. He takes L. E. Samuelson, booker, with him as his assistant. Genevieve Laundra, cashier, goes to the Spokane Pathe office, and Ed. Hudson, shipper, goes to the Seattle Pathe office. All the employees of the Portland office have been taken care of, either in Portland or out of town.

Trade Gives Farewell Lunch.

On the Saturday prior to Mr. Kofeldt's departure the film fraternity tendered him a luncheon at the Hotel Benson, at which appropriate toasts were given. Invitations were issued to Mayor George L. Baker, Chief of Police N. F. Johnson, representing the city administration, and among the film fraternity the list included Messrs. O'Neill, Globe theater; Stille, People's; J. J. Parker, Majestic; Jack Jennings, Sunset; E. Myrick, Liberty; Ralph Ruffner, Columbia; Jack Johnson, Pantages; Keating & Flood, Lyric; S. Morton Cohen, Strand; F. Langerman, New Grand; G. T. Holtzclaw, Circle; Frank McGettigan, Orpheum; W. T. Pangle, Heilig; Milton Seaman, Baker. The press was represented by Messrs. Cassell, Oregonian and Motion Picture News, Rayfield & Wershul, Evening Telegram, Fish & Mullen, Oregon Journal, Abraham Nelson, Moving Picture World, C. E. Couche, Couche Advertising Agency. The Hippo-

drome theater was represented by Elynd Myers; the Paramount Exchange by Messrs. C. M. Hill and B. J. Sperry, and Salem, Ore., by Geo. Bligh.

Ralph Ruffner Back to Portland.

Portland, Ore.—Ralph Ruffner is back in Portland again. To tell who Ralph Ruffner is would be wasting space, for much has been said about his progressive methods as a showman of Spokane. Mr. Ruffner comes to Portland as publicity manager for the Jensen and Von Herberg theaters here, and active manager of the Columbia, relieving E. J. Myrick at this house so he can devote all his time to the management of the Liberty.

We are glad to see Ruffner back in the old town, and look forward to some big things from him at the Liberty and Columbia. The writer remembers him as D. P. A. of the D. & R. G. R. Co., and he had a lot of bright original ideas even in such an unromantic game as railroad-ing.

Charlie Pumphrey Weds.

Portland, Ore.—News has come to Portland from Battle Creek, Mich., that C. B. Pumphrey, former manager of the Service Film Company, has married. Mr. Pumphrey recently received an officer's commission in the quartermaster's corps of the army, and has been stationed at Battle Creek. The lucky girl is reported to be from Salt Lake City.

Des Moines Film Happenings of the Week

Film and Supply Company Takes New Office and Exchange at 702 Mulberry Street—Local Exchanges Will Act Together on Tax—Notes of Trade.

By Dorothy Day, Register-Tribune, Des Moines, Iowa.

DES MOINES, IA.—The Des Moines Film & Supply Company, handling machines, etc., has moved from the second floor in the Utica Building to the Herndon Building, at 702 Mulberry street. Stanley J. Mayer, who has been employed by the Des Moines Film & Supply and Kansas City Feature Film Company for several years as salesman, has been appointed manager of the new office. Mr. Mayer is well known throughout Iowa and universally respected.

The 702 Mulberry street address will also be the office of the Yale Photoplay Company, the film exchange branch of the company, and Mr. Mayer will act as manager of this branch office, operating in conjunction with the Kansas City, St. Louis and Oklahoma City offices, and it will be the policy of this office to offer Iowa exhibitors high class super-feature attractions, having extraordinary merit and box office value. All pictures will be selected on the open market and the company will buy nothing that can be classed among ordinary feature productions generally offered the trade. Among these features the Yale Photoplay Company now has "Joan the Woman," "The Whip," "Who's Your Neighbor?" "Beware of Strangers" and "Idle Wives." Other strong attractions will be selected in the near future.

The Des Moines Film & Supply Company at this office will handle only machines and all other supplies relative to the motion picture trade.

Exchange Managers Meet to Consider Footage Tax.

Des Moines, Ia.—The exchange managers of Des Moines held a meeting in the Chamber of Commerce, Saturday, the 17th of November, in accordance with the instructions that each had received from their home offices, ordering a meeting and a getting-together on plans for the han-

Boise Manager Sells.
Boise, Idaho.—Ted Johnson has sold the Isis and Comis theaters to Herman Brown, of this city. Earl Haughey, who has been operating for Mr. Johnson for over two years, has gone to Portland.

G. F. Auditor Here.

Portland, Ore.—C. E. Kells, auditor for the General Film covering the district west of Denver, has been in Portland for several days checking the local office accounts. Mr. Kells reports conditions most favorable, considering all the circumstances, in the entire Coast territory. He came from San Francisco, and his next place of visit will be Seattle.

Was Inspired to Build New Theater.

Portland, Ore.—Herbert L. Davies, "Cap," well known eastern Oregon exhibitor, and a friend of all the roadmen who ever made his town, Sumpter, visited Film Row the other day, and talked reminiscently about the fire in Sumpter that wiped out all his holdings, among them the Electric theater, which burned to the ground. The captain isn't young any more, and the destruction of the old town hit him pretty hard.

Telling about how he decided to build a new showhouse, he said, "I was poking around in the ruins not knowing exactly what course to pursue, when I came upon a charred copy of the Moving Picture World. I decided then and there to build a new theater. I picked up the paper, and under where the pages had been burned off was a picture of Gladys Hulette. That's why I am going to name my new showhouse the Hulette theater."

ding of customers who are refusing to pay the fifteen cent reel tax. Zach Harris of the Bluebird, D. B. Lederman of the Laemmle Film Service, L. A. Sheridan of the Pathe, R. C. Li Beau of the Des Moines Film & Supply, Manager Skirbohl of the Metro, and Taylor of the Select, were those present. Plans were made for a form letter to be mailed to all delinquents, and a pleasant business-like meeting was enjoyed. It is so seldom that Des Moines exchange men feel inclined to speak with each other at length that a meeting is a novelty.

Davenport Men Canceling.

Davenport, Ia.—The exhibitors of Davenport all went over to Moline last week to a meeting of the exhibitors of the tri-cities, Moline, Rock Island and Davenport, held at the Manufacturers' Hotel. They discussed the fifteen-cent reel tax, and every one agreed not to pay it. The wires between Davenport and Des Moines have been hot with cancellations ever since.

A. J. Thorpe Doing His Bit.

Manchester, Ia.—A. J. Thorpe, manager of the Pleasant theater in Manchester, Ia., is doing his bit in the war. Turning the management of the Pleasant over to his brother, Mr. Thorpe is giving his full time to the interests of the representatives of the Knights of Columbus, in service at Camp Dodge, near Des Moines. Mr. Thorpe is away above the draft age and feels that in looking after the pleasures and entertainment of some of the boys in khaki he is doing something toward helping out.

Sioux City Man Termed Slacker.

Sioux City, Ia.—Early the morning of November 17, unknown persons daubed yellow paint all over the walls, posts and ticket office in the foyer of the Royal theater, 310 Nebraska street, Sioux City. Great

blotches of the paint covered the posts, and inscriptions charging L. Weil, the owner of the theater, with being unpatriotic were painted in black over the yellow. "Back to Germany for Weil, the slacker in this country of patriots," "Keep away, not a drop of patriotism," etc., were the signs. The frames containing lithographs advertising the pictures were completely obliterated by the thick yellow paint.

News Notes of Iowa Film People.

Des Moines, Ia.—Manager Skirboll, of the local Metro Pictures office, took a two days' business trip to Chicago last week.

Mr. Price, of the Empress in Indianola, Messrs. Cutter and Swanstone, of the Past Time in Dayton, were Mutual callers in Des Moines last week.

M. B. Trich, salesman for the local Mutual exchange, has just returned from a three weeks' trip in the northeastern part of the state. He reports business as good.

Beginning with Mary Miles Minter's "The Mate of the Sally Ann," Mr. Ballantyne, of the Mutual, is announcing that an addition will be made to the regular photographs for lobby display. Besides the regular 6x11x14 set of photographs, two 22x28 colored photographs of the star, and a striking scene from the photoplay will be given.

The Garden theater in Atlantic had the misfortune to burn one of the reels of the Mutual Star Production, "Southern Pride." It was totally destroyed, but the theater and the booth were not damaged.

Louis Rosenfield of the Temple Grand of Creston, was in town last week and arranged with the Des Moines Film & Supply Company to show "The Whip" for two days.

Geo. Peterson of the Grand in Story City, was another caller at the Film & Supply office.

M. J. Frisch, of the local Pathe office, made a successful trip to Ottumwa, Oskaloosa, Albia and surrounding towns, last week, booking the Castle-Pathe plays and "France in Arms" pictures.

Zach Harris made five trips through the eastern part of the state last week accompanied by D. B. Lederman. They report business as much improved over earlier in the fall.

Nicholas Amos is all smiles over the success of his Jewel features, having just returned from three weeks in eastern Iowa, where the bookings were splendid.

Northwestern Trade Letter.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Mutual Exchange Comes to Milwaukee.

MILWAUKEE, WIS.—The Mutual Film has closed its office at Escanaba, Mich., and business has been transferred to the Milwaukee office. All films used in the upper peninsula will be shipped from here. C. K. Olson, who was manager of the Escanaba office, will remain there as special representative for the upper peninsula of Michigan and northern Wisconsin. He will look after the firm's interests there. John Finkelson, who went from the Milwaukee office of the Mutual to be shipper from Escanaba, has returned.

Among Wisconsin Exhibitors.

Oshkosh, Wis.—Charles H. Carey, who has been in charge of the Palace and Colonial theaters, has taken over the management of the Grand opera house. The new policy of the Grand will be vaudeville and big feature pictures.

Denmark, Wis.—Hendrickson Bros. are erecting a new brick and tile theater.

Beloit, Wis.—"The Crisis" was shown at the Winston theater for two days under auspices of Fairbanks-Morse Athletic Association.

Stevens Point, Wis.—The film, "Who Leads the National Army?" was at the Lyric theater for two nights. It was sponsored by the local Rotary club.

Ralph Ruffner Leaves the Liberty Theater

Will Direct the Columbia, Portland's Theater Beautiful—Made the Liberty Famous by His Able Showmanship.

By S. Clark Patchin, 1811 Eleventh Avenue, Spokane, Wash.

SPokane, WASH.—Ralph Ruffner, manager of the Liberty theater since April, 1915, has tendered his resignation and left on November 15 for Portland, Ore., to be manager of the Columbia theater, which is reported to be one of the biggest theater positions in the Pacific northwest.



Ralph Ruffner.

He will be succeeded here by Sam W. B. Cohn who was manager of the Spokane theater from 1911 to 1914 and who has been engaged in theatrical and publicity work in Portland, Seattle, Alaska and Spokane for the last twelve years.

Mr. Cohn has been office manager of the Spokane Chamber of Commerce, secretary

of the Retail Trade Bureau of Spokane and of the Military Affairs committee of the Chamber of Commerce. He was chosen from a large field of applicants having applied from California, Oregon, the Coast, New York City and other points east and west.

Mr. Ruffner took over the management of the Liberty theater shortly after William Cutts completed its construction for L. W. Hutton.

He put the house on its feet as the home of Triangle plays and established it permanently among the popular playhouses of the city.

He installed a private projection room, which is the only one of its kind in eastern Washington, introduced midnight "matinees," an idea that was copied in all parts of the country, and evolved many advertising novelties that have been adopted by other theaters.

Mr. Ruffner came to the Liberty from the American theater in Butte. In accepting the management of the Columbia, he returns to the city where he began his moving picture career in 1909 as a pianist. The Columbia is known in Portland as the "Theater Beautiful." It has a seating capacity of about 1,000, was among the first exclusive picture theaters in the west and is equipped with a large pipe organ. It is one of the Jensen & Von Herberg string of picture theaters. This includes the Liberty and Coliseum in Seattle, the Rialto in Butte and the Liberty and Columbia in Portland. Jensen & Von Herberg are the largest operators in moving pictures in the west. The appointment is in the nature of a promotion for Mr. Ruffner.

Charles Darling, doorman at the Liberty for two years and known to Liberty patrons as "Dad," will go to the Columbia with Mr. Ruffner, and will become doorman at that photoplay house. Mr. Ruffner is president of the Exhibitors' League in Spokane and has been active in combating too stringent censorship and licensing matters pertaining to the picture theaters in his territory.



Sam W. B. Cohn.

Manager Stillwell and Union at Odds.

Spokane, Wash.—Due to some difficulty with the moving picture operators' union of Spokane, Charles E. Stilwell started to operate his four houses in the Stilwell Theaters Company with non-union help on November 12. He advised the men who were at work the previous night, while the early men were notified when they appeared for work the morning of November 12, according to the men.

The theaters affected are the Casino, Class A, Rex and Unique.

The Class A was closed shortly after noon of November 12, following a small fire in the projecting room after the show had been running for an hour. The house was filled with smoke and the damage was estimated at about \$1,500.

Manager Stilwell's Statement.

"The trouble, which has resulted in the discharge of all union employees, both operators and musicians, except one, came to a head November 8," said Mr. Stilwell. "When I discovered that I had been on the unfair list of the unions for the last four months. I asked to have the ban removed and informed my union help that unless it was I would have nothing to do with any of the unions. It was not removed."

The Union's Side of the Matter.

It is understood that Mr. Stilwell is accused of having the Rex painted, during the summer, by non-union help and that while he has not been boycotted nor persecuted that he had not made the settlement required of a man employing non-union help. The union men, headed by Harold W. Sanders and H. V. Hill, officials of the Moving Picture Machine Operators' Union, are emphatic in their denials of previous troubles with Mr. Stilwell. They claim that a desire for open shop prompts the action of Mr. Stilwell. Mr. Sanders said the men had never advertised the fact that Mr. Stilwell had used non-union help to paint his theater.

"Mr. Stilwell has never been on the unfair list of any Spokane labor union," said A. J. Germain, president of the Central Labor Council. "The fact that union help has been employed in his theaters refutes the statement."

At the Lyric, of which J. A. Allender is manager, a big banner is displayed reading "Safety First. We employ no inexperienced strike-breakers as operators. This is a unionized theater."

Clemmer Gets Goldwyn Releases.

Spokane, Wash.—Dr. H. S. Clemmer has booked the new Goldwyn pictures for the Clemmer theater through C. F. Hill, Goldwyn's northwestern representative.

The first Goldwyn picture to be shown at the Clemmer will be "Polly of the Circus," starring Mae Marsh. Others in turn will be "Baby Mine" with Madge Kennedy, "Fighting Odds" with Maxine Elliott, "The Spreading Dawn" with Jane Cowl and "The Manxman," based on the Hall Caine novel.

Justis Douglas Dies.

Spokane, Wash.—Word has just been received by Mrs. Jesse Bray, 1817 Eleventh avenue, Spokane, Wash., of the death of her cousin, Justis Douglas, of Chicago, who died November 26, after undergoing an operation.

Mr. Douglas, according to Mrs. Bray's statement, was the first moving picture man in Chicago. He and William Thayer traveled with Ringling Brothers' Circus and had what was known as the "Black Tent." They had the first moving pictures of the Corbett and Fitzsimmons fight, and traveled extensively with the pictures.

Calendar of Daily Program Releases

Releases for Weeks Ending December 8 and December 15

(For Extended Table of Current Releases See Pages 1554, 1556, 1558, 1560.)

Universal Film Mfg. Company

MONDAY, DECEMBER 3, 1917.

BUTTERFLY—Fighting Mad (Five Parts—Drama)
NESTOR—The Other Stocking (Comedy).....

WEDNESDAY, DECEMBER 5, 1917.

L-KO—A Hero for a Minute (Two Parts—Comedy)
UNIVERSAL ANIMATED WEEKLY—Issue No. 1
(Topical)

FRIDAY, DECEMBER 7, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 48
(Educational)

UNIVERSAL CURRENT EVENTS—Issue No. 30
(Topical)

SATURDAY, DECEMBER 8, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace
(Episode No. 8—"The Lair of the Beast"—Two
Parts—Drama)

UNIVERSAL SPECIAL FEATURE—The Mystery
Ship (Episode No. 2—"The Grip of Hate"—Two
Parts—Drama)

MONDAY, DECEMBER 10, 1917.

BUTTERFLY—The Silent Lady (Five Parts—Drama)
NESTOR—A Munition Worker's Curse (Comedy)....

WEDNESDAY, DECEMBER 12, 1917.

L-KO—Deep Seas and Desperate Deeds (Two Parts—
Comedy)

UNIVERSAL ANIMATED WEEKLY—Number 2
(Topical)

SATURDAY, DECEMBER 15, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 49
(Topical)

UNIVERSAL CURRENT EVENTS—Issue No. 31
(Educational)

Universal Film Mfg. Company

(Continued.)

02800 UNIVERSAL SPECIAL FEATURE—The Red Ace
02801 (Episode No. 9—"A Voice from the Past"—Two
Parts—Drama) 02813

02802 UNIVERSAL SPECIAL FEATURE—The Mystery
Ship (Episode No. 3—"Adrift"—Two Parts—Dr.) 02814

02803

Mutual Film Corporation

MONDAY, DECEMBER 3, 1917.

02804

02805 MUTUAL STAR PRODUCTION—American Maid
(Goodrich—Five Parts—Drama) 05926-27-28-29-30

MUTUAL—Mutual Weekly No. 153 (Topical)..... 05931

TUESDAY, DECEMBER 4, 1917.

02806 STRAND—Just Killing (Comedy)..... 05932

THURSDAY, DECEMBER 6, 1917.

02791 CUB—Jerry Takes Gas (Comedy)..... 05933

02807 SIGNAL—The Lost Express (Episode No. 12—"Dar-
ing Death"—Two Parts—Drama)..... 05934-35

02808

MONDAY, DECEMBER 10, 1917.

02809 MUTUAL STAR PRODUCTION—Miss Jackie of the
Army (American—Five Parts—Drama)... 05936-37-38-39-40

MUTUAL—Mutual Weekly No. 154 (Topical)..... 05941

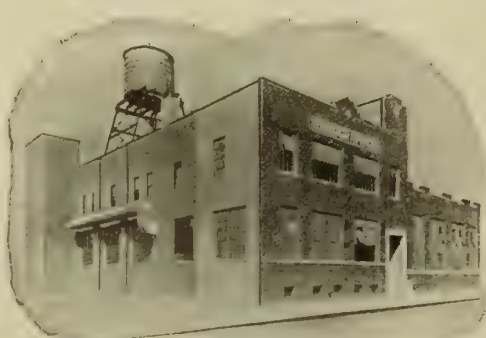
TUESDAY, DECEMBER 11, 1917.

02810 STRAND—Putting One Over (Five Parts—Drama)... 05942

THURSDAY, DECEMBER 12, 1917.

02811 CUB—Jerry's Boarding House (Comedy)..... 05943

02812 SIGNAL—The Lost Express (Episode No. 13—"The
Escape"—Two Parts—Drama) 05944-45



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ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

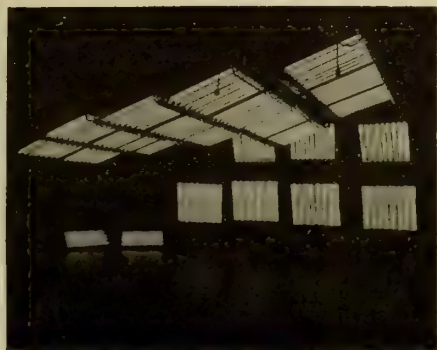
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FILM MFG. CO. CHICAGO, ILL. USA



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Come and see them.*

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Stories of the Films

General Film Company, Inc.

ESSANAY.

HARD LUCK (One Reel Comedy).—The landlady threatens to oust John unless he pays his room rent. So John goes out to locate some coin. He finds a five dollar bill but the man who lost it rushes back and snatches it away. Then John is offered the job of carrying a sign advertising free meals at the lunch room. This offer is made by Mike, who bears a grievance against the lunch room. But John is captured as the culprit and punished.

In despair of ever obtaining money, John determines to commit suicide. He tries it by cutting his throat, by sitting on a keg of powder, by jumping off the roof of a high building, and finally by drowning. But each time he is rescued before the end comes. At length he sees a runaway team coming down the street, darning a carriage filled with horrified women. He stops the team and is rewarded. Then he dines sumptuously and returns to pay his rent.

SALMON FISHING IN NEW BRUNSWICK AND CANE RIVER, NORTHEASTERN CANADA. (One Reel Scenic).—American writers you've always wanted to see Maximilian Foster, Jack Lait, Hugh Fullerton, Grantland Rice and Bill McGeehan—they are all shown in this Essanay travelogue reel—engaged in the thrilling pastime the great north country affords—salmon fishing. Much of the fun and thrills of their outing trip is shown—their fights with the mighty salmon in the churling waters, and their adventures and hikes around the beautiful, rugged country. And there's also a bit of humor supplied by these men, a little rapid action in breaking camp and preparing and eating dinner.

THE GENERAL (One Reel Comedy).—John's eye lights on a pretty girl in the park, but as he approaches her, her suitor comes up, a burly fellow. John and he fight, and John succeeds in introducing himself to the girl. For a card he uses a torn-off piece of envelope on which was printed "General Delivery." The girl is enthusiastic upon meeting a real general, so John rushes away to get a uniform.

In the meantime the girl's suitor seeks revenge. He takes a snap shot of John on the sly and pastes it on a placard stating that the criminal pictured thereon has escaped. He shows it to a policeman and takes him to the girl's house where John is drinking punch by the wholesale. John draws his sword as the policeman runs up, and throws it at the jealous suitor. It strikes just over his head in the wood. The policeman catches John and takes him to the patrol box. But John slips out of his coat and runs away.

LAKE LOUISE—THE LOVELIEST SPOT IN AMERICA (One Reel Scenic).—This one-reel scenic picture shows the trip up the steep incline in the Canadian Rockies to Lake Louise, the equestrian paths and the trolley route to the Valley of Ten Peaks; the heights of Mount Saddleback from which you will see the wonderful panorama, including Paradise Valley and Mount Temple. Also shows the edge of the Great Divide, and the Little Beehive, a nest of mountain peaks, and the gorgeous cascade of Lake Agnes, one of the "lakes in the clouds."

SPARKLE COMEDY.

MONKEY, MAID, MAN (One Reel, Featuring Kate Price and Billy Ruge).—Kate, a maid in the household of Mr. and Mrs. Trude, is in love with Billy, the iceman. One morning, while serving breakfast, Billy appears, and Kate entirely neglects the family, giving all her attention to the little iceman. Their love-making

disgusts Mr. Trude, and he leaves for the office without his breakfast. Later in the day he is induced by a friend to have a drink.

Meanwhile Kate and Billy continue to make violent love, and finally Kate escorts him out to the ice wagon. Still unable to separate, they sit on a cake of ice, and the horse starts carrying through the busy streets and finally returns them to their starting point without either of them knowing it. At length Billy succeeds in tearing himself away, promising to return in the afternoon and take Kate to the movies. He enters a saloon with a cake of ice, and clumsily drops it on the foot of a man at the bar who proves to be Mr. Trude, who is not exactly sober. A quarrel ensues, but Billy buys the drinks, and they become friends.

An organ grinder enters with an educated gorilla, which creates so much amusement that Mr. Trude and Billy buy the animal, and Mr. Trude decides to take it home. Cautiously approaching the house they see Kate all dressed waiting to be taken to the movies, and Mrs. Trude awaiting her husband's return to dinner. The men stealthily go upstairs to a bedroom. The gorilla's actions cause such a commotion that the women downstairs start to investigate, and entering the bedroom find Billy and Mr. Trude in the arms of the gorilla. Horrified, they rush to a nearby police station, and a squad of policemen are sent out. They rush into the house expecting to find a burglar, and when they behold the gorilla, make a swift retreat. Finally the owner of the gorilla appears and buys it back. As he leaves the women rush upstairs, and, discovering their dear ones unhurt, all is forgiven.

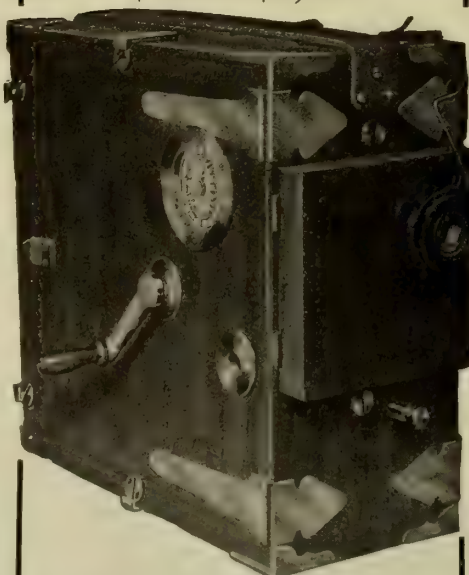
Universal Film Mfg. Co.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 7—"The Lion's Claws"—Two Parts—Dec. 1).—The cast: Vir-

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MANUFACTURERS
No. 7 East 14th St., New York City

ginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Harry Archer); Sergeant Winthrop (Larry Peyton); Steele Heffern (Charles Brindley); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Selbie); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson). Written and directed by Jacques Jaccard.

Winthrop and Virginia have made their escape from a very perilous situation through the aid of Little Bear, who has temporarily put to route the forces of the foreign spies. However, the pursuit centers upon Virginia, Winthrop having slipped over the brink of a bank and out of immediate harm's way. Little Bear has secured a team, and is riding desperately in the direction of the Northwest Mounted Police, who are rushing to the aid of their officer. But Virginia perceives that the enemy is closing in on her, and that a well-aimed shot would prove fatal either to herself or to one of the horses. Then a thought flashes through her mind. She remembers the time the monster grabbed her out of her saddle from a tree top as she sped under it. Watching her chance, she grasps the bough of an overhanging tree and draws herself up while Little Bear dashes on in another direction. After all of her pursuers but one have passed, she drops on this one and fights desperately for his seat in the saddle. Finally she overthrows him, but his weight draws her out of the saddle, too, and as the episode ends she is being carried madly along, clinging only to the slipping saddle.

THE MYSTERY SHIP (Episode No. 1, "The Crescent Scar"—Two Parts—Dec. 1).—The cast: Miles Gaston, Jr. (Ben Russell); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Brullier).

Before dying, Betty Lee's father gave her a much worn map, and told her the story of how he got on a South Sea Island years before. During a volcanic eruption they discovered the hidden treasure of the Chang Tuy, which had been buried in the native temple. The friend, Miles Gaston, however, was caught in a cave from which Lee was unable to rescue him. Lee was found by the natives of the village, and awoke to find himself at sea.

Lee returned, but found no trace of his friend, who had been released by the natives. So he hid the treasure and went back to civilization. To Betty he also shows a letter from Gaston, in which the latter warns him that the death he, Lee, planned for him shall be forthcoming to him, Lee, and his family. Betty is told to beware of the man with the crescent scar on his right wrist, and cautioned that her search for the hidden treasure will be filled with danger.

Miles Gaston, Jr., known as the man with the hidden hate, is at his club when he reads of Lee's death and of Betty's intention of sailing to the South Sea Islands. Gaston also sees an advertisement for the sale of a yacht, which he wishes to buy, but lacks the necessary money. He plays cards with a couple of crooks. They try to cheat him, but, drawing his revolver, he frightens them to such an extent that he deliberately walks off with the money bet.

Jack Fay, wealthy, but working on the Herald for the excitement of it, is interested in the mystery-shrouded Gaston, and has been a witness to the card game. He admires Gaston's nerve, and, reading of the voyage of Betty Lee and that of Gaston, he scents a real story. He forces his presence on Gaston, who accepts the needed services of the young man, for they lack hands on the yacht. Gaston tells him of his hate for all mankind, even women, and something of his story, particularly that Betty is seeking what belongs to him.

With Betty is her sweetheart, Harry Russell, who is accompanying her on her quest merely because of the treasure. Their boat is followed by Gaston's yacht. Betty discovers this fact, and through her glasses sees the scar on Gaston's wrist as he stands by a one-pound gun. That night, during a storm, Gaston fire at the Lee boat, and rail is torn away. Gaston continues to fire, while Betty's aunt holds her fainting niece in her arms.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 28 (Nov. 24).

Nation Answers Call of Red Cross to Aid Our Boys in France.—Many articles needed to comfort our soldiers in the trenches are generously supplied by all—Everywhere-in-America. Subtitles: Southern tobacco planters donate a portion of every bale. The Red Cross will sell your old tires for much needed bandages. Tinfoil, old papers, anything and everything, will be cheerfully called for. Knitting is the favorite indoor and outdoor sport. This Chi-

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

An Advertisement
by
W. W. Hodkinson

DID IT EVER OCCUR TO YOU—

That the 20 x 50 store show has grown to the Strand theatre?

That the single reel costing from \$100 to \$1000 to manufacture has been superseded by eight and ten reel productions costing hundreds of thousands of dollars?

That the restricted nickelodeon public of a few years ago has so enlarged that every person is today a prospective patron of motion pictures at prices averaging twenty-five cents?

That newspapers, theatrical men, business men and banks recognize that motion pictures must become a large and permanent industry?

BUT DID IT EVER OCCUR TO YOU, ALSO—

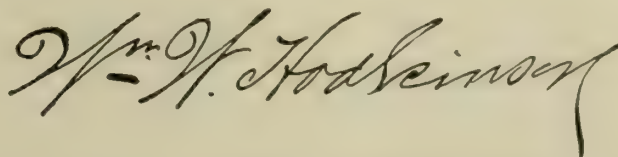
That we are making and showing motion pictures with the same restricted medium which was used in the "store show" days, a medium adopted on account of its cheapness to meet the restricted conditions of the time and which only lets us hint at what might be done with the expenditures being made upon motion pictures today?

In other words, did it ever occur to you that improvements and progress have been made at every point but the picture making process itself? Do you realize this great weakness?

Would it interest you to know that my re-entry into the business is to adapt an improved process to the industry, a process that will give every theater franchise holder an advantage in his territory which he can now get only through a star which his competitor may have tomorrow, or an unusual production which at best he can find but once in a month or many months?

THE NEXT DEVELOPMENT IN MOTION PICTURES MUST BE IN THE PROCESS. To an improved motion picture we can tie every advance in star and dramatic production, distribution and exhibitor-producer co-operation. WITHOUT some such force, every effort toward better things will be swallowed up, as it is today, in the unthinking struggle for individual survival.

It is therefore a **new process** that I am bringing back with me as I re-enter the industry. In succeeding advertisements I shall develop the details of the process and my plans for it.



Meanwhile, applications are being received for the first two Paralta Plays, "A MAN'S MAN," with Mr. J. Warren Kerrigan, and "MADAM WHO?" with Miss Bessie Barriscale.

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cago school has the entire class doing it. Answering the call. They drop the pinochle deck for the worsted and needle.

All Russia Turns Out for New Land Reforms.—Demonstrators throughout new Republic demand division of large estates by new Government.—Moscow.

Railway Hospital Well Equipped to Care for Our Wounded Heroes.—Government fitting out many cars to transport injured from coast ports to inland hospital bases. Subtitles: Each train has its own operating car. Sunlight and fresh air from all sides. Cleanliness and the best of care is a sure road to health.

Allied Colors for American Kilties.—236th Battalion is presented with standards and inspected by General Hugh L. McLean before leaving for "over there"—Montreal, Canada. Subtitles: Every man fit. To the standards of Democracy.

Old Stumps Fly when Rookies and Dynamite Join to Clean up Camp.—108th Engineers get their first smell of powder in clearing grounds of all obstructions Somewhere-in-America. Subtitles: "You may fire when ready, Gridley."

American Fliers Honor Memory of French Air Hero.—Guynemer's pet plane, "Old Charley," decorated with wreaths by members of the Lafayette Flying Squadron—Somewhere Along the French Front. Subtitles: France's greatest "Ace" dropped nineteen Germans with this plane. All aces in this deck. Thaw, Lufbery, Rockwell, Soubiran and Peterson.

Want a Job? This Man May Need a Successor.—With one foot in the grave and the other on a banana peel Steeple Jack raises Stars and Stripes from the Hippodrome flag pole—New York.

Soldiers of France Honor Head of Sister Republic Amid Ruins and Sorrows of a War Ravaged Land.—Escorted by M. Poincare, President Marchado of Portugal visits devastated territory recaptured by the French (Official French War Pictures.) Subtitles: At blood-soaked Verdun, where France turned the tide of war. President Marchado presents the Cross of the Order of the Tower and the Sword to the Mayor of Verdun in honor of its valiant defense. Noyon once spelled defeat for the Germans. The Castle of Ham is a thing of the past. At Nestles he views the trench heroes as they pass on way to battle. From an observation post formerly used by Prince Eitel the horrors of No Man's Land lie before him during a lull in battle. The last sacrament over one who gave his life's blood so Liberty shall triumph. "That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain"—Abraham Lincoln. "Over there you will see on the right banks of the River Meuse the ruins of the homes where dwelt the most peaceable people on earth."

Cartoons from the world's greatest newspapers. Subtitles: Modern Joan of Arc," by Pease in The Newark Evening News. "Old Lady Germany's Jitney Chauffeur," by Keys in The Columbus Citizen. "Rushing the Christmas Kit," by Brown in The Chicago Daily News.

L-KO.

KID SNATCHERS (Two Parts—Nov. 28).—The cast: Simple Jinx, Janitor (Ed. Barry); Gladys Zell, Nurse (Gladys Vernon); Dr. Soakum (Bob McKenzie). Directed by Archie Mayo.

Gladys Zell, besides being a nurse was a heartbreaker. Simple Jinx, the janitor, was her latest conquest. Dr. Soakum, head of the day nursery, was old in years, but young in experience, so he took a flying leap into Gladys's heart. It was circus day in kiddie land, and Mrs. Washington Mint, a millionairess, brought her little heiress to the nursery, while she went out to do a day's washing. Dr. Soakum entered the nursery to deposit his new charge, when a love scene enacted by Miss Gladys and Mr. Jinx hit him in the eye. Dr. Soakum fired Simple Jinx. Jinx espied a baby carriage with some baby clothes in a yard opposite. A big idea struck the great lover. With the assistance of Fatty Lard, Simple Jinx managed to ride his way into the nursery. When Gladys kissed the sweet thing she recognized Jinx's brand.

Down in the underworld a storm was brewing. They had to make a haul somewhere, so they selected the little heiress. Planting a live dairy inside a milk wagon, Terrible Ike, the King of the Roughnecks, comes to sell milk

to the nursery. In the confusion Terrible Ike grabbed the baby heiress and the pretty nurse, and rode off, followed by Jinx, who had managed to extricate himself from the hole in the wall.

Jinx overhears the gang planning to hold the heiress for ransom, and, accidentally pushing his head through the wall, bids Terrible Ike the time of the day. Jinx was choked and bound to a chair, and Gladys, blindfolded, was forced to operate a sewing machine near a barrel of dynamite. A burning candle attached to the thread of the machine was the means to the end. As she sat there sewing the burning candle kept coming nearer and nearer the barrel of dynamite. The frantic mother was notified, and together with Dr. Soakum they rescue the baby and the two lovers in the neck of time, but the gang would not be foiled, so they followed the fugitives in a fast Ford. Simple Jinx, who rode off on a bicycle, reached a bridge, and lassoing the nurse and baby rescued them from the gang.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 99 (Nov. 21).

Soldiers of the Sea Enlist Army Mules of Steel.—U. S. Marines Corps' deadly "forty-fives" are hauled over the rough spots by caterpillar tractors which balk at nothing.—A Training Camp in America. (Approved by the U. S. Marine Corps Publicity Bureau). Subtitles: Getting the range. It is marksmanship such as this that will empty the trenches of the enemy. Steady work on the rifle range results in expert marksmen.

Enthusiasm Marks Minute Men's Opening Drive for More Marines.—Miss Marie Elliot's offer to kiss the first to join the service results in twenty-five recruits.—New York City. Subtitles: Commander Adams thanks Miss Elliot for her offer to adopt the first ten as "Her Boys," and to keep them supplied with tobacco, clothing, and books. No drafting necessary with this method. J. Henry Smythe, Jr., former Penn cheer leader, gives the Zizz! Boom! Bah! for the new foster mother.

Labor's Chief Arbitrator Sees Wonders of Film.—Secretary Wilson and members of the President's Mediation Commission witness moving pictures in the making at world's greatest film center—Universal City, Cal. Subtitle: He sees the camera click off a feature play.

Skidding for the 5:15.—William Wood proves to be very handy without his feet.—New Bedford, Mass. Subtitles: Oiling up all twelve cylinders. The road is clear, and the speed cops are asleep. A nip behind to make up time. But even helps over the rough spots.

War Dims Light on the Gay White Way.—Conservation of coal plunges Broadway into darkness every evening at 11.—N. Y. City. Subtitles: The Gay White Way of Yesterday. The Broadway of today.

Apostle of Humanitarian Creed to Eliminate Needless Misery.—D. Haiselden's theory and practice of allowing hopelessly deformed and idiotic babies to die painless deaths gathers eminent supporters among prominent physicians.—Chicago, Ill. Subtitles: Dr. Haiselden's girlie, Hope, is an example of what he believes children should be. A mother who will be saved years of misery and suffering by the painless death of her hopelessly deformed baby in its infancy.

"All's Well Pershing."—Subtitles: The solid ground of France under foot. The cheers of the Parisians drown out the Marseillaise. Getting rid of their sea legs. Col. — and his staff of the — Regiment. We're tenting tonight on the new camp ground. It takes an army of cooks to feed the hungry ones. Training for the march to victory. Our boys are becoming proficient under their French tutors in the use of the bayonet. The Ambulance Division pleases General Pershing. A popular spot—the Y. M. C. A. Camp.

Cartoons by Hy Mayer.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 47 (Nov. 30).

The current issue of the Screen Magazine shows some of the most interesting occupations and phenomena of which it is possible to conceive. It opens with a day in the life of a forest ranger, and follows this guardian of the American forest through his dangerous and interesting duties. Then this issue gives you a glimpse of ancient petrified sea lilies, which are estimated to be twenty-five million years old. Their scientific term is cirodnols, and they are the forerunners of sea urchins and starfish. Coming back to a distinctly modern in-

vention, the Screen Magazine explains in minute details the manufacture and reason for the American supremacy of the corset. The devices by which raw metals entering into the manufacture of cannon and cannon-food are among the most interesting ever presented on the screen. The magnets, cranes, railroad dumping cars, furnaces, smelters, steam-shovels, and the finished product are all marvelously interesting, particularly during war-time. The magazine ends with a "Miracle in Mud," by Willie Hopkins, entitled "Each for All."

NESTOR.

WATER ON THE BRAIN (Nov. 26).—The cast: Detective Squibbs (William Franey); Lucy Lockett (Gale Henry); Dogfaced Dingbat (Milburn Moranti).

"You push this indicator; then you turn this handle; then you squeeze this bulb; then you turn on any weather you like, and we've got a million dollar offer from the Republic of Bonozaluzia, and your fortune is made."

Lefty Lockett, the inventor, is explaining his wonderful weather machine to his daughter, Lucy. In their enthusiasm they never notice that the butler, Protoplasm, is listening behind the door. Protoplasm is in the pay of the Dogfaced Dingbat, the Master Crook of Crookdom, and he sneaks off to give the alarm. But Lucy rushes to the telephone and informs her sweetheart, Detective Squibbs, that she is afraid some one will steal her father's invention, the Weather Machine. He sends her his latest invention, the Smellodium, to quiet her.

Dogfaced Dingbat was not the man to pass up such a chance.

"Take a bottle of my famous 'Disappearo,' and we'll do the trick."

Disappearo is a wonderful concoction, which, poured over a crook, causes him to become invisible. Then a dose of Apparo brings him back again. They bind Lucy and her father, and make off with the Weather Machine.

Then Squibbs to the rescue! The Smellodium performs its office, and he dashes to the scene of the crime, unbinds his sweetheart and her dad, and puts his mighty mind to work on the problem. All indications point to Dogfaced Dingbat. Squibbs and Lucy set out on their trusty autopod.

Dingbat and his man have gone off for a soothing game of golf. Their body servant, however, a playful ape, begins to amuse himself with the Weather Machine. A storm such as the oldest inhabitant has forgotten could exist comes up at once. The golfers are drenched, and so are Lucy and Squibbs.

"Squibbs in my sacred sanctum!" cries Dingbat. They attempt to run, using their Disappearo, but the crafty one beats them to it by pouring over them his "Freezo." When the police arrive he facilitates the removal of their frozen carcasses by the use of "Molto." Then he takes his Lucy and her prospective million to his bosom.

BUTTERFLY PICTURES.

FEAR NOT (Five Parts—Nov. 26).—The cast: James Mornington (Myles McCarthy); Hilda Mornington (Brownie Vernon); Allen Mornington (Murdoch MacQuarrie); Mortimer Gildane (Joe Girard); Franklin Shirley (Frank Borzage). Produced by Allen Holubar.

For generations the Mornington family had been cursed with a hereditary weakness. Judge Mornington, Hilda's father, had maintained an outward respectability, while inwardly he was a victim of the drug habit. Allen Mornington, his brother, was of an entirely different calibre. His one thought was to obtain the drug, and any attempt to thwart him met with murderous intent.

Hilda, the judge's daughter, felt strongly her terrible inheritance, and resolved never to marry. But circumstances so shaped themselves that she was accused through circumstantial evidence of a murder which had been committed by her Uncle Allen. The mind of the judge failed him in this supreme hour, and he became insane. Only her resolve never to marry had prevented Hilda from accepting Franklin Shirley, a young doctor, whose theory was that the fear of heredity was an hallucination. One of Shirley's most intimate friends was Mortimer Gildane, a psychologist, who was carrying on investigations in the employ of the state to determine a way to correct criminal tendencies before actual crimes had been committed. To further his investigations the prison board permitted him to examine, just prior to their execution, criminals who were to suffer the death penalty.

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The day before Hilda was to be executed she was taken into Dr. Gildane's office for the usual examination. The doctor was surprised to find no trace of criminal tendencies in her, and during an exhaustive test Hilda fainted dead away, and neither the doctor nor the prison warden were able to revive her. Shirley was a specialist also in suspensid animation, and Dr. Gildane called him up and asked him to revive his patient. "This is not a case of science," said Shirley, as he set to work feverishly, and it was only after he had succeeded that he was told that Hilda was to suffer the death penalty in a few hours.

Then began a search for Allen Mornington, whom Shirley had seen several times, and whom he strongly suspected, from what Hilda told, him of having committed the crime. His search and the method of extracting a confession were successful, and Hilda was saved in the nick of time.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS (Episode No. 13, "Dis-owned"—Two Parts—Dec. 12).—Helen was wounded in the arm in the thrilling battle with the bandits.

Pitts tries to convince General Thurston that Helen is trying to undermine him in control of the Thurston estate. The old general attacks the secretary, and is taken aback when Pitts shows the original telegram from Helen ordering a sale of the Thurston home. She is too weak to defend herself.

STRAND.

JUST KIDDING (One Reel—Dec. 4).—Billie is sent to the city by her father, who wires a friend's son to meet his "little girl." The city man shies at "kids," and arranges for the housekeeper to meet Billie at the train, while he goes on a shopping tour to purchase toys for the "little one." The maid is dumfounded to see that Billie is grown up, and tells her of the misunderstanding, at which Billie, seeing some fun ahead, attires herself in short dresses.

Her arrival is the cause of a series of most laughable situations, the butler, the maid and the man all trying to outdo the other in "playing" with the "baby." Billie gets naughty, and has to be spanked. She must also have her bath, and there are some embarrassing moments. But the greatest surprise comes when Billie, appearing as her own lovely little self, makes known the mistake.

CUB.

JERRY TAKES GAS (One Reel—Dec. 6).—The cast: Jerry (George Ovey); Jerry's sweetheart (Claire Alexander); The other fellow (J. J. Hayes); The other girl (Norma Conterno); Dr. Killem (Bert Wilson). Produced by Charles Bartlett.

Jerry is making preparations to be married, when, through a strong case of mistaken identity, he is led to believe his sweetheart faithless.

Driven to desperation, he determines upon suicide. He tries several "routes" to oblivion by train, revolver, gas, and hanging, but all proving unsuccessful. He at last decides upon carbolic acid. Just as he is about to take the bottle from the shelf the telephone bell rings, and his attention being diverted for the moment, he takes gasoline by mistake. The telephone call is from his sweetheart, who has just received his farewell note. When Jerry answers the phone he realizes his mistake, but, alas, it is too late. However, while there's life there's hope, and a doctor's office being near, Jerry makes an appointment to meet his intended there, and both rush off to keep it.

Dashing through the line of the doctor's other patients, Jerry reaches the inner office, and begs for help. Deciding upon heroic measures, the physician lays Jerry upon the operating table, and inserting a tube in Jerry's throat he applies a match and soon relieves the situation, also Jerry's stomach.

Then, a minister being among the patients, he is called into service, and, Jerry having his license, the ceremony is duly performed and everybody is happy.

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MUTUAL WEEKLY.

ISSUE NO. 152 (Nov. 26).

Mt. Vernon, N. Y.—Good-Bye Old Toothbrush. H. E. Frame invents a rotary tooth cleaner which is operated by a motor attached to any water faucet. Subtitle: The children love it.

Washington, D. C.—Our Uncle Samuel Means Business. He erects huge temporary office buildings to house extra clerical force for war needs. Subtitle: The Government needs office help. If you are a competent stenographer or office worker Uncle Sam wants you—NOW.

New York City.—Police Start Crusade to Lessen Street Accidents. Subtitle: Wait until traffic stops.

Washington, D. C.—The Second Liberty Loan is a Triumphant Success. National headquarters reports the total well over the Five Billion mark. Subtitle: The Bureau of Engraving and Printing has been working day and night on the new Liberty Bonds.

Pasadena, Cal.—"Knit a Bit." Now the firemen are doing it.

Washington, D. C.—Making Big Guns for the Army and Navy. Uncle Sam's Ordnance Department is working day and night to keep ahead of the demand. Subtitles: Rifling a 14-inch gun. Rough turning before shrinking on tube. Shrinking on the jackets. After being fired the gun is tested for expansion. Ready for shipment. These are the kind they used "in the good old days."

Seattle, Wash.—New Locomotive for the Copper River Railroad in Alaska. Locomotive and tender, weighing 125 tons, are loaded aboard steamer in 5 minutes.

Philadelphia, Pa.—Proving That an Army Travels on Its Stomach. U. S. Ambulance Corps lunches in Broad street, demonstrating the efficiency of the army camp kitchen.

Los Angeles, Cal.—Things are Not Always What They Seem—That's Camouflage. First unit of U. S. Camouflagers blend big guns with landscape in flash.

Verdun, France.—President Marchado, of Portugal, Visits the French Front. Subtitles: Former observation station of Prince Eitel. Among the ruins of the Castle at Ham. At Nesles.

Tarragone, Spain.—American Built Submarines Arrive at Home Port in Safety.

Paris, France.—War Medals for Generals Buboil and Vidalou. The Prince of Connaught decorates famous French warriors at the Invalides.

Paris, France.—France Has a New Cabinet. Mr. Painleve, Premier, resigns, and his old administration follows suit.

London, England.—King George and Queen Mary are Guests at Opening of American Officers' Club.

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HEARST-PATHE NEWS NO. 94 (Nov. 21).

Washington, D. C.—Youthful inmates of the National Training School are being successfully reclaimed to manhood in human manner. Subtitles: The boys have committed minor offenses, but are now inspired by lofty ideals. Visiting French officers review the "cadets."

Sacramento, Cal.—Gold is scarce indeed these wartime days, even with the dredgers busy searching it in California's placer deposits. Subtitles: The alluvial earth is passed over quicksilver plates to which the gold dust adheres. Washing the residue; one day's find worth ten thousand dollars.

Travers Island, N. Y.—The army vies with the navy for athletic supremacy, and Port Slocom boys meet Pelham Jackies on the grid-iron. Subtitles: To help the cause. The army makes a big "push" to victory—winning by 13-3.

In France.—Once the feared monster of the air the Zeppelin is now an easy victim of the Allies. The L-49 is captured undamaged. Subtitles: The giant craft fell while returning from a raid on England. Several other Zeppelins were also brought down by the daring Allied aviators.

Genoa, Italy.—Handicapped in her fighting by the lack of supplies, Italy is doing her best to relieve the situation by building ships. Subtitles: Warships are being rushed to help safeguard the coast; 2,100 men at work on a battleship. Destroyers, too, for fighting U-boats. Speed is the essential feature of the new scouts, the latest one making 38 miles an hour.

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Los Angeles, Cal.—"Camoufleurs" needed by Uncle Sam, so scenic artists of the Golden West are becoming expert in the new art. Subtitle: A few branches and pieces of canvas and the gun is "no more."

Washington, D. C.—Joy reigns in Boy Scout land as the little lads march off to Potomac Park to harvest their 10,000 bushel corn crop. Subtitle: The reward of patriotic virtue.

Plattsburg, N. Y.—Every shot a hit is the historic standard of Uncle Sam's Army, and machine gun boys will be true to the standard. Subtitle: When trained on the Teuton lines what havoc there will be. Learning how to use the famous French "75's."

Remember the Boys.—The American people will not forget their soldier sons at Yuletide, and hundreds of gifts are being received by the Red Cross for the boys over there. Subtitle: Are you sending something over? Comfort kits are needed. This is what a comfort kit contains. Mark the packages clearly. Gifts can be sent to the American Red Cross, Washington, D. C. Send a message of good cheer to the boys in France. Remember they are fighting for you. All gifts must be sent at once. Christmas for soldiers. (Cartoon.)

St. Louis, Mo.—Local Edition. Thousands take part in a patriotic demonstration to attest the loyalty of the Northwest to the Stars and Stripes. Subtitle: The Templars for the first time take part in a public parade. They have given their sons or sweethearts for the cause.

Homestead, Pa.—Local Edition. Thousand of people take part in the dedication of the Liberty Mill, which will help America win the war. Subtitle: The first plate rolled is to be used in building the first ship for the Emergency Fleet. President James Farrell, of the U. S. Steel Corporation, who authorized construction of the Liberty Mill.

THE HIDDEN HAND (Episode No. 2, "Counterfeit Faces"—Two Parts—Dec. 2).—Terror-stricken, Doris draws the covers up to protect her face as the gas pours forth from the Gauntlet of Death in the opening scene of this episode. The Hidden Hand attempts to seize her, but stops as Ramsey forces the door open and rushes in. The Hidden Hand escapes.

Mystified at the escape of the Hidden Hand, Doris and Ramsey hurry down the stairs and into the living room. From the window they see the Hidden Hand and his henchman leap over the large wall which surrounds the mansion. They follow, and on the lawn meet Dr. Scarley, who professes to have just returned from visiting a patient. The next afternoon Verda receives a note telling her if she wishes to receive her rightful share in the estate to enter the closed car waiting outside. Verda enters the car, and is driven to the den of the Hidden Hand. She is met by the false Ramsey, who, though he looks like Jack, is really the Hidden Hand's lieutenant. Assured that he can prove she is the daughter of Judge Whitney, Verda agrees to assist the Hidden Hand on condition that she will share the estate with him.

At midnight the Hidden Hand steals into Verda's room, which is over Doris', and pours liquid air in the steampipes, and leaves with the girl. Doris, who is in bed, wakes up, and wonders why it is so cold. Jumping from the bed she discovers the radiator covered with icicles from the liquid air. Feeling that something is wrong she screams. Alarmed, the Hidden Hand enters. A few seconds later the radiator explodes, knocking Doris and the Hidden Hand to the floor. Doris comes to her senses just in time to see the Hidden Hand crawling towards her.

The explosion knocked a large hole in the wall. Seeing a scaling ladder used by the Hidden Hand lying on the floor, Doris picks it up, hooks it to a tree outside, and as the Hidden Hand is about to grab her she swings out and lands safely on the ground. She is captured by the false Ramsey and another man, who bundle her into a machine. At top speed Doris is brought into the den of the Hidden Hand. The Hidden Hand enters a few minutes later. He snatches the locket from her throat. Inserting the locket into the packet he starts to open it as the film "fades out."

THE SEVEN PEARLS (Episode No. 12, "Buried Alive"—Two Parts—Dec. 2).—The fight on the edge of a roof opens this episode. Harry is struggling with one of Perry Mason's henchmen on the roof of the Stokes home, while Ilma watches from the street below. When Mason's henchman pushes Harry over the roof

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he manages to grasp a drain pipe, as with a final effort he pulls the man from his secure footing on the roof and sends him hurtling to his death five stories below. Harry pulls himself up to the roof, and to his dismay sees Perry come after him. He starts down the drain pipe, and when he is near the ground the pipe breaks and he falls. He picks himself up, and runs to Ilma's machine. As they drive away he gives her the pearl he had secured.

Plotting against Ilma, Perry persuades Stayne to secure a job as an ambulance driver for a sanatorium. Ilma is down-hearted at the prospects of being unable to secure the pearls in time to save her father's life. She is warned by Kismet that the time is approaching when she will have to return to his master if he does not secure the pearls. Harry suggests that she go for an outing with him, and as they are about to start on an automobile trip she is told over the 'phone that one of the pearls can be secured at a certain place. She persuades Harry to drive to this place, and on the way, when they are passing through a lonely wood, all the tires on Harry's car are punctured. He is forced to leave Ilma alone, while he goes to secure other tires. Telephoning to his man, he finds Kismet at his apartment, who tells him to go back to Ilma at once as it is a plot of Mason's to get her in his power. Harry returns and finds that Ilma has been captured by Mason and Stayne, and has been taken to a sanatorium, instead of a girl for whom they have an order for commitment. Harry's man arrives in his car with Kismet and they start after Ilma.

Ilma is sent to the sanatorium in spite of her protests to the physician in charge and is locked in a room. She manages to get out and sees the man attired as a mason and seemingly working at his trade. She runs up to him and asks him to assist her. He promises to do so and leads Ilma out of the sanatorium and tells her to crawl into a cave where he will conceal her from her pursuers. He conceals her only too well and tries to seal her in the cave and bury her alive as the episode closes.

A LITTLE PATRIOT (Diando Film Co.—Five Parts—Dec. 2).—The cast: The Little Patriot (Baby Marie Osborne); Her Grandfather (Herbert Standing); Her Mother (Marian Warner). Author, John W. Grey. Directed by William Bertram.

When teacher read the story of Joan of Arc, not a word of the story was lost on little Marie Yarbelle. John Yarbelle, because of his beloved wife and little Marie, feels he must not answer the call to the colors. But Baby Marie sees the soldiers drilling and pins a little flag to her father's coat and whispers, "Daddy, I want you to be a soldier!" Finally it is more than John Yarbelle can stand and he decides that he will enlist and go to the front.

Marie, with little Sambo and other playmates, organize a "military company." There is mimic warfare with Baby Marie in command. Nathaniel Mulhouser is touched by the patriotism of the kiddies. He buys a flag for the "military company" and a uniform for Baby Marie, the "General."

Hertz comes to John Yarbelle's home seeking an apartment and, after he rents a room, his actions are shrouded in mystery. He seeks seclusion and instructs Mrs. Yarbelle to see to it that nobody ever enters his room—that he is working on an important invention for the Government. Little Marie, naturally curious, slips into the stranger's room and, discovered there, is somewhat roughly handled by the angered stranger. But the stranger interests the child; she hides behind a sofa in the room and overhears an unusual conversation between Hertz and a companion. When they leave the house carrying a suitcase, little Marie follows them.

The men go straightway to the building which houses Mulhouser's laboratory. They light a bomb and run away. Marie picks it up and with interest watches the fuse burn. She throws the bomb from her just before it explodes.

Mulhouser finds little Marie stunned from the shock of the explosion, and takes her to his home.

In the meantime Mrs. Yarbelle's suspicions have been aroused and she searches Hertz's room and finds enough evidence to cause her to telephone to her husband to come at once from the training camp. At his palatial home, Mulhouser learns Marie's address and resolves to take the little girl to her home.

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Hertz, believing his work accomplished; returns to his room. There he encounters John Yarbelle. There is a struggle and Hertz is finally overpowered and made prisoner. Mulhouser, upon his arrival at the Yarbelle home, recognizes in Mrs. John Yarbelle his long-missing daughter, and there is a joyful reunion.

Miscellaneous Subjects

METRO PICTURES CORP.

OUTWITTED (Five Parts—Nov. 12).—The cast: Nan Kennedy (Emily Stevens); Billy Bond (Earle Foxe); John Lawson (Frank Currier); Madame Estrella (Ricca Allen); Ben Farraday (Paul Everton); Jim Kennedy (Frank Joyner); James Bond (Fred Truesdell); Butler (Joseph Burke).

Nan Kennedy's brother escapes from prison. John Lawson, a capitalist, has sworn to crush Farraday, a broker, and has in his library safe a paper which would save him. Farraday goes to Nan's apartment and discovers her brother. He says that if Jim does not procure the paper he will turn him over to the police. Nan says for money enough to get Jim out of the country she will get it herself. That night Nan takes the paper from Lawson's safe and is caught by Lawson. Instead of turning her over to the police, he makes her a proposition. She is to devote one year of her life to his orders. She agrees. Lawson surrounds her with luxury.

She meets Billy Bond, son of James Bond, Lawson's enemy. Lawson does all in his power to bring about an early wedding between Billy and Nan, however, at the wedding supper Lawson announces that Nan is a common crook. He confesses that he has hated young Bond's father, and now has chosen this means to wreak his hatred on his son. Billy goes away and takes to drink. Nan, too, goes away. Her whole thought is of vengeance on Lawson. Lawson's one weakness is spiritualism. Madame Estrella, ex-crook and confidence woman, has become rich by advising him about stock deals. Nan goes to her with a proposition.

Nan fits up a seance chamber, entices Lawson there. Farraday and Estrella, hidden, hear all of Lawson's questions and supply Nan with the proper answers. Nan tells him to sell certain stocks and he does so. The trap is sprung and the following morning Lawson finds himself practically ruined. Lawson again calls on "The Mystic Marvel." Nan confronts him unveiled. She tells him the only way in which she could hurt him was through his pocketbook, and she has succeeded.

Young Bond goes to Lawson's home to wreak vengeance on him; he leaves a note for the elder Bond, saying that he is going to kill Lawson and then himself. Bond rushes to prevent the tragedy, and tells Lawson that Billy is Lawson's son. Lawson's jealousy and cruelty had driven Lawson's wife from her home in desperation.

Overcome, the young man's shattered nerves break. His one cry is for Nan, and Lawson, repentant, finds her, and a happy reunion takes place.

THE VOICE OF CONSCIENCE (Five Parts—Nov. 19).—The cast: William Potter and James Houston (Francis X. Bushman); Allane Houston (Beverly Bayne); Dick Liggett, alias Stephen Johnson (Harry S. Northrup); Mrs. Wallace Houston (Maggie Breyer); Aunt Jennie (Pauline Dempsey); Crazy Pete (Walter Broussard); Uncle Mose (Anthony Byrd). Adapted by June Mathis from the original story of Finis Fox. Directed by Edwin Carewe.

William Potter has been "framed" for a crime he did not commit by Dick Liggett, and sent to jail. Occupying an adjoining cell is James Houston, who is really guilty. There is a remarkable resemblance between the two. The night before Potter is to be released from



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prison, Houston hands him through a secret hole in the wall of the cell a letter forwarded from his sister, Allane, begging him to return to see his mother, whose eyesight has failed, and who is near death. Houston cannot go, as he has a few months yet to serve. He urges Potter to take his place. Potter at first refuses, but is eventually persuaded. At the Virginia mansion he is received with open arms and placed in charge of all the affairs of the estate. He takes his place at the head of the Houston Exchange Bank and is amazed to find Dick Liggett, under the alias of Stephen Johnson, in the confidence of Mrs. Houston.

Johnson has been planning to marry Allane, and to gain control of the Houston fortune. His plan is blocked by the arrival of Potter, whom he recognizes at once, but who he supposes is really Houston. Potter falls in love with Allane. The thought is torture to him as she is to all intents and purposes his sister. Conscience urges him to tell her the truth, but he has given Houston his word of honor not to do so as long as Mrs. Houston lives, to spare her the shock of knowing her son's dishonor.

While horseback riding, Allane meets Johnson. He first bullies her, hinting about her brother being an ex-convict. Then he tries to kiss her. She repulses him and at home tells Potter of the occurrence, and he goes to Johnson's office and thrashes him. Crazy Pete comes in while Johnson is suffering from his blows. At the sight of Johnson's lacerated face, Pete flees in terror. Pete has dropped the mail in his haste, and Johnson sees and opens a letter from the real James Houston to his impersonator, saying that he is returning and that Potter must leave at once.

Johnson plans to make his expose of Potter at the big Halloween party to be given at the mansion. Mrs. Houston is unable to come downstairs for the affair, and when it is all over Allane finds her dead in her room. Johnson enters and denounces Potter to Allane, telling her that her brother is a convict and impostor, but she does not believe him. Johnson meets Pete and hires him to kill Potter. They secure Potter's gun to make it appear that he did the deed himself. Now that Mrs. Houston is dead, Potter considers that he is released from his promise, and he tells Allane his identity and confesses his love. Allane finds that her love for him is not that of a sister, but of a sweetheart. He promises her that he will clear himself from the charge upon which he was jailed before returning to marry her.

The real Jim Houston arrives at the station and is on his way home. Pete and Johnson see him approaching. Pete is afraid to shoot, so Johnson snatches the weapon and does the deed himself. Potter, hearing the shot, rushes out and finds Houston. Johnson hurries to the police to accuse Potter of the murder.

The case against Potter looks serious. On the night before the jury is to return the verdict, Pete, who has been hiding since the murder, comes home, half starved. Aunt Jenny comes in and tries to make him tell what he knows about the crime. He refuses. She works the voodoo charm to exact the truth, and, terrified, Pete falls on his knees and confesses. In court the next morning he makes his accusation. Johnson tries to jump out of the window, but is stopped by the sheriff, who fires upon him. Before he dies of the wound he confesses that he railroaded Potter to jail in the west for a crime he did not commit, and Potter's good name is cleared. He and Allane are later united.

GREATER VITAGRAPH.

WHO GOES THERE? (Five Parts—Nov. 26). The cast: Kervyn Guild (Harry Morey); Karen Girard (Corinne Griffith); Gen. Von Reiter (Arthur Donaldson); Peasant Maid (Mary Maurice). Written by Robert W. Chambers. Directed by William P. S. Earle.

Kervyn Guild, an American of Belgian parentage and a former officer in the Belgian Guides, a regiment of nobility, is brought with other Belgian refugees before General Von Reiter. The latter is in love with Karen Girard, who is in London, and he offers Guild his liberty and amnesty for the refugees, thousands of whom are being slaughtered, if he will go to London and bring Karen safely to him. Guild, to save the helpless Belgians, agrees.

In London, Guild is at once aware that he is being protected by German agents and dogged by British secret service men. He meets Karen, and after difficulties, get on a channel boat. She carries a satchel which Guild suspects contains secrets of value to the Germans, but she swears the documents are not of a military character. The boat is held up by a British warship and Guild is saved from apprehension only by a torpedo which destroys the cruiser.

Landing in France, they make their way within the German lines, where Guild determines to obtain possession of the satchel. He leads a band of Belgian peasants in a fight against the Uhlans and is preparing to flee

when Karen admits her love and determination to go with him.

Their flight is intercepted by the arrival of General Von Reiter, but Guild disposes of him in a duel, and the general furnishes both with safe passage to the Belgian lines.

GEORGE KLEINE SYSTEM.

THE SMALL TOWN GUY (Essanay-Perfection Picture—Five Parts—Dec. 3).—The cast: Ernest Gledhill (Taylor Holmes); Eleanor Ramsdell (Helen Ferguson); Swell Dresser (Fred Tiden); Slim McClearn (Mark Ellison). From the novelette "A Picture of Innocence" in Munsey's Magazine.

Swell Dresser and Slim McClearn, two Chicago confidence men, are forced to stay overnight in Compton Center. And by this incident does young Ernest Gledhill unconsciously beset his road with wrong. Innocent of all evil intent, yet puffed in his guilelessness by the tip from the confidence men that his cleverness should not be stifled in the little burg, he goes to Chicago and lands in with a gang of crooks.

He believes his position is honorable, writing Eleanor, his sweetheart in Compton Center, that he is secretary of the Typemetal Club, soliciting funds, on commission, for a new club house. But the game is caught in its infancy and Ernie, whose innocence is seen by the authorities, is advised to quit the gang. He goes back home to learn that his deceased aunt has made him her beneficiary. Ernie hesitates, however, in calling on Eleanor, feeling he is not worthy of her companionship.

The two crooks return to town, having heard of Ernie's good fortune. They try to get "hush money" out of him, threatening him with exposure. Ernie, unwrought, tells them both, though they come separately, to return for his answer at five o'clock.

A few minutes before five o'clock Eleanor rushes in, telling Ernie that he was cheated on a land investment; that property he had paid \$25,000 for had been previously bought for \$2,500. But Ernie is not the loser in the end, as a syndicate, wishing to use the property for a dam, gives him \$50,000 for it.

Ernie then opens his heart to Eleanor, confessing his miserable affair in Chicago. But she tells him that she trusts in his integrity. Inspired by new courage, Ernie pounces on the two crooks who return for their hush money. As he finishes pummeling them, a federal officer walks in and arrests them for violating the mail privileges.

TRIANGLE FILM CORP.

THE REGENERATES (Five Parts—Nov. 25). The cast: Mynderse Van Dyun (Walt Whitman); Pell Van Dyun (Darral Foss); Owen Duffy (John Lince); William Slade (Louis Durham); Paul La Forge (Allan Sears); James Forbes (Wm. Brady); Catherine Tea Byck (Alma Ruebens); Nora Duffy (Pauline Stark). Scenario written by Catherine S. Carro. Directed by E. Mason Hopper.

Mynderse Van Dyun, a wealthy old New York aristocrat's one aim in life was to see his granddaughter and grandson, Catherine and Pell, married. For, although they were cousins, it would perpetuate the family name.

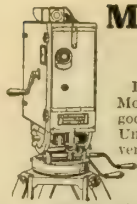
But Catherine had ideas of her own, and detested her whiskey-drinking cocaine-using cousin. She favored one, La Forge, whose only claim to distinction lay in the fact that he had a "grandfather who had been marshal of France and had fought for the king." Van Dyun refused to countenance the alliance.

Meanwhile Pell and Nora, Catherine's maid, had an affair which resulted disastrously for Nora, and she was forced to leave the house.

FOR VALOUR (Five Parts—Nov. 25).—The cast: Melia Nobbs (Winifred Allen); Henry Nobbs (Richard Barthelmas); Ambrose Nobbs (Henry Weaver); Alice Davis (Mabel Ballin). Directed by Albert Parker.

Amelia Nobbs is the daughter of a Boer war veteran living in Toronto, Canada. She takes care of the house for her invalid father and brother. When the war breaks out Melia begs her brother to enlist, but he is greatly annoyed, and tells Amelia he is going to be married and cannot volunteer.

Soon after this meeting Henry becomes involved in a financial tangle with his concern, and goes to his sister for help. Melia goes to the manager of the theater where she works,



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and asks him to advance her some money, but the man insults her. As she leaves the theater she passes the star's dressing room, and, seeing her pocketbook on the dresser, takes the money. She is observed by the manager. She gives Henry the money, but makes him swear he will enlist. He does, and goes across with the first contingent.

Melia is arrested and sentenced to the workhouse, but the shock is too much for her, and she is taken to the hospital. Meanwhile, Henry saves his brother officer on the battlefield and wins the Victoria Cross. He is invalided and sent back to Canada, where he finds Amelia in the hospital. With her brother's arm around her and the Victoria Cross held tightly in her hand, Melia falls asleep.

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List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1542.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).
Dec. 5—Number 1 (Topical).

BISON.

Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct. 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 10—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapbuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov. 7—Double Dukes (Two parts—Com.).
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Woolly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).

Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algeria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Braas Girl (Two parts—Comedy—Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy—Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 22—The Red Ace Episode No. 1, "The Silent Terror"—Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurrent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.).
Sept. 3—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).

TRIANGLE KOMEDY.

Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.

KEYSTONE COMEDY.

Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1542.)

Mutual Film Corp.

CUB.

Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Collie, from "Life."

MUTUAL WEEKLY.

Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).

STRAND COMEDY.

Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).

SIGNAL.

Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—Drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).

Feature Releases

ARTCRAFT PICTURES CORP.

Oct. 1—The Man from Painted Post (Five Parts—Comedy—Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedly Queen (Five parts—Dr.).

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My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).
Oct. 24—From Studio to Screen.
Oct. 31—Flying Trip Through Japan No. 1.
Nov. 7—Flying Trip Through Hawaii No. 1.
Nov. 14—Flying Trip Through Hawaii No. 2.
Nov. 19—Animals of Australia (Ditmar's Living Book of Nature).
Nov. 21—Me and My Dog (Bruce Educational).
Nov. 26—The Smaller Monkeys (Ditmar's Living Book of Nature).
Nov. 28—The Chain Gang.

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).

FOX STANDARD PICTURES.

Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Ped Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Nov. 12—The Fighting Trail (Episode No. 10—"The Sheriff"—Two parts—Drama).
Nov. 12—Favorite Film Features—"Just Show Folks" (One-Reel Drama) and "Jerry's Mother-in-Law" (Two parts—Comedy).
Nov. 12—I Will Repay (Five parts—Drama).
Nov. 19—The Fighting Trail (Episode No. 11—Two parts—Drama).
Nov. 19—The Grell Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Toughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).
Nov. 26—Who Goes There? (Five parts—Dr.).
Nov. 26—Favorite Film Features—"The Portrait"—Two parts—Drama) and "How Fatty Made Good" (Comedy).
Bobby Takes a Wife (Comedy).
Grit and Gratitude (Comedy).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Oct. 22—Cy Whittaker's Ward (Edison-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy—Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).
Nov. 19—Kill Joy (Essanay-Perfection Picture—Five parts—Drama).
Nov. 26—Gift of Gab (Essanay-Perfection Picture—Five parts—Drama).
Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Role of Honor.

SELECT PICTURES CORP.

Lest We Forget.
Magda.
The Wild Girl.
The Barrier.
War on Three Fronts.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).

WHOLESALE FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

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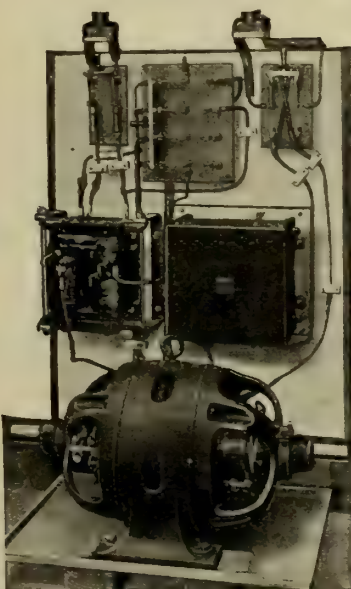
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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1542.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.

Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CENTURY COMEDIES.

Sept. 1—Balloons (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.

(The Lincoln Cycle Pictures.)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.

July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.

Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.

Kerensky in the Russian Revolution of 1917.

DUPLEX FILMS, INC.

Shame (Seven parts—Drama).

FILM D'ART CORP.

Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.

The Italian Battlefront.

FRANCE FILMS, INC.

The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.

Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.

A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.

August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.

The Warrior (Seven parts—Comedy-Drama).
The Liar.

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.

The Struggle Everlasting.

HILLER & WILK, INC.

Alma, Where Do You Live (6 Parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.

The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.

Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcon of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.

August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.

Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.

August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M'CLURE PICTURES.

Mother (Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.

August—The Lust of the Ages (Drama).

OVERLAND FILM CO.

The Russian Revolution.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.

To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.

Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS CO.

Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.

HARRY RAVER.

The Public Defender (Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.

Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.

The Belgian (Drama).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.

Just a Woman.

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.

Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

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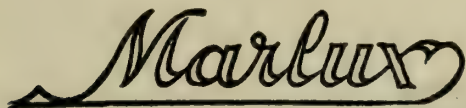
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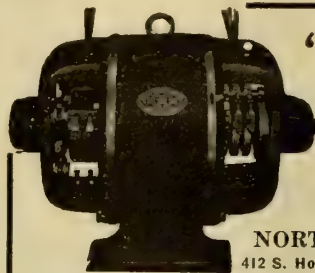


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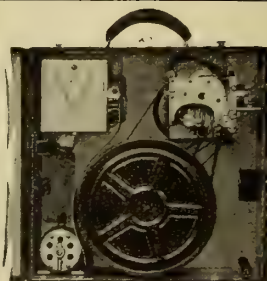
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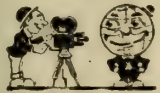
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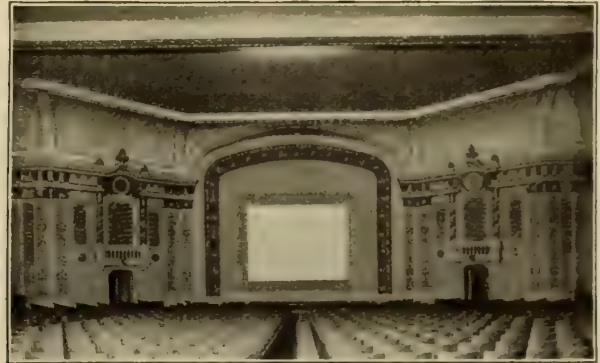
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—Men with whom it will pay you to deal, not only when you want the Simplex, but whenever you want anything of any kind for your Theater. They will give you a square deal and will thereby deserve your continued patronage.

The Simplex Man's Gospel: "Big bills for tickets, small repair bills."



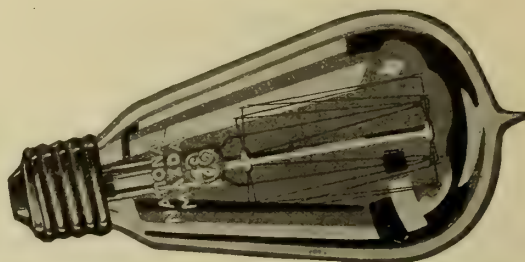
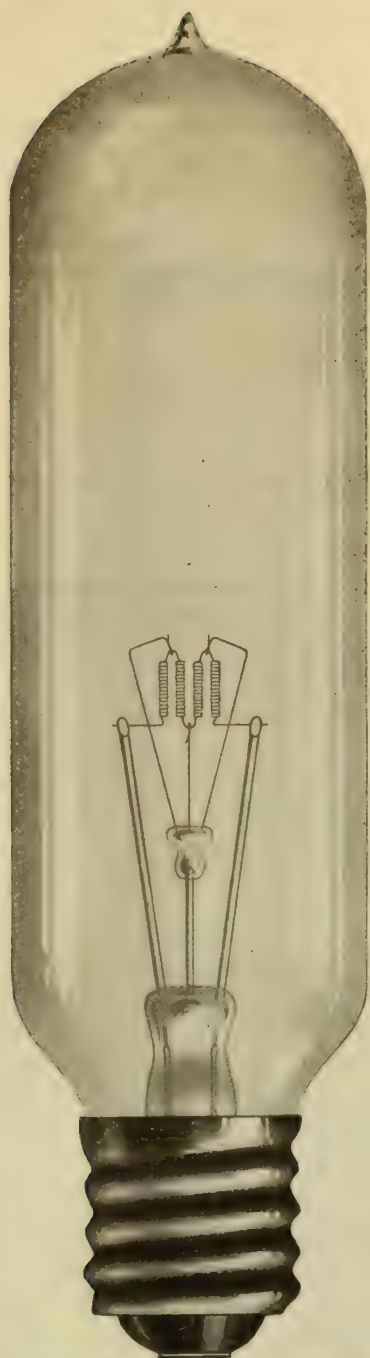
THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

No Bother with a National MAZDA Lamp

When you turn on a MAZDA lamp at home you *don't think of it again* until it burns out or you turn it out. Your projector light need give you scarcely more trouble than that! If it's a NATIONAL MAZDA, you focus it *once*—then pay it no attention for 100 hours. When it burns out you swing another NATIONAL MAZDA into place—and instantly go ahead for another 100 hours.

What does it cost? Renewals cost no more than your present carbon renewals. Cuts *two-thirds* from the cost of your current. Saves the heat-breakage of lenses and cracking of carbon jaws; and prevents much of your present repair expense. The *savings* pay for the new equipment in three to six months.

Does it improve the screen illumination? It does. The light is steady, flickerless and *uniform over all the screen*. No phantoms or shadows. You get BETTER PICTURES at a saving in cost—and with *great improvement* in the conditions in the booth. Ask your supply house for full information, or inquire of Nela Specialties Division, NATIONAL LAMP WORKS of General Electric Co., 101 Nela Park, Cleveland, Ohio.



NATIONAL MAZDA

THE WAY TO BETTER LIGHT

UNITED THEATRE EQUIPMENT CORPORATION

OFFERS TO YOU, FREE OF CHARGE,

THE EXPERIENCE OF

20 Projection Experts

Each one of whom has been at the head of his own establishment for many years in the largest cities in this country.



We Invite You to Communicate With Nearest Branch Office

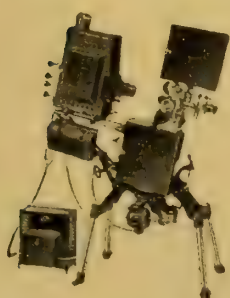
SEND IN YOUR ORDER FOR SAMPLE BUNDLE (25 SETS) CARBONS

5/8-Inch, for 40 to 60 Amperes. \$4.25

3/4-Inch, for 60 to 70 Amperes \$5.50

GUARANTEED TO GIVE NOISELESS WHITE LIGHT WITH A. C. ARC
DON'T DELAY! DO IT NOW!! THE RESULTS WILL AMAZE YOU!!!

"Everything for the Motion Picture Theatre Except the Film"



POWERS 6B

Velvet Gold Fibre Screen
Is the Last Word in Projection Screens.
U. T. E. Arc Controller
Helps the Operator and Improves Your Projection.

National Carbons
Give Brilliant, Steady Light.

Novelty Slides
Are Up to the Minute and Beautiful to Look At.

Fulco Specialties—P. T. E. Condensers—
U. T. E. Film Cement, etc.



HALLBERG MOTOR GENERATOR

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—129 Pleasant Ave.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.

Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—Peter Smith Bldg.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.

Cleveland, O.—Columbia Bldg.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Utica Building
Chicago, Ill.—E. E. Fulton Co., 154 West Lake St.

"EDISON" MAZDA LAMPS, REGULAR AND PROJECTOR TYPE, IN STOCK AT ALL BRANCHES

UNITED THEATRE EQUIPMENT CORPORATION

H. T. EDWARDS, Pres.

J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York



Oct. 11th, 1917.

Nicholas Power Company,
90 Gold Street,
New York City.

Gentlemen:-

You will note that we are placing an order with you today for a "Cameragraph No. 6B". It is a pleasure to give this order to you, and I think it only fair to tell you that we are placing it with you solely because of the excellent satisfaction the "Cameragraph No. 6B" is giving our clients.

Every comment we have received upon it has been favorable. You have every reason to be proud of the splendid record of your manufacturing achievements. The present "Power's" is a very worthy successor to the former models.

The superior quality of our moving picture reproductions for advertising purposes needs perfect projection to insure the maximum results on the screen.

Many years of experience have taught the writer that the "Power's" is the durable, serviceable, and efficient machine for every projection purpose.

Truly yours,

BOSWORTH, DE FRENES AND FELTON.
[Signature]

What Others Think

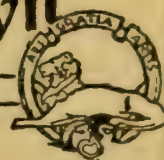
Nicholas Power Company
INCORPORATED
90 GOLD ST
NEW YORK

MOVING PICTURE WORLD

Founded

by J.P. Chalmers in 1907

Goldwyn
pictures



"Goldwyn Pictures demand unusual attention because they aim higher than others. They attain the height of merit."

Cleveland Press

Copyright
1917
by the
Chalmers
Publishing
Company.

Chalmers Publishing Company 516 Fifth Ave. New York

JEWEL PRODUCTIONS PRESENT
"SIRENS OF THE SEA"
 THE PICTURE MAGNIFICENT

LOUISE LOVELY and CARMEL MYERS in the most ravishing dream of female loveliness ever seen on land or sea. Directed by Allen Holubar.

Five Other Wonder-Jewels

"The Co-Respondent"

Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman.

"The Price of a Good Time"

Mildred Harris in heart searching realism surpassingly produced by Lois Weber, the *Belasco of the Screen*.

"Pay Me"

Dorothy Phillips — Idol of Millions — in five reels of rugged Western drama. Produced by Joseph De Grasse.

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama. Suspense at the shouting point.

"The Man Without a Country"

The great patriotic classic modernized. The surest money-getter of our times. Long run. Low war tax.

Made by Thanouser. World's Rights bought on sight by Jewel Productions, Inc.

1600 Broadway
 New York

GEORGE K. SPOOR
presents

- IN -

TAYLOR
HOLMES

Uneasy
Money

BY P. G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—*Ask When!*



THINK OF IT!

National Billboard Advertising

Plus the Famous Saturday Evening Post Story
"Uneasy Money"

Plus the Famous Comedian

TAYLOR HOLMES

24 Sheets All Over the Country

Everyone Is Looking For This

GREAT ULTRA FEATURE

Distributed through the George Kleine System



A Volcanic Eruption

WE caution and advise you—for your own best interests—**NOT** to book any serial until you have seen the first episodes of the Universal's biggest thriller—"THE MYSTERY SHIP." You will understand fully **WHY** we advised you when you view with your own eyes the spectacles in this big winning serial.

\$35,000 spe

\$35,000 for a few feet of film in the first instalment of "THE MYSTERY SHIP" establishes a record for expenditure in serials. Millions of people will get the biggest thrill of their lives when they view the \$35,000 thrill provided in this episode No. 1.

"The MYS

18
Week



n of Serial Thrills

Watch for Our Big Ad. Next Week
Announcing a Nation Wide Publicity
Drive That Will Arouse Millions

In addition to such big pulling features as the tremendous opening episodes—and the three big popular Stars—BEN WILSON, NEVA GERBER and KINGSLEY BENEDICT—we have prepared and ready to launch shortly one of the biggest publicity drives ever known in serial advertising.



at for a Few Feet of Film

It's a plan that will rivet the attention of millions and will carry into the homes of millions of American families the advertising message of the Universal Serial—"THE MYSTERY SHIP"—in such a manner as to keep the MYSTERY SHIP serial before these millions for weeks.

MYSTERY SHIP"

Don't Delay—Book "THE MYSTERY SHIP" NOW

DON'T delay your book. Don't let your competitor beat you to it and secure this tremendous winner. Get in NOW and get the full advantage of the sweeping nation-wide plans to popularize "THE MYSTERY SHIP." Bigger—better—and far greater in its power than newspaper advertising is this BIG IDEA to attract and hold the attention of millions. Tie up to the torrent of power this BIG IDEA will swing. Get a copy of the big ad campaign book from your nearest Universal Exchange, and BOOK "THE MYSTERY SHIP" NOW!



Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern
in the Universe"

1600 Broadway
New York



REX BEACH PICTURES

8

Stories in One

3 Love Stories

3 Melodramas

1 Drama of Night Life

1 Sensational Prologue
8



REX BEACH'S Greatest Story THE AUCTION BLOCK

Tells the love story of Lorelei, the pretty country girl offered as a sacrifice in the Big City; the love story of the sarcastic critic and "the wickedest woman in the world;" the story of a beautiful mill girl and the Pittsburg steel millionaire.

The melodrama of Lorelei's wayward brother and Melcher, the blackmailer; the counterplot that rounds up these criminals and the thrilling story of a woman's vengeance.

An intimate, vivid picturization of the night life of New York and a daring prologue that will make every man and woman think.

Released everywhere December 2.

 **GOLDWYN PICTURES CORPORATION** 
SAMUEL GOLDFISH EDGAR SELWYN MARGARET MAYO
President Vice President Editorial Director
16 East 42d Street New York City

Goldwyn Pictures



HERE is a remarkable production of a popular stage hit embodying love, sentiment, drama, happiness and pathos. We announce confidently that it is the most appealing holiday attraction available in the industry—for grown-ups and children.

George Loane Tucker, one of the ablest and most original directors, has scored a new achievement for himself and for

Mae Marsh in The Cinderella Man

*from Oliver Morosco's Stage Success
by Edward Childs Carpenter*

This production will also enable you to hold morning or mid-day matinees for school children during its holiday engagement. Released December 16.

 **GOLDWYN PICTURES CORPORATION** 
SAMUEL GOLDFISH EDGAR SELWYN MARGARET MAYO
President Vice President Editorial Director
16 East 42d Street New York City

TRIANGLE

WHERE TRIANGLE STANDS

Right out in the open with nothing to conceal, working in every possible way to improve the industry——

Making every effort to produce better pictures, spending money for better stories——

Adopting clean-cut and up-to-date business methods, establishing equitable prices and close co-operative service for exhibitors—these are some of the things for which Triangle stands.

We may make mistakes—we would not be human if we did not, but we will always acknowledge our errors and correct them wherever possible.

These are not empty words. This is the absolute unalterable policy of Triangle.

Here are two recent instances of our effort to serve exhibitors.

We announced that Triangle would not transfer to exhibitors the war tax levied upon film manufacturers. We do not believe it is fair and equitable for exhibitors to be compelled to pay this tax, and therefore we will not charge it to them.

Again—we have just announced that we will release one seven-reel super-production each month to Triangle exhibitors on our regular program **at no extra cost.**

(Continued on opposite page)

TRIANGLE

(Continued from opposite page)

This is another evidence of our sincere desire to serve exhibitors to the best of our ability. The first seven-reel super-feature is "Because of a Woman," to be released December 16th.

In the Hart and Fairbanks reissues which we are now offering to exhibitors, we give them an opportunity to make money. Every exhibitor in the country knows the value of these pictures—knows that they are box-office attractions. We are furnishing new prints with new paper and accessories and at prices that guarantee a profit to exhibitors.

We are in the picture business to make money. We are not trying to hide that fact. However, we are not endeavoring to make all our profit in one day or one year. We expect to be in business for some time to come. We appreciate, and appreciate fully, that we will make money in exact proportion as the exhibitors that we serve are successful.

We are for fair and square dealing in every particular. Our cards are all on the table. Watch Triangle grow!

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway

New York

S. A. LYNCH
President

FRED KENT
Treasurer

R. W. LYNCH
Vice-President

Y. F. FREEMAN
Secy. and Gen. Mgr.

MR. FOREIGN BUYER



**CHRISTMAS
COMES
ONCE A YEAR
BUT—**

\$UCCESSFUL PRODUCTIONS\$

**ARE AT YOUR COMMAND
EVERY DAY IN THE YEAR
FOR YOUR PARTICULAR TERRITORY**

LET US CONVINCE YOU

NEW PRODUCTIONS CONTINUALLY ADDED

WE OPERATE EVERYWHERE

→ **EXCLUSIVE EXPORTERS OF SPEED CARBONS** ←

INTER-OCEAN FILM

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

CORPORATION

220 W. 42ND ST.
NEW YORK CITY

Paramount-Mack Sennett Comedies

"Are Waitresses Safe?"

Surely!. Heaven will protect the working girl!

LOUISE FAZENDA makes a great maid of all work. Her "heavy lover" is illustrated by BEN TURPIN and SLIM SUMMERVILLE appears as the President of the "heavy lovers" gang.

Miss FAZENDA's humor is so unconscious!

The way she bounces bricks from their brows is so delicate.

The technique with which she tosses the butcher's cleaver or the family china is superb.

Her "angle shots" are marvelous.

Her taste is so simple.



FAMOUS PLAYERS - LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General



**MOTHER AND SISTER LIKE
PARAMOUNT-MACK SENNETT COMEDIES**

—they don't always like to admit it, but they always go on PARAMOUNT-MACK SENNETT nights.

don't think that mother's thoughts are centered on Sunday's dinner, or Willie's new suit, or sister's chances.

Your dear old mother just lives for the annual trip to Broadway. The veil is lifted for a *joyous night*, perhaps once a year, and some years not even that—*there now, aren't you ashamed!*

Bring Broadway to mother with high class *slapstick*, but *clean*,
PARAMOUNT-MACK SENNETT COMEDIES.



PUBLIC LEADER-PHILADELPHIA SATURDAY MORNING NOVEMBER 17, 1917

And there you will find
your old sweetheart again!

Come—drop that newspaper for tonight! Maybe she's tired of a paper wall and silence and the width of a lighted table between you. Maybe she's thinking of those other evenings when you sat next, each other—and there were no lights. Come—forget the news for once. Take her to a theatre where, any time you go, you'll see a picture worthy of your best and finest moods—clean, well directed, played by famous stars, and bearing a Paramount or Artcraft Pictures trademark.

Paramount and Artcraft Pictures

FAMOUS STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES

How long since you sat that way together? Habit has built a wall of commonplace. You sit on opposite sides of a table—and read newspapers or pore over bills. But here . . . there is no table between you. No light to disclose harsh realities. You sit close, side by side, and maybe your hands touch. You are learning how to be lovers again, from fleeting lights and shadows that move across a screen! And as that unconscious hard crust of life is melted by the kindly warmth of a finer, tender feeling, you glance at each other and see—no, not brows knit with the problems and plans of today and tomorrow—but the shy young girl and strong, romantic youth of those other, bygone days and their never-forgotten sweetness! You have found your old sweetheart again!

And maybe you have not spoken—but you have felt—and understood. You have been silent—yes, but it was silent understanding. You have learned something, and you have found something fine and clean that was getting all dim and dusty and forgotten, way off in a corner behind Business and Household Cares. You have found—yes, LOVE—again—in a picture-show by following the Paramount and Artcraft signs!

Three ways to know how to be sure of seeing Paramount and Artcraft motion pictures

1. By seeing these trademark signs for advertisements in your local literature.
2. By seeing these trademark signs on the front of the theatre, or in the lobby.
3. By seeing these trademark signs on the programmes and notices in the theatre.

Stanley
Market St. Above Sixth
THE THEATRES OF

Paramount Artcraft Pictures Have Their
FIRST PRESENTATION
IN PHILADELPHIA
In This City's Two Leading Photoplay Theatres

ARCADIA
Christie Bldg. 16th St.
QUALITY, PRESTIGE AND SATISFACTION

PALACE THEATRE
OUR PATRONS
Paramount—Artcraft
A new and great piece of film in
which the most famous stars are in
a story of love and adventure
Brings to the Front of the Picture
Famous Old Time Love and Adventure
Marked St. Above 17th and above
Everything Else
THE REGENT
European of Philosophy of Quality
Paramount—Artcraft
High Class Vaudeville
Alhambra Theatre
17th and Market Sts.
Selling the Regent
For Quality
Paramount—Artcraft
High Class Vaudeville
Imperial Theatre
8th and Walnut Sts.
Paramount—Artcraft
Selling the Regent
For Quality
Broadway Theatre
Broad St. and Taylor Ave.
Everybody
Paramount—Artcraft
Selling the Regent
For Quality
Rialto Theatre
Chestnut St.
People of Quality! Come Here to See
Paramount Artcraft Pictures of Quality
and Vaudeville
Empress Theatre
First Motion Picture in the World
Before Love, Quality and Art
Our Own Production
The best people in the world have
here to see the best picture made in
anywhere. At your own risk!
Sherwood Baltimore
8th and Walnut
EXCLUSIVE SHOWING IN
SHERWOOD
Paramount—Artcraft
RIDGE
AVERING THEATRE
Selling the Regent
For Quality
In the Reason We Show
Paramount—Artcraft
in the Territory
Comedies Bright Spots
Grand Plaza—Princess
Selling the Regent
For Quality
THE MANAGEMENT
OF THE
Germantown Theatre
Chestnut Ave. at School Lane
Wishes to announce that in addition
to their other program features
they have secured
Paramount—Artcraft
The Ultimate in Photoplays

VICTORIA
Market St.
Selling the Regent
For Quality
Paramount—Artcraft
AT THE THEATRE
SAVOY
IF IT'S A
PARAMOUNT
ARTCRAFT
PICTURE
YOU'LL SEE IT
HERE
MARKET ST. THEATRE
233 MARKET ST.
Selling the Regent
For Quality
Paramount—Artcraft
RUBY
MARKET
BELOW 7TH
TO 10 A. M. UNTIL 11:15 P. M.
The first and best picture in
anywhere. At your own risk!
Paramount—Artcraft
Auditorium Theatre
219 W. 8th St.
This theatre enjoys the distinction
of having first showing of
Paramount—Artcraft
On 10th Street
ALLEGHENY THEATRE
Franklin and Allegheny Aves.
THE WORLD'S LARGEST
THEATRE DEVOTED TO
VAUDEVILLE AND
PHOTOPLAYS
SHOWING
Paramount—Artcraft
In Competition With
**\$ ALL-STAR ACTS
OF VAUDEVILLE**
Benn Theatre
8th and Woodland Ave.
First Showing of
Paramount—Artcraft
IN THIS VICINITY
**THE NEWER, BIGGER
AND BETTER**
Paramount—Artcraft
58th Street Theatre
58th and Woodland Ave.
PASCHALL 71st Street and
Woodland Ave.
THE GREEN AND ALTMAN
AMUSEMENT COMPANY
Paramount—Artcraft
AURORA
SUSQUEHANNA
WORKERS
Quality Picture
Shown each day
In a quality home
Forget your troubles
Draw your cares
And plant yourself
In an easy chair
To see
Paramount—Artcraft
AUDITORIUM
West Side Broad Above
Rockland Street
LOGAN

A page like this is not only sure to attract attention, it is marveled at and studied. Can you imagine the consternation of any of the 75,507 readers of the Philadelphia Ledger if they couldn't find the name of *their* theatre in the lists?

Paramount-Burton Holmes Travel Pictures



GEO. E. CARPENTER
MANAGER

PARAMOUNT AMUSEMENT CO.
INC.



PARAMOUNT-EMPRESS THEATRE

Salt Lake City, Utah,

June 18, 1917.

Mr. C. C. Burr
Department of Advertising
Paramount Pictures Corp
New York, N.Y.

Dear Mr. Burr:-

I really must drop you a line to congratulate those responsible for the excellence of the Burton Holmes Travel Pictures. The combination of good photography, action, humorous sub-titles in the right place and the educational values of these single reels make the Burton Holmes Easy Chair Travels a big asset. They draw a splendid class of patronage, in fact we have some regular customers who will not come in the house unless there is a Burton Holmes on the screen.

I think so much of them that I always play them up in my newspaper ads and occasionally advertise them in bright lights out front.

Yours truly,

GEO. E. CARPENTER
Mgr.

GEC:JB.

THE SALT LAKE TELEGRAM

HAVE YOU SEEN
LAKE TAHOE
AND
YOSEMITE NATIONAL PARK
reached via the
SOUTHERN PACIFIC
Motion Pictures of Both Now Being Shown
at the
PARAMOUNT-EMPRESS
July 20th and 21st.

The Proof of the Pudding

An up-to-the-minute exhibitor states that Paramount-Burton Holmes Travel Pictures draw a new type of patrons to his theatre.

This substantiates Paramount's oft advertised claim.

Are Paramount-Burton Holmes Travel Pictures getting new patrons for you?

Paramount Pictures



LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE HONEYMOON"

By E. LLOYD SHELDON

Directed by Charles Giblyn

This smart comedy is Constance Talmadge's second Select Picture—following her smashing success in "SCANDAL!"
A honeymoon with a chorus-girl hang-over! Do you get the idea?



Earle Fox and Constance Talmadge in "The Honeymoon,"
Niagara Falls in the Background.

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City



Anna Q. Nilsson and Charles Richman in
"Over There."

" O V E R T H E R E "

Directed by James Kirkwood
Produced by Charles Richman Pictures Corporation

with

CHARLES RICHMAN
and
ANNA Q. NILSSON

Title by permission of
GEORGE M. COHAN
[Author and Composer of the patriotic song]
"OVER THERE"



Richman and Gertrude Berkeley in
"Over There."

DISTRIBUTED BY
SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

CLARA KIMBALL YOUNG

and Her Own Company
present

"SHIRLEY KAYE"

By Hulbert Footner
Scenario by Margaret Turnbull
Directed by Joseph Kaufman

Shirley Kaye is a smashing comedy-drama with
Clara Kimball Young as a social buccaneer!



Clara Kimball Young
as Shirley Kaye



And Shirley's Ancestor
was a Buccaneer

DISTRIBUTED BY
SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Fascinating
Priscilla Dean
in Stuart Paton's Great Production
"Beloved Jim"

**A Feature Unsur-
passed for Xmas Showing**

ATENSE and winning picture for every day in the year but particularly suitable for Christmas Time through the rich, wholesome sentiment of its holiday scenes.

AN affecting drama portraying the noble love of a great-hearted husband for friends and relatives, even though they basely deceive him. A beautiful girl-wife's struggle to hold that love against plots and temptations. Priscilla Dean fascinates in every moving situation. Act promptly for biggest receipts.

Book thru any Universal Exchange, or from

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

Pathé



GLADYS HULETTE

*is announced in the five
part GOLD ROOSTER
PLAY*

OVER *the* HILL

*Written by Lois Zellner
Directed by Wm. Parke
Produced by ASTRA*

*"Over the Hill" is one of
those charming plays
which a person remembers
long after he saw it on
the screen*

COMING SOON



BABY MARIE OSBORNE

*is announced in her best picture yet,
the five part GOLD ROOSTER PLAY*

A LITTLE PATRIOT

*Written by John Grey, Produced by
DIANDO, Released Dec. 2nd
Your audience will say that it is delight-
ful. It is filled with laughter and pathos.*

"EXCELLENT"
The HIDDEN HAND
WITH
DORIS KENYON

Pathé

SHELDON LEWIS, ARLINE PRETTY AND
MAHLON HAMILTON

The
MOTION PICTURE
NEWS SAYS —

"Surprising innovations
Gets under way brilliantly.
Arthur B. Reeve as a writer
of detective stories in a
class by himself, Properties,
photography, lighting, alto-
gether suitable.. Four star
cast.".....

The DRAMATIC
MIRROR SAYS —

"It will draw crowds and the
spectator may be confident
that he will be entertained
A deal of suspense and ...
mystery ... Moves with
rapid and exciting action.
Players have box office
value. Direction excellent.
Will promote consistent
patronage".....

Cap



Pathé

THAT'S WHAT THEY ALL SAY—



SHELDON LEWIS ..



ARLINE PRETTY



MAHLON HAMILTON

The EXHIBITORS TRADE REVIEW SAYS —

"Another excellent PATHE serial...
Plunges at once into a realm of
mystery... Direction very good.....
photography and lighting excellent.
Cast exceptional.. Plenty of action,
interest and suspense lives up en-
tirely to high PATHE standard."

The MOVING PICTURE WORLD SAYS —

"Gives ample assurance of strong
interest".....

PATHE SERIALS ARE THE EXHIBIT-
ORS BEST ATTRACTIONS.....

The BIG FOUR SERIAL

Story by ARTHUR B. REEVE—
Scenarios by CHAS. A. LOGUE—



PATHE

WHEN HOUSES LIKE THE FOLLOWING
HAVE BOOKED THE IRENE CASTLE PIC-
TURES, YOU, MR. EXHIBITOR, MUST REC-
OGNIZE THAT QUALITY HOUSES HAVE
FOUND PATHE PLAYS TO BE QUALITY
PLAYS

<i>The STANLEY,</i>	<i>Philadelphia</i>
<i>The STRAND,</i>	<i>Nashville</i>
" "	<i>Buffalo</i>
" "	<i>Seattle</i>
" "	<i>Cincinnati</i>
<i>The CASTLE,</i>	<i>Chicago</i>
<i>The REGENT,</i>	<i>N.Y. (B.S. Moss house)</i>
<i>The HAMILTON,</i>	" (" " ")
<i>The FLATBUSH,</i>	" (" " ")
<i>The GARDEN,</i>	<i>Washington</i>
<i>The CLEMMER,</i>	<i>Spokane</i>
<i>The SHENANDOAH,</i>	<i>St. Louis</i>
<i>The ISIS,</i>	<i>Denver</i>
<i>The REGENT,</i>	<i>Indianapolis</i>

S.A.P.



FRANK KEENAN



FANNIE WARD



BESSIE LOVE



DRYANT WASHBURN



PEARL WHITE

PLAYS

Bewitching

IRENE CASTLE

The star of "The MARK OF CAIN"
"SYLVIA OF THE SECRET SERVICE"
and "STRANDED IN ARCADY".....
is presented in.....

VENGEANCE IS MINE

a powerful dramatic play written by
John A. Morosco and produced by **ASTRA**
..... Directed by **FRANK CRANE**.....
..... Released December 16th

(Five Parts)



Pathé **FACTS!**

Ascher Brothers of Chicago and their managers state that "**The PAINTED DOLL**" is a 100% picture, ...

I. Adelstein of the Mount Morris Theater, N.Y. writes that judging from the expression of approval from his audiences **The Russian Art Pictures** will catch on like a house afire, ...

Well known houses like the Isis of Denver, after seeing "**The PAINTED DOLL**" have booked it for extended runs

The **PATHE** Washington office wires that Washington and Baltimore exhibitors have written that "**The PAINTED DOLL**" is one of the best pictures of the last twelve months.

And the reviews! Have you read them?



Harlem's Perfect Playhouse

Mount Morris Theatre

116TH STREET AND FIFTH AVE.

Pathe Exchange, Inc.,

ISIDORE EDELSTEIN,

GENERAL MANAGER

115 E. 23rd St.,

NEW YORK

N. Y. City.

Gentlemen:-

I played your "Painted Doll" Oct. 29th and 30th and judging from audiences expressions of approval, the rest of this series of Russian Art Pictures will catch on "like a house afire".

This picture is so different from the average feature on the market today that it is a distinct novelty and it strikes me that a new note in motion picture art has been struck.

Let me know when you release the next one.

Sincerely yours,

I. Adelstein

*Coming—another strong
Russian Art picture in five parts.*

HER SISTER'S RIVAL

with

V.V. COLODNAIA

*one of Russia's most beautiful
and talented stars*

RELEASED DECEMBER 9th





WILLIAM RUSSELL

IN
"NEW YORK
LUCK."

The majesty and mystery
of the big city.

An adventure story of un-
usual cleanness and
marked originality.

A drama with laughs and
punch.

The two-fisted hero of red-
blooded photodrama in a
new adventure play.

Supported by Francelia
Billington.

Directed by Edward S.
Sloman.



December 17



OLIVE TELL

IN
"HER
SISTER"

The gracious Charles Froh-
man stage star in a
Charles Frohman play.

Cast in the roles of a sweet
American girl and an
Egyptian princess.

The glamour and fascination
of the far east—the hustle
and pitfalls of modern
business.

Supported by David
Powell.

Directed by John B.
O'Brien.



December 24



EDNA GOODRICH

IN
"HER SECOND
HUSBAND."

The jolt that prosperity
handed Cupid.

What happens when busi-
ness and pleasure are
mixed.

The perils of commercializ-
ing the charm and beauty
of a young wife.

The far-famed beauty in her
most dazzling gowns.

A five act drama of New
York business and society.

Directed by Dell Hen-
derson.



December 31

AT ALL MUTUAL FILM CORPORATION EXCHANGES



Margarita Fischer
made her biggest hit in
Miss Jackie of the Navy
NOW in
MISS JACKIE of the ARMY

an army play built on the thrills
of today and now — sure fire
at the box office.

PRODUCED BY
American Film Company, Inc.,
SAMUEL S. HUTCHINSON, PRESIDENT.

At all MUTUAL FILM
CORPORATION EXCHANGES
December 10

STANDARD PICTURES

A GREAT BIG STIFF PUNCH IN THE HEART



WILLIAM FOX
Presents
WILLIAM FARNUM
in
The **HEART**
of a **LION**

*Based on Ralph Connor's
novel, "The Doctor"*

Staged by Frank Lloyd.

**NO PERSON, YOUNG OR OLD
CAN SEE THIS PICTURE WITHOUT
BEING THRILLED.**

BOOK NOW

RELEASED IN DECEMBER
ON THE OPEN MARKET

FOX FILM CORPORATION"



William Fox presents the Rose of Dixieland
+ Virginia Pearson +

FOX SPECIAL FEATURES

FOX SPECIAL FEATURES
One a week ~ 52 a year



WILLIAM FOX
Presents
**VIRGINIA
PEARSON**
The Rose of Dixieland
in

STOLEN HONOR

A Society Drama of Love and Intrigue

• Staged by Richard Stanton •

See Miss Pearson's Magnificent Gowns
Others on the Calendar •

George Walsh in The Pride of New York
June Caprice in Unknown • 274
Jewel Carmen in The Kingdom of Love

Contract Now • for these holiday attractions
at nearest Fox branch office

FOX FILM •
CORPORATION

STANDARD PICTURES

The greatest money
making picture
Bara ever made

WILLIAM FOX
presents
THEDA BARA
in

The ROSE of
BLOOD

By Richard Ordynski
Staged by J. Gordon Edwards

A great 1918
vampire role
with Theda Bara
at the acme of
her vamping.

Released now
on the open
market as an
individual
attraction

*Present crisis in Russia
excitingly depicted*

FOX FILM CORPORATION

*A Daughter
of the Gods*

with

*Annette
Kellermann*

*Now for release
Book at Fox
Exchange*

WILLIAM FOX
presents
His Baby Grand Stars
Jane — — — **LEE**
Katherine

as
Troublemakers

Supported by
company of adults

Sparkling
Comedy-drama
for grown ups
and children

This picture will
fill your theatre
every time you
show it

Ready
Dec. **9**

Tragedy-Pathos-Fun

Unusual publicity
and advertising

**FOX · FILM
CORPORATION**



Jane

Katherine

STANDARD PICTURES

About every
two weeks—

You need a life preserver to save
a poor feature from giving
your patrons a bad night.

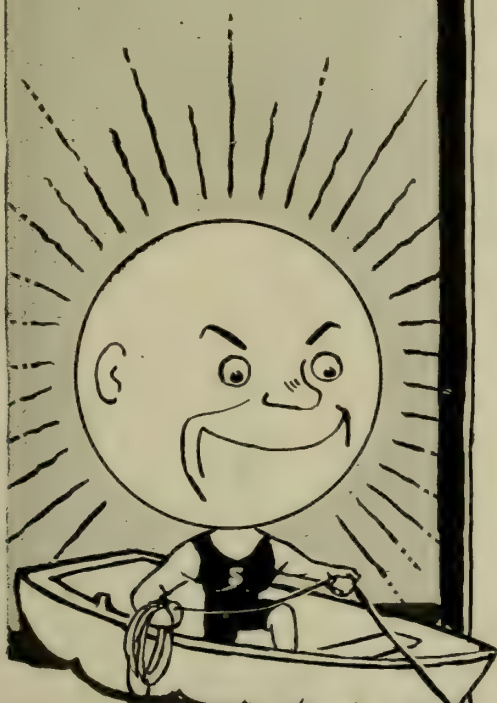
About every two weeks
William Fox releases a

SUNSHINE COMEDY

The best possible life
preserver to sustain a
program in any theatre

Laughter is the rarest
thing in the world—that's
why Henry Lehrman makes
only 26 Sunshine Comedies
a year

LOOK AND BOOK
at the nearest Fox exchange



Fox Film Corporation

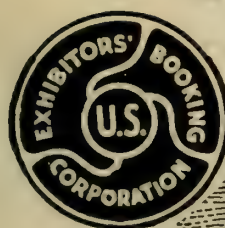


WILLIAM A. BRADY
Announces
MONTAGU LOVE
in
"Cardinal Mercier"
A BIG PICTURE
IN EIGHT REELS
Ask for Information

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THE WORLD'S GREATEST EXHIBITORS

Thos. H. Ince's NEWEST and GREATEST SPECTACLE



The ZEPPELIN'S LAST RAID



317 DAYS BOOKING REPRESENTED BY ONE GROUP
OF THE FOREMOST THEATRES OF THE COUNTRY...

PROOF-POSITIVE THAT "THE ZEPPELIN'S LAST RAID"
IS THE BIGGEST BOX-OFFICE WINNER AVAILABLE

U.S. EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL - WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK

EXTRA ATTRACTION NO.2

TRADE SHOWING, WEDNESDAY, DEC. 5TH
BROADWAY THEATRE, Broadway at 41 St., at 10.15 A.M.

ANOTHER EXTRAORDINARY FEATURE FOR FIRST CLASS THEATRES

THOS. H. INCE ~~~
SPECIAL PRODUCTION

Bessie Barriscale

in



Written by
C. GARDNER SULLIVAN
Directed by
RAYMOND B. WEST

THE STAGES MOST POWERFUL EMOTIONAL ACTRESS
A DRAMATIC ^{IN} THUNDERBOLT.

THE MOST GRIPPING — THE MOST ABSORBING —
THE MOST THRILLING STORY EVER TOLD IN PICTURES

ESPECIALLY DESIGNED TO BOOST THE BUSINESS
OF PROGRAM-INFECTED BOX-OFFICES...

BOOK ALL U.S. EXTRA ATTRACTIONS
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ST. LOUIS (301 Empress Theatre Bldg.)
WASHINGTON (8 E St. N.W.)
CLEVELAND (310 Sloan Bldg.)
KANSAS CITY (1120 Walnut St.)
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EXTRA ATTRACTION NO.3

DRAWING POWER THAT HAS
NEVER BEEN SURPASSED!

SIDNEY OLCOTT'S

STUPENDOUS HEART INTEREST SPECTACLE~

The Belgian

STARRING
WALKER WHITESIDE
and **VALENTINE GRANT**



IN
FREDERIC ARNOLD KUMMER'S
SENSATIONAL STORY OF MARTYRED BELGIUM

THE SUBJECT THAT IS
COMMANDING THE ATTENTION
OF THE WORLD

THE ACME OF ADVERTISING AND EXPLOITATION
VALUE—BACKED BY A MAGNIFICENT PRO-
DUCTION—WITH TWO IMMENSELY POPULAR STARS

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EXECUTIVES FRANK G. HALL—WILLIAM OLDKNOW

TOP O' THE TIMES BLDG. NEW YORK

PRESENTATION of FAMOUS

Rita Jolivet



IN
**"ONE LAW
FOR BOTH"**

Direction
Ivan Abramson

**DYNAMIC EPIC
OF AMERICA
AND RUSSIA**

Grace Valentine



IN
**"BABBLING
TONGUES"**

Direction
William Humphrey

**MOST CULMINATING
DRAMATIC FORCE
EVER DEPICTED**

DISTRIBUTORS APPLY
Ivan FILM P
130 West 46

PLAYS AND PLAYERS

Mollie King



IN
**"HUMAN
CLAY"**

Direction
Wray Physioc

A DRAMA
OF
REDEMPTION

Milton Sills



IN
**"MARRIED IN
NAME ONLY"**

Direction
Edmund Lawrence

THE EUGENIC ARG-
UMENT MASTERFULLY
DRAMATIZED

OR TERRITORIAL RIGHTS
PRODUCTIONS INC.
St. New York

An Advertisement by W. W. Hodgkinson

AN OPEN LETTER TO MR. STANLEY V. MASTBAUM AND THE EXHIBITORS OF THE UNITED STATES

Gentlemen:

In Mr. Mastbaum's telegram to the trade press and others under date of November 26, 1917, he cites three very obvious facts:

- 1st. Great overproduction with consequent waste.
- 2nd. Producers' inability to organize to cure their own difficulties, much less those of the exhibitors.
- 3rd. The suggestion of reduced output and concentrated distribution.

Mr. Mastbaum asks: "What is to be done?" and suggests amalgamation.

Just what elements, Mr. Mastbaum, in your opinion, should amalgamate? Those of Production, and Distribution controlled by Production? Or those of Exhibition? Or do you mean a joint amalgamation of Production, Distribution and Exhibition?

Before replying very pertinently to the vital matters touched on above, I want to emphasize to exhibitors the fact that I am today, by choice, unattached and alone, free both in viewpoint and from business interests that could possibly shade my opinions. Furthermore, my views are the result of ten years of close contact with this business and intimate association with exhibitors individually and in groups; likewise producers.

During these ten years I have worn no one's collar and wear none today. I am a free agent. I have accurately forecast developments for years ahead and have always worked with definite plans. I believe in the law of cause and effect in the motion picture business. I do not believe that success or failure is due to chance. If my views expressed herein meet with opposition, stop to think whether the opponent is as free to express an unbiased opinion as I am—and whether or not as much time has been devoted by him to constructive work.

Do you, Mr. Mastbaum, mean by amalgamation "a combination of producers after stating that they have made no effort to help themselves?"

But suppose they did combine. What then about the exhibitors? Does anyone imagine that this prospect would be pleasing to the owners of houses representing millions of dollars of real value? *This aggregate exhibitor investment is the only considerable value there is in the business*, the value upon which producing and distributing organizations have been built. I, as an exhibitor, with a memory of past producer co-operation up to this time, would not welcome it.

Perhaps you mean a combination of exhibitors. Difficult! But for the sake of argument granted. Would the producers under this combination fare any better if dominated by the exhibitors considering their own interests?

Perhaps you mean amalgamation of all interests. How can all the present elements—those who are fighting, those who are winning and those who are losing—become reconciled? A combination of all elements existing today, stable and otherwise, would be a mighty unhealthy amalgamation.

Such an amalgamation could be controlled and could be easily defeated because of the lack of an essential element which the business has thus far neglected. *That element is principle.*

Principle has always been missing in this business, and where individual elements are not built on principle, there does not exist the capacity to adapt principle to the more complicated structure an amalgamation would create. An industry without principle is like a large building of concrete without reinforcements. You can build it, but it caves in easily. The iron rods of principle, without which nothing really great and permanent can be built, are lacking from our structure. To expect that a magic remedy for a lack of principle in the past can be found in amalgamation is wrong.

Dismissing amalgamation there are two other very important questions brought out in Mr. Mastbaum's telegram:

- 1st. How long can the industry stand the present abuses before a crash must come?
- 2nd. What is to be done to prevent this crash?

I am going to endeavor to answer these two questions, not haltingly nor hesitantly, but right from the shoulder. Furthermore, I am going to *work out* the answer to Number 2 in co-operation with those elements which are qualified to aid in the solution.

In answer to Number 1, "How long before the crash will come?" The crisis is already here. The telegram from Mr. Mastbaum, the organizing of numerous exhibitors' distributing corporations throughout the country, the deadlock of the producers and exhibitors over the reel tax, are all rumblings of an impending crash. Any expediency which staves it off only increases its scope when it comes. By expediencies I mean such policies resorted to by producers as selling their best negatives, with the result that rival exchanges are encouraged to spring up like weeds to choke their own growth.

Today the producers surely realize this. I realized the danger of this policy when it was first tried years ago, but because it took years to run its course no one else feared the disease. All factors in the industry have resorted to such expediencies to the extent that these expediencies are today choking all future progress.

I claim that I have a clearer perspective. Why? Because I have paid for it. For ten years I have looked ahead and never compromised with the present for the sake of expediency. Therefore I have never destroyed my perspective nor mortgaged my future.

I went out of the business last spring with the feeling that I could not safely invest money in any branch of it under existing circumstances. For months I waited to be sure my perspective was right, and meanwhile I formulated the plans which I now give you in answer to question Number 2---"What is to be done?"

My answer is that we must have a new type of organization, one which does not now exist, a type founded on a definite plan and developed according to principle. Such was the principle of the organization I created in 1914 when it was controlled by distributors instead of by producers, when it was free to do justice between exhibitors and producers alike and not forced to accept the producers' viewpoint as to what was justice.

The new type of organization must combine, in some manner, the functions of production, distribution and exhibition. I could describe it and its workings in a finished state in detail, but much preliminary work, the nature of which I shall now go into, will be necessary before this new type of organ-

ization will be arrived at. I shall only say that it will not be a heterogeneous collection of elements that might be handy and rushed together for expediency to stave off disaster, but rather it will be the result of well planned co-operative efforts on the part of the best elements in the business. Only elements that should be a part of such an organization will be able to recognize the road when it is pointed out. Such an organization would have so many advantages that other surviving elements would have to follow its lead.

I am now taking advantage of the present conditions to build such an organization. This organization will be a perfectly logical development of my work in this industry from the very beginning to the present time.

My plans are comprehensive and complete. They follow:

The W. W. Hodkinson Corporation and the subsidiaries it controls will devote themselves to the distribution of high-grade motion pictures on an equitable basis to the manufacturer. We are not and will not be controlled by exhibitors, and a producer can therefore be assured that his product will not be furnished to exhibitors on a basis unfair to the manufacturer.

However, three-fourths of the profits of distribution will be turned back to the exhibitors who deal with us---provided these exhibitors care to avail themselves of this opportunity and assume part of the functions of distribution.

The thinking exhibitor everywhere will deal with me today, because I am going to build a permanent organization of which he will be a part. The fact that I will not ask him to assume risks nor to pay more than any product supplied him is worth will insure his continuance in the business. On the other hand the producer can safely market his product through my organization, because my offer to the exhibitor of a fair price and three-quarters of the distributing profits will create a group of exhibitors of sufficient size and standing to assure quality producers a stable and ample market, a group furthermore that will continue to support that producer as long as his product warrants such support.

In other words, my organization assures exact balance between producer and exhibitor. My willingness to turn over three-quarters of the distributing profits to the exhibitor who wishes to perform some of the functions of distribution, recognizes the exhibitor for what he is, namely the all important indispensable element in the business, where the larger profits should center. But my plans do not contemplate taking anything away from the producer, except distribution profits which so many now have. Furthermore my plans contemplate a reduction in the expense of distribution for the producer through greater efficiency secured in tying in the exhibitors.

My plans do not contemplate an assured market to a producer of inferior pictures, nor the continuance of highly profitable service to a theatre that expects to pay less than the producer is legitimately entitled to. Only from such a comprehensive, co-operative scheme in a truly broad sense can the elements of this business work together to further unify and finally combine their efforts in one organization for the purpose of taking even further steps forward in this great industry.

Consciously or unconsciously, the whole industry is working toward the same goal. The big producing interests are facing a condition where the ownership of theatres is necessary for their continuance, as an assurance of a market for their goods. The big theatres and even the smaller ones, feeling their strength and the need of freedom from producer domination, are drifting consciously or unconsciously into competition with the producers for material and believe that with the assured market they can offer, they can dominate production.

Nearer and nearer we are working toward civil war in the industry, for each side overestimates its own strength---each lacks the perspective to see the other's rights and power. So we have producers on one side, exhibitors on the other. I cannot see how further progress is possible except through the working of some competent force independent of both groups, helping them to meet their joint problems from an unbiased viewpoint, a viewpoint that must be based on long years of experience gained in studying and working on this problem.

Today, I, as an exhibitor could not start a theatre with any assurance of a continual product on which I could depend and build successfully year in and year out.

I, as a distributor, could not encourage a producer to invest money in motion pictures to be rented in competition with all the other films going out and all of the exchanges which handle them.

I, as a producer, would not spend money on product to meet present conditions.

To exhibitors I can say that I will get under the burden of working out what I would want in their places if I owned their theatres.

To producers I say that my appeal is being responded to by hundreds of exhibitors to whom my plans have not as yet been expressed, but who recognize in my return to the industry, from past experience with my work, that I come back not as a transient but only to take an advanced step.

To both exhibitors and producers I will say that commendable as my objects are in themselves and deserving of support, I expect to use a leverage to help me bring about a mutually satisfactory condition by offering the industry a new process which I control, under which the first picture is now being made and which will insure each exhibitor who contracts for it a better class of motion pictures than he could otherwise get. This added force will further insure me the support of the best theatres throughout the country.

As the trade knows, I am already doing business. I have product for sale, a product of peculiarly high quality.

This consists of twenty-four Paralta plays a year, and to this supply will be added, when present negotiations are completed, a product of at least equal quantity and quality.

But beyond this present product, for which contracts are now being made, I have in my new process of picture making a lever which will further increase the support of every solid influence in the industry. With this process, which offers many opportunities and advantages to the producer, as well as an assured market in the house using its product, I shall be enabled to secure the best productions.

This process I shall speak of more fully and definitely in succeeding advertisements.

To sum up, this has been a business that has transgressed all business laws: I shall work with those laws instead of against them. I expect opposition. I have always had it. All progress is opposed by those whom it disturbs. You may think it takes courage to start a new movement. Not at all. I have a background of previous experiences with the same principles and the same business laws. I would not have the courage to do otherwise than I am doing, because I would not dare to work against these laws as I believe the whole industry is doing today.

W. W. Hodkinson

Managers Do You Know That

THE DEEMSTER

WITH

(DERWENT HALL CAINE)

MADE

HALL CAINE FAMOUS

AND PUT THE

ISLE OF MAN ON THE MAP

To the thousands of exhibitors who have inquired about this wonderful feature—please consider this a reply to your letters. We refer you to the following buyers:

HARRIS P. WOLFBURG ATTRACTIONS, 602 Lyceum Theatre Building, Pittsburgh, Pa.	{ Ohio Western Pennsylvania West Virginia Missouri Kansas	AMERICAN FEATURE FILM COMPANY, 60 Church Street, Boston, Mass.	{ Maine New Hampshire Vermont Massachusetts Rhode Island Connecticut
STANDARD FILM CORPORATION, 207 South Wabash Avenue, Chicago, Ill.	{ Illinois Wisconsin Indiana	DREADNAUGHT PICTURES, Inc., 729 Seventh Avenue, New York City	{ New Jersey
DESERET FILM CORPORATION, 52 Exchange Place, Salt Lake City, Utah	{ Washington Oregon California Idaho Nevada Montana Wyoming Utah Colorado Arizona New Mexico	PEERLESS FEATURE FILM COMPANY, 1339 Vine Street, Philadelphia, Pa.	{ Eastern Pennsylvania
AMERICAN MAID FILM COMPANY, 451 Loeb Arcade, Minneapolis, Minn.	{ Minnesota North Dakota South Dakota	MASTERPIECE FILM ATTRACTIONS, 1225 Vine Street, Philadelphia, Pa.	{ Maryland Delaware Virginia District of Columbia
ALL STAR FEATURES COMPANY, Inc., 301 Realty Building, Jacksonville, Fla.	{ North Carolina South Carolina Georgia Alabama Mississippi Florida	BIG FEATURE RIGHTS CORPORATION, Mary Anderson Theatre Building, Louisville, Ky.	{ Kentucky Tennessee
LIBERTY FEATURE FILM COMPANY, 627-629 Crockett Street, Shreveport, La.	{ Texas Oklahoma Arkansas Louisiana	MIDWEST PHOTOPLAY CORPORATION, Garden Theatre Building, Des Moines, Ia.	{ Iowa Nebraska
		STATE FILM COMPANY, 221 Broadway Market Building, Detroit, Mich.	{ Michigan
		LEWIS J. SELZNICK PRODUCTIONS, Inc., 729 Seventh Avenue, New York City	{ New York State

Arrow Film Corporation, Times Bldg., New York

W. E. SHALLENBERGER, President

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan *in*

Screen Version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

Excerpts from Real Reviews by Regular Big-Time Newspaper Critics

Great audiences yesterday welcomed J. Warren Kerrigan back to the screen. Crowds filled Clune's Auditorium all afternoon and evening to felicitate W. H. Clune upon his **masterly coup** in securing the first run of "A Man's Man," and last night became a veritable "Kerrigan night."

.....Kerrigan in creating this play advances the cinematic art..... Tremendous applause marked nearly every foot of the final reel and certified without doubt the **big success** of the first Kerrigan-Paralta release.—*Los Angeles Evening World.*

"A Man's Man" cost a large sum. It has **magnificent sets** that were apparently built with **no regard for expense**..... "A Man's Man" looks like a **sure-fire hit**.....the play is an important contribution to the art of the cinema.—*Los Angeles Express.*

"A Man's Man," which is the first Paralta production to be shown, and which stars the **popular film favorite**, J. Warren Kerrigan, showed last night at Clune's Auditorium before a **crowd which packed the house from garret to cellar**.....

Mr. Kerrigan knows how to fight in more picturesque ways **than even Douglas Fairbanks**.....

We shall look forward to **great things** from Mr. Kerrigan.....

The story is full of strong situations, **smashing climaxes**, real origin-

ality of plot. In fact, no fan can afford to miss it. It is told with **wonderful clearness**, and the photography demands a paragraph all to itself.—*Los Angeles Times,*

It would seem impossible that Clune's **big Auditorium**, with its **immense seating capacity**, should be "**turning them away**," but that is exactly what happened at every presentation yesterday of Peter B. Kyne's vigorous story of love and South American intrigue.....

As a lover, as a fighter, as a man, Kerrigan's acting leaves nothing to be desired. He is simply himself..... **the kind of a hero you and I would like to be**..... There is not a foot of film wasted.....

"A Man's Man" may well pack the **big Auditorium** for the rest of its engagement here.....—*Los Angeles Evening Herald.*

It is one of the **fastest moving pictures** of recent times; it gathers suspense with every reel, and it displays liberality of treatment and its **rich settings**, interior and exterior.....

.....incidents of the story are vividly and sometimes **tremendously staged**. The picture is a **triumph**....

Altogether the premier of "A Man's Man" was **auspicious for the Paralta Company** and an augury of some fine pictures from that studio in the future.—*Los Angeles Morning Tribune.*

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors

ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treas.

NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY

W W HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale

— IN —

“Madam Who?”

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Secret Service Classic

The Third Paralta Play

Henry B. Walthall

— IN —

“His Robe of Honor”

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

**“ . . then may ye also do good,
that are accustomed to do evil.”**

Jeremiah, 13:23

ROBERT BRUNTON, Manager of Productions.

DISTRIBUTED BY

W.W.HODKINSON CORPORATION

TO ALL EXHIBITORS:

The Greatest of the William S. Hart Productions
will be handled by
The Best Independent Exchanges

"It Will Make a Lasting Impression"

WILLIAM S. HART

As

"The Two-Gun Man"

In

"THE BARGAIN"

6 Reels

Produced by THOS. H. INCE

"It will create MORE BUSINESS AND PROFIT"

Address All Communications for Bookings and Territory to

W. H. PRODUCTIONS COMPANY

71 West 23d Street

New York City

'Phone, Gramercy 3027

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STATE RIGHTS SELLING RAPIDLY Buyers who have seen it acclaim it the Seven Reel Super Feature of the Year and the most tense and artistically produced detective drama ever offered in the films. Herbert Brenon, himself a producer of super art photo-plays, supports his opinion by buying New York and Northern New Jersey.

L. LAWRENCE WEBER PHOTO DRAMAS (Inc.),
America's Most Popular Dramatic Star in America's Greatest Money Making Drama
A Big Stage Success Handled in a Big Way

**JOHN
BARRYMORE**
in
"RAFFLES"
The
**AMATEUR
CRACKSMAN**

Eugene W. Presbrey's Dramatization of E. W. Hornung's Great Novel Played in More Than 8,000 American Cities, attracting gross box office receipts of more than Four Million Dollars during the past nine years.

HILLER & WILK, Exclusive Selling Agents

924 Longacre Bldg., New York

Don't Wait For Further Announcements

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ARE SELLING
FOR THE**

ONLY

**BURLESQUE COMEDY
(TWO REELS)**

DOUGLAS FAIRBANKS

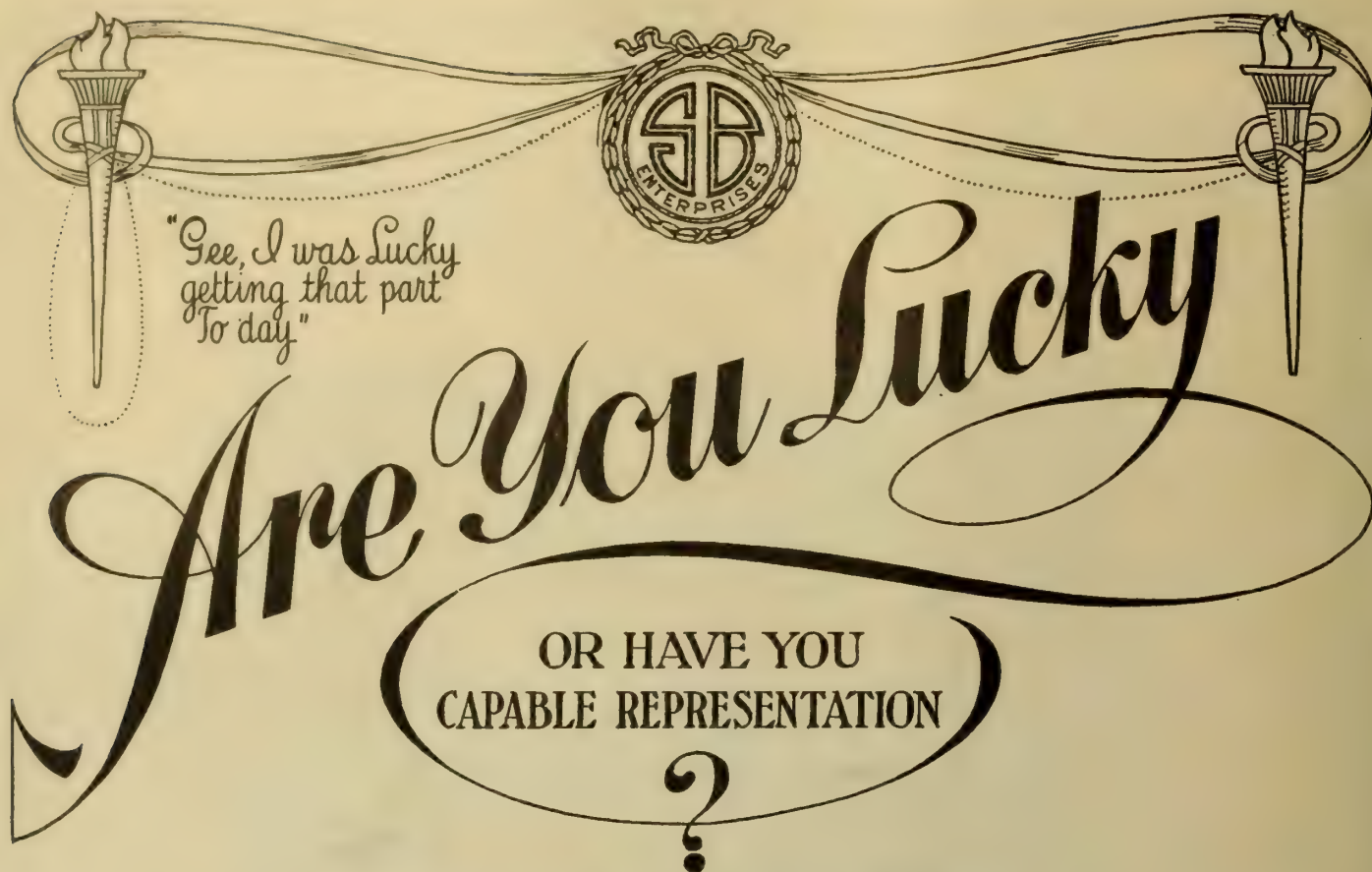
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**For Details Communicate with
BROADWAY FILMS COMPANY**

HILLER & WILK

Exclusive Selling Agents

**912 Longacre Building, New York City
Phone Bryant 6652**



If you put your faith in Horse-Shoes, Wish Bones, Rabbits Feet, and Swastikas, you are resting your Future on a mighty slender foundation

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Moving Picture World says:

One of the surprises in store for the screen public is the splendid manner in which the famous skater, Charlotte, has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena, where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater, Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

Morning Telegraph says:

Charlotte on the screen is an engaging and self-possessed personality, one whom film fans will catalogue in the list of captivating ingenues. Her initial screen work in the first Commonwealth Pictures Corporation release is a revelation, quite as clever as that of many very experienced stars. She photographs unusually well and appears quite oblivious to the proximity of the camera, except in her exhibition skating. She has a good chance to display the skill on the ice which has made her famous.

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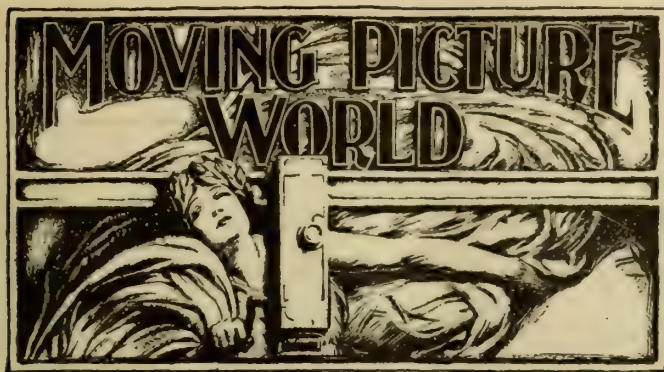
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(The Index to this issue is on page 1686.)

Saturday, December 15, 1917

Facts and Comments

A NATION at war. Every industry in the country knows it and is having to readjust itself, every home in the country knows it and our young men are going forth to make these homes secure and to protect our nation from the enemy. Can the moving picture industry expect to escape from the upheaval and readjustment that war conditions bring? Surely not. Let us face this fact like men who have a great task to perform. Conservation of the enormous business of the industry as far as possible is our duty during this crisis in our country's history, but it is not our paramount duty at the present moment. Private and individual interests must give way to the supreme duty, the successful prosecution of the war.

A HOUSE divided against itself cannot stand." What a sorry spectacle this industry is presenting right now to the whole country, or at least to the business men and political leaders who are familiar with or take note of the industry and the men in it. Who is the more responsible for this condition? On many previous occasions we have been compelled to refer to the methods of League President Ochs, although we have realized that our criticism was at best liable to be discounted by many, especially since Mr. Ochs entered the publishing field. We claim that this, however, has had nothing to do with our judgment of his baleful influence. If any further evidence as to the correctness of our judgment in this respect was necessary, surely the present rule or ruin policy that he and his advisors are following should be more than sufficient. He and some of his henchmen have had a good deal to say about the power of the exhibitor and they are evidently bent on testing that power regardless of either the present crisis in our country or the ultimate result to the whole industry. Who is Ochs and what does he stand for that he should be permitted to pull down what so many have labored to build?

* * *

A S in the moving picture" has long since become a familiar saying when one wishes to describe an altogether impossible situation or improbable achievement. Fault was recently found with a member of our staff who took a rap at a scene in a dramatic film so far-fetched that it brought a ripple of derision from several spectators. Playing up to a climax is a most necessary consideration in the work of both director and actor, but to make the hero do the obviously impossible, and do it with ease, is to completely spoil the illusion, to say the least. If your lone bandit must hold up an armed train or your clever gunman protect the innocent or something else equally becoming to a hero, do not expect him to do it at the muzzles of a hundred other guns in equally capable hands. Truth is stranger than fiction, we admit, but we do not like to hear "As in the movies" for more reasons than one.

* * *

A TIMELY warning to exhibitors who are anticipating greatly increased business because of their proximity to training camps may be found in the experience of exhibitors whose theaters were already conveniently situated. For the first few months business from the soldier boy was promising, but now the Y. M. C. A. is getting its part of the work in good shape and in nearly all cantonments their huts or tents are in full swing. As they are using moving pictures very extensively in the amusement part of their work, the boys naturally are not so keen to see more pictures when on leave. This may be less true, however, when the weather out of doors is less inviting.

* * *

T HE exhibitor who expects something for nothing is doomed to disappointment just as truly as the one who expects to make a success of his business without any individual attention or study and work on his own part. We are prompted to this observation by the men who are looking for some easy system of percentages or cut and dried method that will enable them to book only the winners every time, or who blindly adopt the methods of other managers with equal success. In the MOVING PICTURE WORLD we give every week more helpful and reliable information on the films and on the industry than can be compiled from all other sources, but we make no claim to any infallible system of help that will work by itself. Local conditions and a hundred and one things must be considered. What is successful with the other fellow may be of no benefit to you.

Educational Experience By Louis Reeves Harrison

HAVING dared to state, in spite of many contradictory definitions, that the acquirement of knowledge constitutes education, I may as well venture further and assert that our most important source of knowledge is experience. From surrounding fields of circumstance, sometimes fruitful, quite as often barren, we gather a very large proportion of what we know, but we need not draw any hasty conclusions therefrom, at once decide that contact with the world offers a better guide to conduct than any regular system of instruction. It is not so much a question of the experience we have as of the inferences made from it.

Not to shoot over the heads of those who are still in words of one syllable, let us start with the case of the child who plays with fire. If it had to learn from its own grasp of cause and effect, it might be badly scarred before any principles or rules of conduct were established in its cerebrum, but there is mamma to warn it of peril and start it to thinking, so that when experience grows more complicated, with long intervals between cause and effect, the child can do some reasoning of its own, aided by a vast accumulation of human experience handed down by one generation to another. Thus human character is formed.

Now our Ben Franklin forefathers dumped human experience into word mills and turned out some very smart precepts for parents to fling in the faces of their children, but the spirited human being hates advice from the cradle to the grave and prefers to learn from a personal and practical acquaintance with events or from observation of what is going on. Knowledge is thus acquired almost entirely through the perceptive faculties as motion pictures of life are unfolded to view.

Motion, according to scientists, involves space, time and matter. Its product, force, is the experience from which our conscious existence is derived. The motion picture has a value beyond immediate recognition, for it portrays the force behind heat, light, electricity and the original cause of all we are, even of the thought which is here put into active circulation. In picturing motion we may picture everything that is done on earth and throughout the known universe. We can thus present to the eye and the mind the entire sum of human experience.

What we see in the still picture is false to that experience. It depicts matter at rest, whereas there is no such thing. The cessation of movement is as inconceivable as the destruction of all that exists. Stories flashed on the screen, however, contain the constant action and reaction going on in our growth, the wonderful drama of our evolution. The same two forces are at work in nature as in the photodrama, those which tend to separate and those which tend to unite. Through moving pictures exhaustless funds of experience, far too great for calculation, have fallen within the direct contemplation of us all.

The limitations of one's individual experience makes it an imperfect guide. Depending on it alone, most of us would be groping around in the dark, stumbling over our own weaknesses and faults, rarely finding the truth we are seeking. Then whatever we attempt to do for the first time has no previous experience to guide it. From the experience of others, from their struggles and failures, from their tragedies and comedies we may obtain material for guidance in our own cases. That individual

experience *alone* is inadequate has been proven by wasted fortunes in the production of moving pictures.

A man with experience in one branch of motion picture production plunges into the game with a surefire idea. Perhaps he has the star fever! He hires stellar ladies of the theater at salaries undreamed-of in their wildest nightmares and wastes a fortune pushing his releases on the exhibitor at almost prohibitive rates. All this while some unostentatious product of definite aim and well-typed roles is coining money at reasonable rates. A study of what is going on elsewhere might have saved the surefire man from attending a costly school of experience and have accomplished all he desired at less expenditure.

There are experiences which bias judgment and prevent a man from succeeding simply because he is warped by them when he might have been broadened and have greatly increased his knowledge by studying other experiences than his own. We are unconsciously studying other experiences than our own when we sit in the twilight theaters and watch well-told screen stories presented swiftly on the screen. It would take us days instead of hours to read them in books. We get twenty-four times as much for our time and for our money, and it is offered in easily assimilated form.

Read straight through the periodicals of any one month—make a business of it—and see for yourself what a wretched lot of trash is handed out to the public in printed form. Then attend all the motion-picture theaters and make a comparison. Even should you decide that the quality of matter afforded in the two arts of expression is a fifty-fifty proposition, you will *remember what you have seen and not what you have read* and be able to use judgment accordingly. In spite of their faults, the screen portrayals more forcibly present to the mind their fascinating sum of human experience.

A few of us have enjoyed culture as it is provided for a leisure class in a manner highly approved by our intellectual leaders, but the great mass of people most need education and it must be given in concrete form because such people have to work for a living and lack time for a comprehensive system of study by means of books. Their knowledge is often limited to what they are permitted to observe in very narrow careers. It is out of the question for them to get at the full meaning and beauty of classic literature, but they need no longer be denied access to translations of Nature's superb classics.

They may enjoy themselves in scant leisure hours at the picture show and, at the same time, see for themselves how the rest of the world lives, moves and has its being. They can put behind them a mode of life which is special and comparatively valueless and observe others which are broad, general and of value according to their truth and inspiration. The very absorption of other experiences, in other walks of life, is bound to enhance general intelligence and stimulate ambition for wider opportunity.

The child follows the religious and political beliefs of its parents because other opinions and faiths have not been suitably brought to its attention. Such is the case with undeveloped minds among the common people. Their success as individuals, like ours as a nation, depends upon a widening of their viewpoint and a correct acquaintance with the means they must employ to become a part of our common progress. Our status is important, but more vital is our movement, and to accelerate it we must depend upon a medium clear, comprehensive and accessible to all—Motion Pictures.

Increase or Decrease, Which? By Sam Spedon

WE have read editorials galore pro and con touching upon the reasons why the exhibitors cannot bear any more expense without facing ruin and passing out of existence. Likewise we have read why the producers are face to face with the same calamity. One writer advocates cheaper service, another says raise your prices of admission. In contradiction to these we read and listen to arguments against them until we don't know whether we are on foot or horseback and don't know where we are at. We believe that many exhibitors as well as producers are up against a very serious proposition; they cannot solve the problem. We can only offer up a fervent prayer that things will adjust themselves before anything worse presents itself.

We publish herewith a letter from a leading distributor, E. I. Farrell, of Boston, and the article to which he refers published in the Boston newspapers. These give the views of both exhibitor and distributor of the same city and probably are parallel with the views of many exhibitors and all the distributors in the larger cities. We have advocated for the past six or eight months the increase of admissions to meet the very condition to which Mr. Farrell calls attention. In opposition to our views many of the smaller exhibitors said it could not be done unless all the theaters, both large and small, increased their prices simultaneously.

To get at the question, here is the letter and the article:

A recent article in the columns of the Boston newspapers in reference to the increase of admissions at the various theaters and the opinion of an exhibitor is to my mind so absolutely unfair to the great number of theater owners all over the country that I feel that the other side of this question should be opened up for the benefit of the theatergoing readers of your paper.

"Thomas P. Soriero, manager of the Park theater, Boston, who has been in New York the past week making a study of the results from the raising of prices of admission to motion picture theaters, told the newspapermen with whom he talked that in his opinion the only increase that is warranted is the Government's 10 per cent. tax. He says that he believes addition charges such as the 5-cent 'boost' added to some places is unwarranted.

"It is also the opinion of Mr. Soriero that the houses which have been raising their admission prices are suffering for it. 'Many of the New York theaters which have shot up their prices are having such a falling off in business that they are closing up,' said Mr. Soriero. 'The people in this country are unquestionably learning the value of the penny.'

"As to the claim that many managers are making that the added expense is caused by the fact that they must pay 15 cents a day per reel for films. Mr. Soriero says that this expense is almost negligible in the theaters of a city. In only the smallest towns is it an excuse for raising the prices over the regular admission and the 10 per cent. stipulation that the Government has added to all purchasers of theater tickets.

"After careful analysis of the problem, Mr. Soriero asserts that in even the biggest theaters the 15 cents asked by the film owners per reel per day does not count up more than \$21 a week, and that in most city theaters it hardly goes over \$15. He says that it is reasonable for a small town theater owner to be affected by the increase, but that for large theaters to feel it is a joke.

"As to the effect of this increase on the theaters of the country, Mr. Soriero states that from his observations it is most grave. He says that the public simply cannot pay for their amusement at a high rate in war time than before the war, and that the managers who have boosted the admission out of proportions are paying dearly for it by gazing each day at 50 per cent. audiences."

As the manager of the largest motion picture exchange in New England to whom all of the great body of exhibitors in this territory come for the rental of photoplays for their individual theaters, I feel that I am qualified to make the statement that today nine out of ten exhibitors should increase their admissions at least fifty per cent., and must do this in the very near future or face financial loss, if not ruin. The recent war tax imposed upon admissions by the Government is not alone responsible for this, for there are countless other burdens upon the theaters of which the public are entirely unaware.

Permit me to offer some facts and figures to prove to the public that the theater owner is not the grasping, money-mad person that the above article would seem to make him.

Less than five years ago the average theater paid for its entire week's supply of photoplays from \$40 to \$60. Today the average theater pays from \$200 to \$350 for its weekly supply of film. These figures would apply to the theaters outside of the downtown section of Boston. Let us apply figures to the big Washington street theaters. Less than five years ago the biggest theaters on Washington street and the downtown district were paying in the neighborhood of \$150 for a week's service. Today these same theaters pay from \$1,000 to \$1,500 per week.

These figures will astonish the average patron of the photoplay theaters

because it has never been appreciated how the cost of operation has so rapidly advanced for the theaters, and this, because the theater managements have refrained from adding the extra burdens to the patrons until actually forced to for the salvation of their investments.

Yet the cost in rentals for photoplay productions is not all of the theater's added burdens over a few years ago. Employees' salaries have risen rapidly; supplies of all sorts have increased tremendously in cost; carbons used for the projection of the film upon the screen have increased in price over 1,000 per cent. We have today theaters costing a million dollars to erect, a tremendous investment. The lone pianist or pianist and drummer have given way in a great many theaters to orchestras from six to twenty men. The small store show has gone, and in its place the public finds big, handsome theaters that cost ten and twenty times as much to operate.

Yet how little has the increase in admissions been to the public? A five-cent raise in some instances; none at all in a great many of the theaters. The theater-owners have accepted increase after increase caused by the demands of their patrons for bigger and better productions, with famous and more famous stars, and have fought and struggled to keep the admissions down to the same low prices until forced to increase them for their own financial existence.

It is well known by all that the salaries of the great stars have soared to almost unbelievable figures; directors, too, of whom the public knows and hears but little, are being paid tremendous salaries; authors are demanding tremendous sums for the production of their stories and plays. All this has swept the cost of production in motion pictures to almost staggering figures. For a railroad wreck scene necessary for the realistic production of "The Whip," a photoplay which graced the screen a few months ago, and which included but thirty feet of film, it was necessary to destroy an engine, seven passenger coaches, and a box car, the total cost of same being a little over \$12,000, or over \$400 for each and every foot of the scene taken.

All these tremendous costs must affect the rental of the productions at the various theaters, and the exhibitor has to pay. Is he then taking unfair advantage of the public when he finds that his weekly expenses have swept beyond the total of his receipts, and he finds that he must increase his admission or go out of business?

In fairness to the theaters will you not let the public know just what the real conditions are, and just why the time has come when theater admissions must increase or a great majority of the theaters go out of business?

In Canada conditions are about the same as they are here. In some instances where theaters have increased their prices of admission every thing is favorable. In other cases they have had to return to their usual prices. Quoting from the editor of the Canadian Digest on increased prices: "I feel that conditions differ so much in different towns that the individual manager must decide for himself what course it is advisable for him to pursue. The replies from those in position to know ranged from disastrous failure to pronounced success." We are not taking any special credit for the opinions of others; we are only taking credit for publishing them.

In Passing

By SAM SPEDON.

THAT the motion picture industry is passing through a crucial test cannot be gainsaid. We are nearing the top and are going over. It has come to the point where the survival of the fittest is a reality. Those who are best equipped to survive will remain in it and those who are not will have to bow to the inevitable. The day of small and narrow ideas in this industry are fast fading into obscurity, and the men of ideas, ability and fitness for things are fast coming to the front. The present crisis has brought it into national and international prominence and it is going to grow and spread to all corners of the earth. The people have seen through the eye of the camera, reflected on the retina of the screen, the things they must know and can learn in no other way. It furnishes them with food for thought and has given them a relish for entertainment that has become part of their existence. It has come as a light to enlighten the heathen to show them the way to life, peace and happiness; the "universal language" to make all nations as one. Three years from now, after the war, those who live will see a marked change in this industry. When the chaff is separated from the wheat and we will return to a full measure of the good that is in store for us. Our fore-

cast may be a little bit too previous, but just as sure as there is a bill on a crow these things will come to pass; if they are not already on their way.

Big Men.

Never has there been a greater need in the industry for big men, not physically big nor men with big ideas about themselves. The really big man never knows how big he is. We mean men who are big and broad enough mentally to enter into the importance of the industry. Men who will try to conduct it and themselves in the same way as they would the automobile or any other established business that is of vital importance enough to the rest of the world to command its respect and retain their own. This applies to all no matter how humble their share in it may be. Most of us measure the importance of the industry by what we get out of it and not what we contribute to it.

Safety in Numbers.

In the midst of all the contention about the 15-cent-war tax, ruination, etc., we are sometimes led to think of what might happen if the exhibitors and distributors both stood pat. If exhibitors were obliged to close up, what would they do with their theaters? Would not this be an inducement or an opportunity for some one with money to buy them up or build a bigger up-to-date theater that would accommodate the whole neighborhood? Might it not be a satisfaction to the big fellows who would become bigger and absorb their patronage? If some of the producers go out of business would not their patronage be absorbed by the survivors and make them stronger? What is one man's loss is another's gain. These are questions that must be carefully considered and weighed by both sides.

A Mistake.

Many times it has occurred to us that the "fifteen-cent tax" applied to each and every thousand feet of film is an anomaly. We can find no such tax imposed by the Government. We can read between the lines of the decision rendered by Judge Phillips of Common Pleas Court of Cleveland, Ohio, that the distributors have a perfect right to increase the price of their productions fifteen cents a reel, to cover the increased cost of production and the $\frac{1}{4}$ cent on raw stock and $\frac{1}{2}$ cent on printed stock, but no record or ruling on a "fifteen-cent tax." We believe the distributors made a mistake when they called the extra charge of fifteen cents a *tax*. Had they avoided applying it as a tax all the squabble would have been settled. The exhibitors feel that a five cent increase in prices of admission would be a great boom to them at this time, but they realize that they would have to educate the public as to the why and wherefore. Surely it is not necessary to educate the exhibitors as to the increased cost of production.

Acting for the Camera

By EDWARD WEITZEL.

A DEAL of nonsense is being written these days about the vast difference in acting for the camera and on the stage. No one will deny that, while the art of the screen and the stage blend at many points, they each have separate and distinct limitations. Neither will the observer who has looked at the matter with understanding attempt to refute the statement that the well schooled and intelligent actor of the spoken stage has but little difficulty in grasping the requirements of the silent drama and adapting his art to the newer medium. Elsie Ferguson is a conspicuous example of recent date. Both in "Barbary Sheep" and in "The Rise of Jennie Cushman" her quick comprehension of every essential detail

of acting for the camera put her impersonations on a par with the best screen tradition. To be sure, she has been given a personality that lends itself readily to the screen, but that, as Dogberry remarked of reading and writing, "Comes by nature." Her technic—the thing which is hers by right of study and practical application—enables her to express the feelings of the heroines of both pictures in terms that conform to the art of the photoplay. Temperament is often a determining factor in the matter; but, as a general rule, an artist is a master of his art either on the stage or the screen.

The old controversy breaks out frequently on the spoken stage as to whether an actor should feel a part or not, is yet to become a bone of contention for the screen. Should this occur it will be found that the answer lies in regarding the art of the actor as the rails upon which he reaches his goal. The fire and passion and depth of feeling that are in him are like the motive power in the engine, which, controlled by a keen intelligence, can only obtain the best results when given a clear track. Knowing every foot of the rails the engineer will throw the throttle wide open and permit his locomotive to exert itself to the utmost, but always under his control. And the same with the actor: No matter how much he may exert himself, he is running on a well tested right of way and his hand is always on the throttle. If this were not so, many a great scene would end with the actor's tragic effect in the ditch, and the spectators shaking with laughter.

An extract from one of the latest articles on acting for the camera: "The 'close up,' like all real motion picture acting, is not an assumption of feeling, but its revelation." So far as the actor is concerned, his art has to do with his assumption of the character he is portraying, and the revelation is the result of the assumption.

To quote further from the same article: "The thing is not that something is done, but that, an X-ray being provided, something is shown. An exercise of pure imagination . . . What the theater diminishes the camera enlarges. So much as one's actions must be slowed down before the camera, so much must it be lightly touched in."

The whole matter is a question of effect, and the real artist is never at a loss how to bring this about. In screen acting he has the added advantage of seeing himself "from in front" after the picture is completed and he receives a practical demonstration that the expression, "the necessary exaggeration of moving picture acting," is misleading.

What is required is the necessary art to convey to the spectator the meaning of the scene with the least possible effort and the greatest possible effect. How many recall the skill with which Charles Hawtry accomplished this in "The Messenger from Mars?"

DIRECTORS' ASSOCIATION GROWING.

At the next regular meeting of the Motion Picture Directors' Association, to be held at the Association rooms, 234 West 55th St., on Tuesday evening, Dec. 4th, a full attendance is desired as, in addition to several interesting papers which have been prepared to be read on that occasion, business of great interest to the members will come up for discussion.

Application for membership are coming in so rapidly that it is evident that in the near future all the competent directors in the East will be on the rolls of the New York Studio and when the various production managers require the services of a director upon whose ability they can absolutely rely they will engage a member of the M. P. D. A.

CHICAGO CRICIC VISITS FOX STUDIOS.

Luella Parsons, photoplay editor of the Chicago Herald, spent an entire day last week visiting the William Fox studios in New Jersey and chatting with the Fox stars who are at work there.

Goldfish Denounces Extravagance in Industry

Manufacturer's Strictures on Present Conditions

Draw Responses from Messrs.

Mastbaum and Berst

SAMUEL GOLDFISH, president of Goldwyn, started something when on November 25 in an interview in the New York Times he declared the motion picture industry was close to disaster, ascribing this condition to competitive extravagance. He said this extravagance was threatening the modest prices of admission to picture theaters, which he believed to be the chief safeguard of the permanence of the screen.

Mr. Goldfish insisted that fundamentally all producing, all distributing organizations, are wrong. Particularizing, he calls attention to the twenty-five distributing companies maintaining on an average two dozen offices at an average expense of \$10,000 a week. He declares two big organizations could handle all the films in America and save the industry \$200,000 a week, \$10,000,000 a year. On the producing side Mr. Goldfish says every factor is being overpaid with the exception of the pocketbooks that supply the capital.

"Obviously," says Mr. Goldfish, "the producer is paying too much, the exhibitor is paying too much, and the public—through all this extravagance—is paying too much. It is a vicious circle that only the producer can break."

It is probably right here many exhibitors will take issue with the president of Goldwyn. Mr. Goldfish goes on to pay his respects to the exhibitors who enter the producing field, referring to a circuit which has gone into a new form of production and which is now bidding against producers for stars. "Up go salaries again, and up go rentals, too," he says.

Goldfish Draws Out Mastbaum and Berst.

The strictures of Mr. Goldfish on the system of production and distribution were responsible for a long telegram from Stanley Mastbaum of Philadelphia under date of November 26 and a letter from J. A. Berst of Pathe. Mr. Mastbaum's telegram was sent to Walter H. Green, Carl Laemmle, William Fox, Samuel Goldfish, Richard A. Rowland, Adolph Zukor, Lewis J. Selznick, George Kleine, Walter W. Irwin, William A. Brady, J. A. Berst, John R. Freuler, Harry Schwalbe, Frederick L. Collins, to the presidents of Perfection Pictures and Triangle, and to the trade press. Mr. Berst sent his letter to Mr. Mastbaum by mail, explaining that he believed "waste of all kinds should be eliminated when the government is striving so hard for economy."

What Mr. Goldfish Said.

The motion picture industry is in a dangerous condition. Disaster is very close indeed. The war has not hit attendance at motion picture houses as hard as it has at the Broadway theaters, but that is only because the scale of prices is so much lower, and the great democratic audiences of the screen are drawn largely from those who are getting more employment and more profitable employment through the war. The success and the health of the motion picture is based on the modest price of admission at which good films can be seen. The dangerous, even disastrous, conditions in the industry of which I have spoken are due to the fact that all manner of competitive extravagance is threatening to destroy that one safeguard—and, with it, the industry itself.

I am not a calamity howler by temperament. And I'm not disgruntled; for Goldwyn is getting its share, and more than its share, through the most careful attention to organization. But in the plain face of the criminal waste of the producer's money, the exhibitor's money, and—in the last analysis—the public's money, somebody should speak out plainly.

If you ask me what is wrong with this topheavy industry of ours, I should say—organization. Fundamentally all our producing organizations are wrong. Fundamentally all our distributing organizations are wrong.

Take distribution. There are about twenty-five different distributing organizations in America, all of them maintaining some two dozen organizations in America, all of them maintaining some two dozen serving the State of Maine, to take a single flagrant example, have only twenty-eight cities and towns—small ones at that—in which to sell films. Think of the absurdity of twenty-five salesmen trying to sell the same product—motion picture entertainment—to only twenty-eight customers! It is worse than absurd. It is ruinous. The cost to a producer of maintaining his score of exchanges, with managers, salesmen, clerks, stenographers, film inspectors, and traveling men, is easily \$10,000 a week. And no exchange is working at anything approaching half its capacity. Two big distributing organizations could handle all the films in America—and save the industry \$200,000 a week. That \$10,000,000 a year would mean something to producers, to exhibitors, and to the public. To get another angle on it, suppose every magazine in America maintained its own exclusive distributing channels. Would The Cosmopolitan still sell for 20 cents or Harper's Magazine for 35 cents?

We are facing just the same problem in production—lack of organization and topheavy financing. Everybody in the industry is being overpaid except the pocketbooks that furnish the capital. All in a mad, unscientific scramble for a very few illusory big profits which have been made here and there.

The cost of production has gone up at a terrific rate, a rate that the public has no conception of. When we made the first Geraldine Farrar picture, "Carmen," during my connection with the Lasky Company, it cost only \$35,000. Today the same production could not be duplicated for less than \$150,000.

Rentals, the prices charged exhibitors for the films, have advanced accordingly. To pay these increased rentals the exhibitors have had to increase prices—to strike at the prop of popularity on which the public's love for this new entertainment fundamentally rests. The producer, in turn, has had to put more and more money into productions in order to give the exhibitor the quality pictures which will induce the public to pay higher admission prices. Obviously, the producer is paying too much, the exhibitor is paying too much, and the public—through all this extravagance—is paying too much. It is a vicious circle that only the producer can break.

It isn't easy—trying to put matters right. See what happens under this condition of abnormal competition. A man who has picked up enough capital in Wall Street to make a single picture can jump in, offer some big star a fabulous salary—about all the money he has—and then, with the contract safe in his pocket, draw forth enough further capital to start making pictures. Meanwhile his big salary to the star has done its great harm and sent other salaries skyrocketing.

The exhibitors themselves are now coming into this game. Some of the theater owners have organized a circuit which has gone into a new form of production and distribution, and is now bidding against the producers for stars. Up go salaries again. And up go rentals, too.

It has got to the state where, if a star wakes up and finds it's a nice day, she makes up her mind she wants a million dollars instead of eight hundred thousand.

The joke of it is that there aren't twelve stars in pictures that really draw money to the box office. For the balance, the industry is simply wasting money in extravagant competition for a doubtful product—personal fame. For no matter how big a star may be, unless there is a big story, too, business will begin to wane after the first night. Broadway has found that the star is very nearly played out as a lone drawing card. Some of its biggest stage figures have had ignominious failures this season because their plays were no better than the so-called "vehicles" which had done service for them in the past. The screen is as "star-crazy" as the stage was five and ten years ago, but evolution is at work in the studios quite as much as on Broadway.

Another tremendous evil of the industry's disorganization is the overproduction of pictures. We are making too many for either profit or art. More than twenty long feature films are being turned out every week. We could get along with ten. We could give them to the exhibitors for less, and they would earn more money for us. The public would like them better and talk about them more. Word of mouth advertising would take the place of exploiting star names. It is simply impossible to find good stories at the rate they are demanded by our present system.

Spending money for famous plays to make into films is no cure-all. Goldwyn encountered a very interesting difficulty with Margaret Mayo's "Baby Mine." A year or so ago film versions of plays were supposed to kill theatrical versions. The all-star "Trilby" had to quit because it found the film "Trilby" taking all its business and utilizing the advertising it had created. Right now, within my own knowledge, the condition has been reversed. When "Baby Mine" was announced in a large up-State city, a stock company promptly put the play into rehearsal and got the benefit of all our publicity.

What's to be done about all this? Well, first of all, box-office prices must be kept within reason—or this great, popular, democratic industry will be killed. The strength of the motion picture lies not in its novelty—which would have been exhausted long ago—but in its ability to satisfy a great, broad desire for entertainment at a price within the reach of all the people. The two-dollar spectacle is done for. As a matter of fact, there was only one that ever made money. And for every dollar made by "The Birth of a Nation" twice as much has been lost by producers who tried to follow that lead.

The big factor in keeping down moving picture prices, I feel, is the producer. He must organize. The great steel industry was in just such a chaotic condition before the coming of the United States Steel Corporation. If the producing factors in moving pictures do not shortly come to their senses, I predict failure—spectacular failure—for a great many of the leading plungers of filmdom today.

Half a Million Wasted Weekly, Says Mastbaum.

Mr. Mastbaum's telegram is as follows:

Five hundred thousand dollars is wasted weekly by over-production, over-advertising, too many exchanges, which necessarily means the exhibitor must pay. How long can he continue to pay? What will happen when he cannot continue to pay? Do you know that the producers are conducting their business in open warfare on each other? The exhibitor must pay for all the tremendous salaries paid by the manufacturers in every branch of the business. What is the solution? Who will solve it?

The crisis will soon be at hand. There is but little time to save the motion picture industry from several severe setbacks. Should these be temporarily avoided, others will come and will continue until the motion pictures industry is standardized on a sound basis. In the meantime the exhibitor must pay.

The manufacturers cannot help the exhibitor because the manufacturers have made no effort to help themselves. The trouble is at the manufacturer's end, not the exhibitor's.

There are three factors that make for success in any line—observation, deduction, concentration. Why not apply them to this business?

Features released per month by various organizations based on any eight weeks' period for two months, October and November just past: Arterraft, two; Bluebird, four; Butterfly, four; Fox, six; Goldwyn, two; Metro, four; Mutual, eight; Paramount, eight; Pathe, four; Perfection, four; Select, four; Triangle, eight; Vitagraph, four; World, four; miscellaneous, state rights, etc., fourteen. Total, eighty.

This makes a total of eighty pictures purchased during each four week period at a negative cost running all the way from \$12,000 to \$160,000 per feature. It is true that there are very few made as cheap

as \$12,000, and very few made as high in cost as \$160,000. A fair average negative cost, however, would be about \$40,000; so that taking this four-week period and dividing it into eighty, we find that we are manufacturing on the American market at the present time twenty feature negatives at an average cost of \$40,000 each, amounting to \$800,000 a week in negative cost.

In addition to this negative cost there is a positive cost of prints to be added. Anywhere from twenty to forty-five prints are used on each production. A fair average would be thirty positive prints. Positive prints on a five-reel subject cost at the present time \$225 each; therefore, the positive prints that are being used would cost \$6,750, and twenty times \$6,750 would amount to \$135,000 for positive prints of features only.

The overhead for the handling of these features is immense. In each territory there are at least twelve offices, meaning salaries for twelve managers, twenty-four solicitors, twelve office rents, and twelve separate and distinct inspecting forces, shippers, nightmen, etc.; and all this in at least twenty-five points in the United States and Canada.

The American market cannot possibly absorb these expenses. The burden is placed on the American public and the exhibitors. Not over nine features could be legitimately absorbed, and if the negative costs were reduced and carried by nine features there would be remarkable saving for the exhibitor and the manufacturer. If the business organizations for distribution, now handled by not less than twelve distributors, were concentrated in not more than two, or better yet in one center, an immense overhead could be saved for the exchanges, and thus save money for the exhibitors. It would be a practical saving in our business by co-operation and concentrated efforts of not less than \$500,000 each week, as follows:

Saving of ten negative costs at \$40,000 each would amount to \$400,000 each week; saving of ten times thirty-five positive prints, which would amount to \$67,500; saving of overhead and operation of exchanges by concentration, which at a very modest estimate would be \$32,500 a week.

In total this is an estimated cost of \$500,000 a week.

Why should we, as exhibitors, carry an unnecessary burden of \$500,000 a week? No other line of business would. These conditions can be cured by amalgamation.

STANLEY V. MASTBAUM.

Berst Insists Competition Saves Exhibitor.

A combination of producers and distributors would strangle the exhibitors of the country instead of aiding them, according to Mr. Berst. Mr. Berst made this statement in a letter to Mr. Mastbaum in reply to his recent telegram. The Pathe official points out that the very competition of which Mr. Mastbaum complains is the salvation of the exhibitor. Any combination, according to Mr. Berst, would automatically increase prices and the burden of competition would be shifted from the shoulders of the distributors to those of the exhibitors. Mr. Berst admits that already the exhibitors have all the burdens they can shoulder.

Mr. Mastbaum's statement is in some circles considered significant at this time because of circumstantial reports from inner circles in the Quaker City regarding the formation of a company to compete with the Stanley Booking Company. It is expected a full announcement of this venture will be made public shortly. Here is Mr. Berst's letter to Mr. Mastbaum:

The so-called waste and overproduction about which you complain in your 833-word telegram of November 26, mean the salvation of the exhibitors of the United States and not their destruction, as you seem to believe.

It is true the competition today is so keen that a great many of the producing companies that are not making good pictures are losing money. The distributing companies that have no good pictures to sell also are losing money, by reason of the same competition, but Pathe and a few of the other good companies that are selling pictures at prices that assure a profit to exhibitors are prospering, and will continue to prosper.

This very competition is the exhibitors' strongest protection. It means to you better pictures at lower prices. It is my opinion, based on twenty-three years' experience in the motion picture industry, that any combination of the producing and distributing units would strangle the exhibitors of this country. The combination you seem to have in mind would mean fewer pictures, which would shift the burdens of competition from the shoulders of the producers and distributors to those of the exhibitors. Any decrease in competition would mean an automatic increase in price, and I am frank to admit that at the present time the exhibitors generally, are not able to carry any more burdens than they are now struggling under.

I am answering your telegram by mail, because I think the waste of all kind should be eliminated when the Government is striving so hard for economy.

J. A. BERST.

HADIE CLAYTON WITH PARALTA.

Miss Hadie Clayton, who has been a great favorite in stock for some time, has become a member of the Paralta forces, and says she likes her new environment fine, but that it is full of confusing contrasts. For instance, she said, "To go down on a location and be a waitress in a cheap restaurant. All sorts of contrasts like that are continually coming up. An extra will be a millionaire and some star his valet in the picture." As for Miss Clayton herself, she aspires to be a vampire.

BROWN RETURNS TO NEW YORK.

Nat. I. Brown, general manager of Paralta Plays, Inc., returned to New York last week from the Paralta studios in Hollywood, Cal., where he had been spending several weeks devoting his time to the activities of the studio.

Another Revenue Ruling

Commissioner Roper Says Taxes on Continuous Performance Apply Only Where It Exceeds Five Cents.

THE Commissioner of Internal Revenue at Washington has decided that where the maximum admission to matinee performances at motion picture theaters is five cents, but at evening performances in excess of that sum, the tax on admissions provided by the war revenue bill is due only on the evening performance.

This decision removes the doubts felt throughout the industry as to just how the tax was to be applied in such cases, many exhibitors fearing that the fact that their admission charge part of the time was in excess of five cents would make it necessary for them to pay the tax on all admissions collected, regardless of the fact that some of their performances were given with a maximum admission of five cents.

In an order to collectors of internal revenue, Commissioner of Internal Revenue Daniel C. Roper, advised them that "the rule has been established that where the charge for admission to any part of a theater during a matinee performance does not exceed five cents and a charge exceeding five cents is made for the evening performance, tax will be due only on admissions to the evening performance. However, all admissions for the evening performance, including those not over five cents, will cause liability to tax to accrue."

The same rule applies where the performance is continuous and the maximum charge up to a certain hour is not in excess of five cents, and the maximum charge after such time does exceed five cents. In such cases, tax is due only on admissions paid after the time when the increased charge takes effect, but is due on all admissions paid after such time, including admissions not exceeding five cents.

The attention of collectors is called to the fact that bona fide employees of the theater, municipal officers and official business and children under twelve years of age are exempt from the tax when admitted free. All other persons admitted free are subject to tax the same as parties paying for admission.

The admission tax has been a great source of worry to exhibitors operating five cent matinees or continuous performances to which admission before six o'clock in the evening is but five cents. A strict interpretation of the wording of the war revenue bill would leave these men open to tax on all admissions collected, as that section of the bill exempting five cent admissions made no reference to cases where the maximum admission at certain times was five cents and at other times more.

Moving Picture Day at "Hero Land"

Miss Justice Has Arranged for a Notable Gathering of Screen Stars and Photodramatists for December 5.

MAIBELLE HEIKES JUSTICE, the photodramatist, has been appointed to arrange for moving picture day and evening under the auspices of the Authors' League of America, at the Authors' Fund Booth at "Hero Land," December 5. Moving picture day will be devoted entirely to the representative motion picture craft, when well-known screen stars as well as dramatists of the screen will be present as hosts and hostesses and sell their autographed photographs or the books on the screen which they have written. Miss Justice's guests will represent some of the best known artists in these lines.

Among the screen stars will be Miss Fanny Ward, Miss Hazel Dawn, Miss Helen Ware, Mrs. Sidney Drew, Miss Juliette Day, Miss Pauline Frederick, Miss Shirley Mason, William Farnum, H. B. Warner, Sidney Drew, Frank Mills and several others.

Among the dramatists of the screen will be the Rev. Cyrus Townsend Brady, Rex Beach, Louis Joseph Vance, Elaine Sterne, Mary Rider, Henry Albert Phillips, Epes W. Sargent, Mrs. Wilson Woodrow and others.

The Authors' League Fund has lately been founded by the Author's League as a war relief, for many of the artists and writers of fiction and the drama because of war conditions have been rendered urgently in need of temporary financial assistance, and no deserving case will be refused. A man or woman's word is the only security asked—but so far there have been more requests than could be cared for, so that the Author's Fund was started. All money taken in at the League Fund Booth, which is in a most prominent location of the big bazaar, will be devoted to this purpose, and it is earnestly hoped to raise ten thousand dollars. Many books, fine work of art and Christmas novelties have been donated.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Association Organized

Officers Elected at Convention Held in Detroit and Organization Made Permanent.

TUESDAY, November 27, was a big-important-profitable day in Detroit for the exhibitors of Michigan. They turned out in goodly number to participate in the various business meetings and the vaudeville funfest that night.

The state exhibitors held a short business session at the Hotel Tuller in the morning, talking over preliminaries and things in general. The big meeting of the day was at 2 o'clock, there being a joint session between the Detroit and state exhibitors.

The state association, so far as its being a branch of the American Exhibitors Association, was heretofore only a temporary one and officers were only temporary. At this session it was unanimously decided to put the state organization on a permanent basis, elect permanent officers and to affiliate permanently with the A. E. A. Officers elected for the ensuing year were as follows:

President, S. A. Moran, Ann Arbor; first vice-president, Herb L. Weil, Port Huron; second vice-president, J. R. Denniston, Monroe; secretary, Claud E. Cady, Lansing; treasurer, Wirt S. McLaren, Jackson; state manager, Raymond J. Branch, of Detroit.

The state branch will soon open permanent offices in the new film exchange building, 63 East Elizabeth St., Detroit.

It was unanimously decided to oppose the payment of the 15-cent reel tax, so that with the fight of the Detroit exhibitors, Michigan is a strong factor in opposing the tax. While many exhibitors throughout the state are paying the tax, there will be plenty belonging to the opposition side. Of course, conditions vary in the state, and in some localities exhibitors will pay the tax in order to hold certain pictures that might otherwise go to competitive houses. Exhibitors in some towns should not be asked to join the opposition side because in order to continue their theater as a success they must have those particular stars and pictures in which they have built up their business. In Detroit, the situation remains about the same. Some of the larger theaters are paying the tax—such as the John H. Kunsky theaters, the Broadway-Strand, the Knickerbocker, Ferry Field, Fine Arts, Norwood theaters, but there still remain about 100 theaters which are not paying and who have refused absolutely to sign any new contracts containing the war clause.

On the music tax, there was a unanimous resolution passed opposing the payment of the tax, and there isn't a

single exhibitor in the state, with the possible exception of one or two, where taxable music is being played.

Jacob Smith, Detroit correspondent of the Moving Picture World, was elected an honorary member of the state association. A vote of thanks was also tendered the Moving Picture World for its co-operation.

Charles C. Pettijohn, general manager of the American Exhibitors Association, was a big feature of the meeting, and his remarks were listened to with considerable interest. Mr. Pettijohn reiterated what he said in Detroit a month ago, that Lee Ochs was not acting for the best interests of the exhibitors of the United States. Mr. Pettijohn certainly speaks frankly, openly, straight from the shoulder, and with sincerity, despite the fact that he attacks bitterly some of the methods used in the motion picture industry. He "panned" the extravagance of some producers in the way they fitted up their New York offices and said that in no other business in the world was money spent with such ease and in so extravagant a manner as in the motion picture industry. He bitterly assailed the salaries of a half million dollars and over paid some of the stars. "I don't blame these stars for getting all they can get. They are only human and they are justly entitled to it if they can get it, but I am blaming the producers who bid for their services and pay such fabulously extravagant salaries which, after all, must come from the pockets of the exhibitors," said Mr. Pettijohn.

Speaking of the National organization, he said the A. E. A. had a total membership of nearly 3,000 bona fide exhibitors, and that his books were always open to prove the veracity of this statement.

M. W. McGee, of the Majestic theater, Detroit, was another interesting speaker. He pointed out the great benefits to be derived by proper organization. He spoke against the film tax and the music tax, and placed the Majestic theater, one of Detroit's largest theaters, as standing with the exhibitors in their fight.

Charles W. Porter, of the Forest theater, Detroit, assailed the methods of some exhibitors in taking each other's program. He urged that exhibitors get together in their various sections and in their various localities, as this spirit of working together would get better results than any other.

In the evening there was a vaudeville entertainment at the Temple building, which started at 11 o'clock. King Perry, chairman of the entertainment committee, was in charge. One of the best attractions was the personal appearance of Miss Myrtle Stedman, who sang a few songs, and who was given a tremendous ovation. Charles C. Pettijohn spoke a few words thanking the exhibitors for the beautiful flowers sent to himself and Mrs. Pettijohn at their hotel. He admitted just becoming a bridegroom the Saturday previous, and then followed a few words by Mrs. Pettijohn also thanking the Michigan exhibitors for their flowers and treatment.

The funfest was attended by nearly 500 persons. In addition to the entertainment, there was dancing, and it was along about three o'clock A. M. before the party came to an end. Everybody had a jolly good time, and there was a large amount placed to the special fund for arranging the entertainment in connection with the coming national convention of the A. E. A. in Detroit next July.

Ray J. Branch, state manager, reported just before closing that over 100 new applications for membership had been

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas Amusement Managers' Association at Dallas, Tex. December 3
Motion Picture Exhibitors' League of America, Washington, D. C. December 11, 12 and 13

made in the state branch, and that the work of organization would continue until the state had 100 per cent. of the exhibitors as members. "If an exhibitor will not join our organization, there must be some reason and we want to know why," he said.

JACOB SMITH.

Manhattan Exhibitors Discuss Tax

Strong Talk Made in Favor of Canceling Service—No Action Taken.

THE Manhattan local of the Exhibitors' League called a mass meeting of the exhibitors of Greater New York at its rooms, 218 East 42d street, on Tuesday morning, November 27. At least one hundred and twenty-five exhibitors were in attendance. The main subject of discussion was the "fifteen-cent tax" on reels by the distributors. Sydney Cohn said he as a member of the committee to confer with the distributors had interviewed the Vitagraph and Fox exchanges. The former was particularly determined to collect the tax because the Brooklyn exhibitors had accompanied their request for its elimination with a threat of cancellation if the Vitagraph did not withdraw it. The committee had interviewed William Fox, and he felt that Mr. Fox has shown a very fair and courteous disposition towards the exhibitors. He said if the exhibitors had approached the distributors in the same spirit as the committee had treated with him he hasn't the slightest doubt that the "tax matter" could have been amicably adjusted.

As things stand now the distributors would enforce the collection of the tax from the exhibitors and all the distributors of the N. A. M. P. I. had, at a meeting held on the previous Saturday, decided to cancel with all the exhibitors who decided to cancel the Vitagraph and Fox contracts. Mr. Fox also informed us that he would hold all money collected on the "fifteen-cent tax" in separate fund and refund it to exhibitors if any contrary ruling was given or any adjustment made. Charles Haring, as a member of the committee, confirmed Mr. Cohn's report, and agreed with him. He believed the whole matter could have been adjusted if conducted in the right spirit.

Ben Title of Brooklyn said he believed some action should be taken to bring the issue to a test. He had asked some of the distributors if they were making a test as to whether the exhibitors or distributors were the stronger. They told him yes. Mr. Title urged the exhibitors not to weaken. "Already," he said, "I have received a letter from Mr. Gibbons, the local manager of the K. E. S. E. exchange, that they would absorb the tax." In confirmation of this statement he read the letter from Mr. Gibbons.

Somebody asked if the K. E. S. E. were members of the N. A. M. P. I. The reply was "No." Title said he was in favor of taking the same action as the Brooklyn association—to cancel all contracts with the Vitagraph and Fox. Sydney Cohn again rose to differ with Mr. Title and the general sentiment of the meeting. He said he believed that fifty or sixty cancellations out of 500 theaters of Greater New York would have no weight and the intention would fail. Cancellations must be made unanimous to win. Personally he would make himself unpopular in taking this stand, but unless cancellations were unanimous he would not cancel. Weinstock and Picker were on their feet to differ with him, urging the meeting to "stand pat." Distributors will give in. They don't want cancellation.

Rudolph Saunders of Brooklyn said: "Can't you see what the distributors are after? If they compromise we will have an extra charge placed on our films. We will have no come-back if we give in. Can't you see it, or are you all as ignorant as I am? If I had to close my theater four days a week I could make as much money as I do now running the whole week."

A motion was made by Sydney Ascher to appoint a committee to confer with the Brooklyn association, with full power to act, and follow the same course as the Brooklyn exhibitors. This was seconded and carried. The meeting adjourned to meet again at the call of the chair to take further action.

TEXAS CONVENTION DATE CHANGED.

Dates for the convention of the Texas Amusement Managers' Association at Dallas were moved up. Instead of meeting there on December 10, Texas moving picture men, together with amusement managers in general, gathered at the Jefferson Hotel on December 3. The conference of amusement folk called for Washington, December 11 to 13, by order of the National Exhibitors' Association, is the cause. Notice of the changed Texas date has been given Texas managers by President E. H. Hulsey, through Secretary R. H. Campbell of Dallas.

Powers Addresses New England Exhibitors

Tells Them They Should Be Patriotic and Pay the Fifteen-Cent Tax.

P. A. POWERS, of the Universal Film Company of New York City, was the principal speaker at a recent meeting of the Massachusetts Branch of the Motion Picture Exhibitors' League of America, which was held at the headquarters of the association, at 174 Pleasant street, Boston. The meeting, which was called for the purpose of discussing the fifteen-cent reel tax as it affects the motion picture exhibitor, was attended by a record delegation of theater men from all parts of New England, nearly one hundred members and guests being present. President Ernest Horstmann of the local branch presided.

A clear and complete explanation of the film tax was delivered by Mr. Powers, and was listened to with intense interest by every one present, although he was interrupted several times by hecklers. He received all of the questions hurled at him by various exhibitors and answered them all in a clear and satisfactory manner, with a few exceptions.

Mr. Powers appealed to the exhibitors to show their patriotic spirit and stand solidly behind the President and the motion-picture industry by accepting the reel tax as a "war necessity" and paying it without hesitation. He stated that the exhibitors should "come across" and then pass the tax on to the public, whom he believes should stand the burden.

When asked why the manufacturers did not shoulder the tax, Mr. Powers declared that the loss would be so tremendous they could not stand it. In the course of his address he pointed out to the exhibitors present the enormous loss of film in its manufacture. "Eighty per cent. of each foot of negative film is destroyed in its manufacture," he explained, "thus causing a loss of 800 feet of every reel of film. Six per cent. of the positive film is destroyed in its manufacture, and this tremendous wastage of film brings the tax up to nearer nine-tenths of a cent a foot instead of three-fourths of a cent, which the Government is charging the manufacturer."

The tax, Mr. Powers said, comes to more than fifteen cents a reel, but he stated that the manufacturers, in conference, decided that that sum would be an adequate price to charge the exhibitor. Consequently the manufacturer is losing money.

Nathan Gordon, connected with the United States Exhibitors' Booking Corporation, and head of the Gordon chain of Olympia theaters in Massachusetts, stated that the distributing company with which he was interested was not going to charge the fifteen-cent tax, but was going to shoulder the burden themselves. He declared that he was not in favor of charging the tax. He was interrupted by Mr. Horstmann, who said: "Is it not a fact that you are charging double for your pictures?" Mr. Gordon answered that the United States Exhibitors' Corporation was paying double for their pictures.

One member of the league accused Mr. Powers of coming over from New York to secure business in this city for the Universal Film Company. Mr. Powers, noticeably hurt at the remark, answered by declaring that if he could get every contract in Boston he would not accept them.

Mr. Powers, in closing, told the meeting that he was perfectly willing for the local organization to nominate a committee to go to New York and look over the Universal books in order to find out for themselves if the company could charge less than fifteen cents per reel and still cover itself.

Mr. Powers was forced to bring his address to a sharp close in order to catch a train back to the metropolis.

New Orleans Exhibitors Defiant

Say They Will Close Theaters Rather Than Pay Fifteen-Cent Tax.

THE exhibitors in the New Orleans territory are getting over their fright at the prospect of being compelled to pay the assessment of fifteen cents per reel per day, which the rubber stamps in the majority of the exchanges denominate as an "excise war" tax. The greater number of the better class of exhibitors have read the Moving Picture World and the other trade journals, and they have extracted therefrom sufficient reliable information to set them rather at ease concerning the ability of the distributors to collect the tax when it comes to a show-down. At any rate, the exhibitors of New Orleans, in the name of the Motion Picture Exhibitors' League of Louisiana, held a meeting on Friday, November 23, and went on record with a vehemence, which amounts to open defiance, against the payment of the fifteen cents per reel per day,

as proposed by the majority of the distributors. They even went so far, when the expedient of closing their theaters on account of the inability to procure service confronted them, as to declare, "So be it"—just like that.

Four Exchanges Are Not Collecting Tax.

Four of the film exchanges in this territory have served notice that they would not collect the "excise war tax," and two or three of the managers have advertised the fact in the local newspapers. The result is that they have been flooded with orders from the smaller exhibitors in the territory, and the larger exhibitors have entered the compact to close their theaters on the days that they find it impossible to get service from the concerns that do not collect the tax, and the fact the most influential exhibitors are resolutely refusing to pay the tax indicates that they are in earnest in their stand against it. The chief argument against the payment, outside of the claim that the distributors can just as well afford to pay the tax as the exhibitor, is that the greater portion of the levy already made is charged against films that have not been taxed and never will be taxed under the present law. They scoff at the assertion of the distributors that the tax will be lifted immediately upon the repeal of the law and that advance collection is necessary in order that the payment of the entire tax may be equalized, pointing out that there will be sufficient time in which to adjust the inequalities in collections after Congress begins to consider the elimination of taxes at the expiration of the war period, which, of course, appears to be rather remote at the best.

Say Manufacturers Were Arbitrary.

Some of the most prominent exhibitors express regret that the present action has seemed necessary. They freely charge that the arbitrary action of the distributors, rather than the actual amount of the alleged tax, has caused the greater part of the resentment against the payment. That some of them would much rather pay the alleged tax than to have the strained relations at this time is freely admitted. Nevertheless there is no denying the fact that the exchanges that have attempted to collect the extra charge on the reels have suffered a marked loss of business. To counteract this loss subterfuges of various sorts are resorted to, it is stated. One exchange manager is said to have rewritten contracts in such a manner as to include the new charge without having it made apparent. Another manager gives extra reels to offset the "tax" and still another is said to have tendered a five-reel subject when the cumulative "taxes" have reached a certain figure. All of which breeds new resentment and new complications, which will keep the waters muddled until there is a fair, final and clear adjustment of the whole question.

SPENCE TO WRITE WALSH COMEDY-DRAMAS.

Ralph H. Spence, who for some time has been writing the R. A. Walsh features for William Fox, will devote his future energies toward creating comedy-dramas for George Walsh. This was made known incident to the announcement that Director R. A. Walsh had signed a contract with Goldwyn Pictures Corporation. Mr. Spence has written several of the most successful comedy-dramas in which George Walsh has appeared, the last two being directed by R. A. Walsh, who is the popular Fox star's brother.

Before joining R. A. Walsh as scenario writer Mr. Spence was editor of the Fox-Sunshine comedies in Los Angeles. Previous to joining Henry Lehrmann at the Sunshine studio Mr. Spence was assistant manager of the Fox comedy department at Los Angeles, his new duties as scenario editor of the Lehrmann plant coming as the result of the merger of Foxfilm comedies with Sunshine comedies. Mr. Spence's first comedy efforts were at the Mack Sennett-Keystone studios, where he specialized in humorous subtitles.

Taking a common Bermuda onion as the basis for a series of complications Mr. Spence is now writing a farce for George Walsh that bids fair to surpass all his previous efforts. The temporary title of the new farce is "In Onion There Is Strength." George Walsh has gone on record as venturing the opinion that it ought to be a "strong play."

SOUTHERN ILLINOIS EXHIBITORS MEET.

At a meeting of exhibitors held recently at Christopher, Ill., the Southern Illinois Exhibitors' League was formed with 25 members on the roll. In order to follow up the good work so well begun another meeting was scheduled to be held at Carbondale, Ill., on Sunday, December 9. It is expected that there will be a large attendance.

J. S. Woody With Select

Will Be General Manager for Pacific Northwest—Has Had Long Experience as Distributor.

SELECT Pictures Corporation has secured the services of J. S. Woody for general manager of the Pacific Northwest territory. Mr. Woody will make his headquarters at Select's Seattle exchange. This is the new branch established by Select, at 308 Virginia street, the new center of the picture industry in Seattle. Mr. Woody left New York on the Twentieth Century Limited, to go



J. S. Woody.

direct to Seattle, where he will take charge on December 3d. He was accompanied by Select's General Manager, Arthur S. Kane, who, at the same time, started on his previously announced trip to visit Select exchanges in the Central and Middle West districts.

In order to accept the newly created position as Pacific Northwest General Manager for Select Mr. Woody resigned the position of general manager of the Chicago territory for Triangle, which he had held for the past six months. Prior to taking charge of Chicago for Triangle he had been manager of the Triangle New York exchange.

Mr. Woody handled the Arbuckle campaigns in Chicago before he went to New York to take charge of the Triangle branch. He is credited with having put Arbuckle across in the Chicago territory. About 1912 J. S. Woody became associated with the General Film, Seattle exchange. He was then under Arthur S. Kane, who was at that time special representative for the General Film Company. Mr. Woody's return to work in a company of which Mr. Kane is general manager brings them together again after a lapse of five years.

Woody stayed with the General Film Company two years, and in 1914 became district manager for the Mutual Film Corporation for the entire Northwest, with headquarters at Seattle. This position he held for two years, and it was during this period of four years that he became so thoroughly conversant with the Pacific Northwest territory that he is counted one of the men best versed in distribution in this section. At that time both the Mutual and the General maintained exchanges in Butte, Spokane, Portland and Seattle, and distribution was handled in a somewhat different manner from that of recent years.

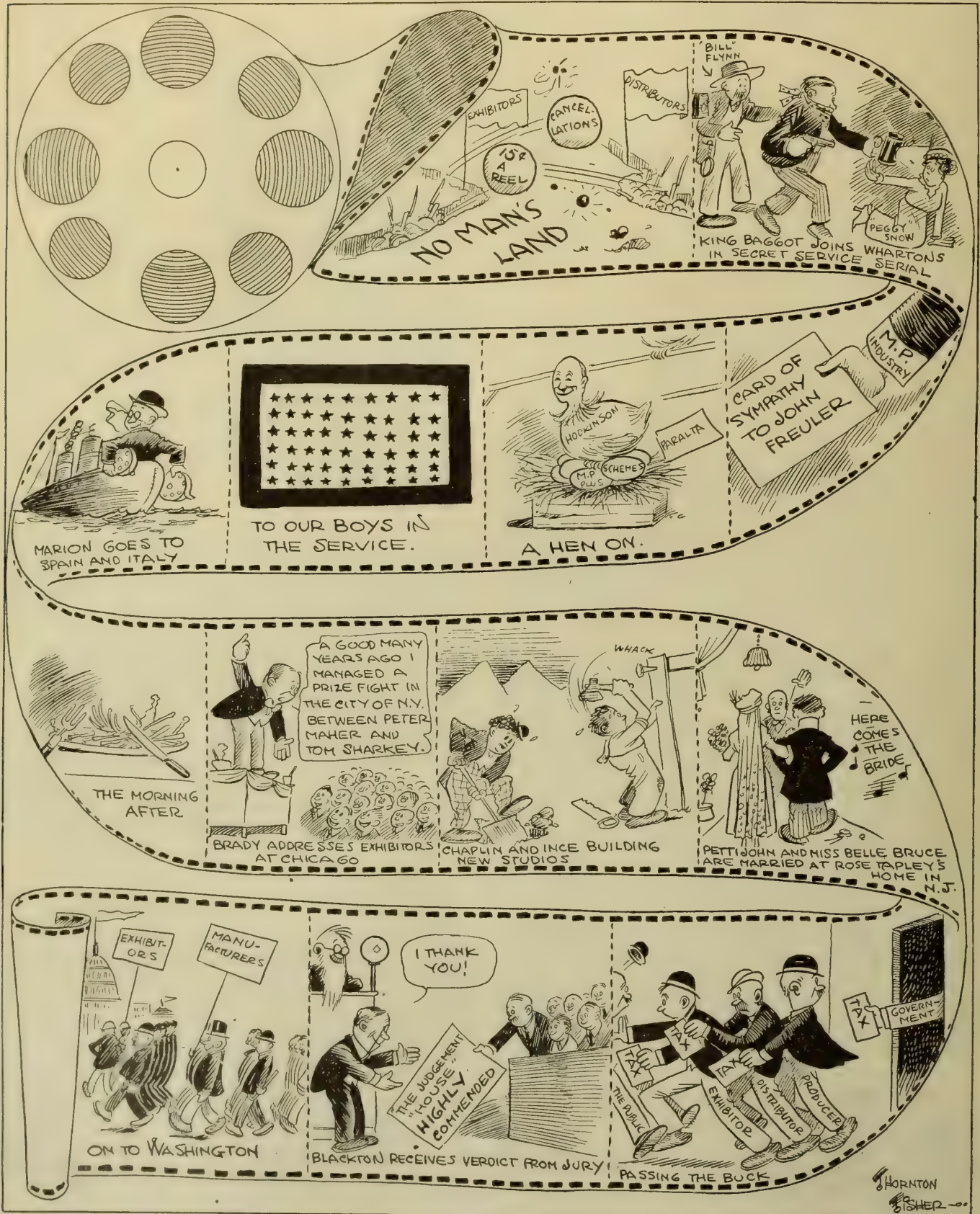
STARS AT EXHIBITORS' BALL.

The committee of arrangements for the New York Exhibitors' ball at Terrace Garden next Friday night has been fortunate in securing the consent of several of the motion-picture stars to appear in some specially staged tableau. S. M. Berg, the musical director, has written some original music to accompany these features of entertainment which will be of a most novel and impressive character. The sale of boxes has been most gratifying already. The following companies have reserved them: Triangle, Four Square, Hallberg, Metro, Trade Review, Select, Moving Picture World, Nicholas Power Company, Morning Telegraph, Vitagraph, Paramount, Simplex Precision Company, Fox, Ivan, Pioneer, Myer and Schneider. The price of tickets being placed at two dollars each has had the effect of making the sale of them confined to the industry and more select motion-picture patrons and public at large, assuring those who attend a most enjoyable and delightful evening.

MOVING PICTURE WORLD

NEWS REEL

FOR NOVEMBER



Hodkinson's Prophetic Vision

Today's Conditions Predicted By Him Seven Years Ago—His Coming Announcement May Look Into the Future

THERE is no little feeling in the industry that the plans which W. W. Hodkinson is preparing to announce in connection with his distributing coming will have a broad and important bearing on the present problems of the exhibitor. Mr. Hodkinson has demonstrated a clarity of vision and an ability to touch the heart of the difficulties of the business which have been of help not only to the companies with which he has been associated, but for every company in the field.

When he announced, last week, that he was more interested in the plans and intentions of Paralta Plays, Inc., than in the quality of its product, those who have followed his career knew that he was absolutely sincere. They interpreted it in the light of his repeated emphasis on the need of solid business principles in the industry. The records of his activities throughout the ten years of his connection with the film trade show a remarkable consistency not only in the wisdom of his prophecies, but also in the consistency of his stand for what he believed would lead to the greatest permanent success of everybody concerned, the rest of the trade as well as himself.

The re-entry of Mr. Hodkinson at this moment in the history of the business will recall generally the situation which was developing when he promoted Paramount three years ago, but to the older men in the industry it will be yet more interesting to go back of even that, and to the editors of the Moving Picture World to dig into the files of the Film Index, later merged with this publication, where, in 1910, Mr. Hodkinson first secured a hearing for ideas that were then called revolutionary and "ridiculous."

It was in the Film Index of March 26, 1910, for instance, that Mr. Hodkinson made the statement, often quoted since:

"You will see picture theaters, showing pictures only, running all evening performances, programs changed weekly, pictures accompanied by orchestra, lectures, effects, in every large city; prices up to 50 cents, and attended by people in evening dress—no, not yet for a while; the baby must learn to creep before he walks."

This was written four years before the Strand was opened in New York, in an issue of the Film Index which announced in the course of a complimentary editorial on the Hodkinson articles, that "licensed manufacturers will soon be issuing twenty-four reels of pictures a week!"

At this time, the five-cent theater was the only general type of motion picture house. Mr. Hodkinson and a few others in the West were advocating and charging ten cents admission, and only in those ten-cent houses was there any approach to the "longer run," which is still, today, the slogan of not only Mr. Hodkinson, but of every other distributor who has a grasp of the business. Longer runs were in actual action in Ogden, Utah, where Mr. Hodkinson had begun, and as he expressed it in the Film Index articles: "A dramatic play makes a grand success in New York City, and runs six months. Later it comes to Ogden for one night. A film manufacturer makes a wonderful film. It runs a week in Ogden. It runs one day in New York."

To quote the conclusion of Mr. Hodkinson's article, all of which are either as true today, with modern theaters showing five and seven reel features as they were in 1910 with one-reelers, or else have been proved true in the seven years which have followed:

"1—The present plan of too frequent changes will ruin the business. (Undoubtedly truer today than then.)

"2—The prices of picture theaters are too low throughout the country. (The death of the five-cent house has followed.)

"3—Higher prices can be secured and must be to preserve the business. (The developments of Paramount, etc., was a result.)

"4—Existing prices defeat the aims of the manufacturers to produce works of art that would appeal to everyone. (Refer again to Paramount and to other big distributors.)

"5—Motion pictures cannot die; but may be killed. (At this time they were almost killed by use as a means of emptying vaudeville houses.)

"6—The business will work into the hands of people broad enough to save it. If you are not broad enough for it, you had better educate yourself. (Many exhibitors were actually driven out in the following two years. This statement is truer today of the new conditions than it was then.)

"7—Vaudeville in a motion picture theater is its ruination. This does not refer to legitimate vaudeville, where a reel of pictures is used as an act, but to picture theaters which put on cheap acts that kill the patronage of the better class of picture lovers. (Conditions worked out to eliminate cheap vaudeville. In many localities today cheap vaudeville houses are being carried by their high class feature pictures.)"

All this was written seven years ago, when songs were considered indispensable after each reel of film, and when the issue of the Film Index in which the article was printed quoted in all seriousness, a comment from the Dramatic Mirror to the effect that "the motion picture has ceased to be a distinctively children's diversion, as the grown-ups have learned how very entertaining pictures are."

It was in the Film Index article, also, that the phrase "feature film" was used, perhaps for the first time, in connection with the prediction of the then unknown multiple reel productions, statements which then appeared to have no foundation on experience, but which the developments of the business have shown to be in every sense prophetic:

"Shows universally must run 3,000 or 4,000 foot programs for a considerable period, depending on population and receive increased prices before the manufacturers will be able to do their best in the way of producing long subjects of especial importance and interest, consisting of several reels on one theme which could be made so attractive that ten cents and more could be drawn from everyone with any desire for knowledge or entertainment. When this is done, it will force exchanges to place the true valuation on real feature films and not regard each film as just a 'reel' as at present. The present system prevents either exchange or exhibitor from placing a true value on an unusually good film, and it must be discouraging to a manufacturer to see it handled in exactly the same manner as a reel of worthless matter."

The rapidity of the movement of affairs in the motion picture business makes seven years a long time ago, but the quotations from this article of Mr. Hodkinson's bring to mind not only the real shortness of this time, but also the solidity of at least some of the principles of the business. A prophet is sometimes required, but facts, whether foreseen or not, are the same seven years ago as they are today. Only the relationship of the facts is sometimes clouded in the vision of the man who sees them, and it is because Mr. Hodkinson's correlation of facts has through his history in the business been so generally correct that his activities at the present time will be watched with interest.

SERVICE OVERSEAS.

Moving picture operators are wanted for early service overseas. The men in the front line trench need the help and co-operation of skilled men back of the lines, and moving picture operators are wanted at once for the Enlisted Ordnance Corps, National Army.

Uncle Sam is calling on our trade to come across and help his fighting men. There is a lot of work to be done over there, and the call has gone out for moving picture operators between the ages of 18 and 40 who want to do their bit, and who know their job.

Modern war is a tremendous business, and the army that wins is the army which has the best equipment and the best men. The men are over there now—they are ready to go ahead, but they still need experts in our line to repair and maintain their equipment. There is a fine chance for every man who wants to help. Write to the Chief of Ordnance, War Department, Washington, D. C.

CHARLES CONDON WITH PHOTOPLAY MAGAZINE.

Charles R. Condon, long time manager of the New York office of Motography, has resigned that position to take over the management of the film advertising department of Photoplay Magazine. Mr. Condon in his association with the men and women of the film trade has made many friends. They will wish him every success in his new field.

Mabel Condon Opens New York Office

Rising Young Publicist Joins With East and West in Effort to Be of Service to the Trade.

THE most interesting people in the world are the people who are doing things; and to this class belongs Mabel Condon who skipped across the desert from far-off California a few weeks ago merely to say "How-do-you-do," as we thought. On investigation we discover that under her hat she had something of far greater importance—a plan which has apparently in these few short weeks developed to matured completion—for we find her comfortably installed on

the eighth floor of the Longacre Building, as serenely unconcerned as though she had just stepped down from the tenth floor, where at the head of the New York branch of Motography she was established three years ago.

Miss Condon's rise to success in the publicity end of the business is well known; for most of us are aware that her offices, with an "honest-to-goodness" executive staff, cover an entire floor of one of the Los Angeles business buildings. There she handles the motion picture rights of novels, stories and plays, helps to keep prominent screen players in the limelight, and has proven a real comfort to the producer and others in that part of the world,

for the reason that she recommends only the best.

And now with her western office in competent hands she has planted herself in the heart of New York for the space of a few weeks, or until possibly some time in January, for the purpose of establishing a New York branch office to be handled along the same lines as her western office. The only difference will be that here in the East she will pay particular attention to the moving picture actor or actress from the West who lands in the great metropolis with only a hazy idea of just what to do in the matter of getting settled. These will be as well looked after by Miss Condon in the same manner as her western office looks after the wanderers from the East.

Let us say right here that we are all glad to welcome Miss Condon back in her business capacity, and wish her the best of success in her eastern venture.

WHEELER OAKMAN OPPOSITE MISS STOREY.

Wheeler Oakman, the well known screen leading man, was engaged this week by B. A. Rolfe to play opposite Edith Storey in her forthcoming Metro wonderplay, "Revenge," from the scenario by H. P. Keeler.

Mr. Oakman will be remembered for his portrayal of the leading role opposite Mae Murray in her recent success "Princess Virtue." He has lately been identified with several of the West Coast producing organizations.

In "Revenge" Oakman will be seen in a characterization that is said to vividly depict a Western type in a country where hardships and hard living run hand in hand.

TRIANGLE MEN JOIN ARMY.

Several new names have been added to the roll of honor at the Triangle Culver City studio in the past week. Among these are Harry Gunstron, property man, now at Camp Lewis, American Lake; Joe Roach, scenario department, Camp Lewis; Chick Collins, employment bureau, Camp Kearney, San Diego; William Lipe, member of the Triangle playing forces, Camp Lewis; Alfred Werker, company clerk for Director G. P. Hamilton, Camp Lewis; Oliver Perrault, assistant cameraman, en route for Toronto, Canada, to join the Royal Canadian Aviation Corps.

Noted Work for Clara Kimball Young

Clara Kimball Young has just secured the rights for the screen to the celebrated "La Fille Sauvage," by Francois Curel. This work, which is variously known as "The Barbarian Woman" and "The Daughter of the Wild" in its English translation, will present to the versatile Miss Young a wonderful opportunity for characterization in a role in which the primal passions and appetites are ever contending for mastery of a soul endowed with love of beauty. While in the original French "La Fille Sauvage" proves what might be considered rather strong meat for Anglo-Saxon taste, the screen adaptation made for use by Miss Young will, of course, contain nothing offensive, although every effort is being made to retain the savor and virility of the native French.

An elaborate production of this work will be made by Miss Young in the West Indies—probably in Jamaica—during the winter months. She will be directed in this play, as in all others in the future, by Emile Choutard, who has signed a long term contract as Miss Young's director. Jacques Bizuel will again do the camera work.

In the meantime, Miss Young and Mr. Choutard are busily engaged bringing her production of "The Marionettes" into shape. It is expected that another week will complete the screening of this play.

THE KNITTERS.

The first business organization in New York, and it is believed, the first in the United States, to encourage knitting among its male employees during lunch hour is the Universal Motion Picture Company, of 1600 Broadway, the



The Universal Knitters.

oldest and largest picture concern. It employs four thousand people in its home office and Pacific coast studios. The company furnishes the yarn and needles while several of the girl stenographers act as teachers of the intricacies of "Twenty-one, twenty-two, twenty-three, twenty-four, purl one, knit one, purl one, knit one." There are 271 stars in the Universal service flag which hangs over Broadway, corner of Forty-eighth street.



Mabel Condon.



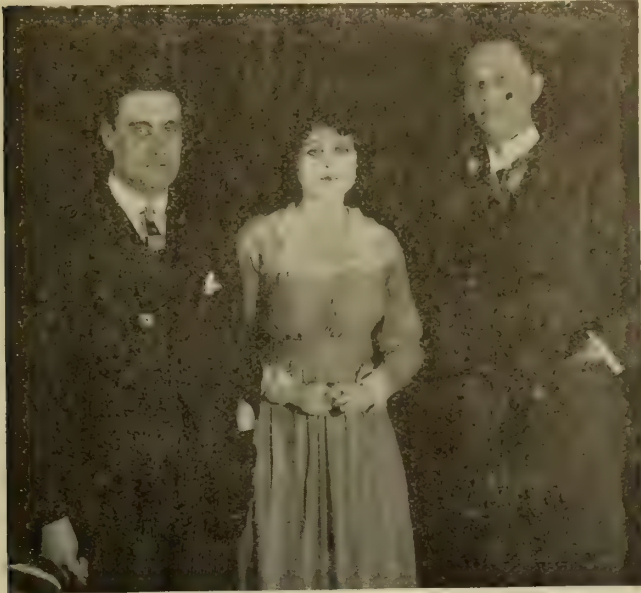
Clara Kimball Young.

Tax Panic Shortlived in England

So Says Ernest Reed, Fox's English Manager—Situation Proved Less Serious Than Exhibitors Expected.

ERNEST REED, the Fox Film Corporation's managing director for Great Britain and Ireland, has been visiting New York. He has just sailed for home after having been here with Harry Engholm, his publicity manager, in conference with Mr. Fox and General Manager Winfield R. Sheehan regarding expansion policies.

"How is war affecting the motion picture industry in



Ernest Reed, Theda Bara and Harry Engholm.

the United Kingdom? Perhaps I can explain by citing our own experience," said Mr. Reed. "The William Fox offices in London were opened in June, 1916, and although we had very large and commodious quarters at the outset, we since have found it necessary to take another building. Our United Kingdom headquarters now occupies the whole of two buildings. That is the way the war is affecting us."

It is true, Mr. Reed explains, that at the outset of the war there was a sort of general panic in English business circles and that the motion picture industry was affected in common with other lines of trade. But this was of short duration. "Like water, conditions sought their level, and since then changes have come so gradually the public has been prepared for them."

"The situation at first, I suppose, was somewhat as it probably now is in the motion picture business in America. I do not know a great deal about conditions here, but I assume the imposition of taxes on films and admissions has developed a temporarily unsettled state of affairs. We have been through all of this in England, and have not found it as serious as some exhibitors thought it would be. Indeed, there just now is going into effect a new and higher schedule of amusement taxes."

"Foreign trade, of course, has been affected. England has placed a ban on commercial relations with Norway and Sweden, and a special license is required for doing business in France. But within the United Kingdom the motion picture trade, so far as Fox is concerned, has been growing steadily. 'The Tale of Two Cities' is the film of the year in England."

One effect of the war, Mr. Reed explains, has been to cause the public to turn to cinema productions for relief from the depressing atmosphere with which it sometimes is surrounded. In this respect, the motion picture theaters seem to have profited in greater proportion than any other form of amusement.

Discussion of peace, according to the Fox representative, has practically been abandoned by the British public. "The people," he says, "have heard so much of this sort of talk without anything having come of it that the disposition now is to drop the subject entirely. The war, long since, has become the principal business of the nation."

That which most greatly impressed Mr. Reed and Mr. Engholm on their arrival from London was the blaze of lights along night-rejoicing Broadway. In London, if one works in his office at night, or if he uses lights in his home, he draws the shades. On the streets in the evening he of-

ten finds a pocket flash light a convenience. But in spite of this, people go forth in the evening in search of amusement, and business in the theaters, although conducted less ostentatiously than here, goes merrily on.

While in this country Messrs. Reed and Engholm visited all of the Eastern offices and studios of the Fox organization and watched the filming numerous pictures. At the studios in Grantwood, N. J., Miss Theda Bara posed with them in a group photograph.

Reforms Recommended in British Shows

Commission Conducts Inquiry Into Picture Theater Conditions and Influence of Films—Suggests Improvement in Houses and Stricter Censorship of Productions.

IN a recent issue of Commerce Reports, U. S. Consul E. Haldeman Dennison, stationed at Birmingham, writes that the motion pictures in the United Kingdom continue to increase in popularity, so that at present a large proportion of the population depends upon this form of amusement for regular recreation. According to the latest statistics there are 4,500 picture houses in the British Isles, with an annual attendance of 1,075,000,000. The average for the entire population is a visit to a picture show once every two weeks.

A commission was appointed by the National Council of Public Morals about a year ago to inquire into the physical, social, moral and educational influence of the films, with special reference to the young. The president of the commission was the Bishop of Birmingham, and he had as colleagues several clergymen, educators, representatives of the Incorporated Society of Authors, Playwrights, and Composers, and various experts. The commission received evidence from all parts of the country, and the results of its investigations have just been published. It devoted careful attention to the nature and extent of the complaints that had been made against picture exhibitions.

It was decided that improvements in picture houses could and should be made. Better lighting and closer supervision are recommended. While recognizing the impossibility that all shows should be determined by exclusive regard for children, the commissioners feel that care must be taken to protect them from what would be morally injurious to them. They say that a much stricter censorship should be exercised, and urge that this should include not only films, but all the posters advertising the films. Some connection of the motion picture with imitative juvenile crime was found to exist, but only to a limited extent. It is suggested that apart from "sex" and "crime" films, an injurious effect on young minds is produced by excessive sensationalism and frightfulness.

Greater provision is urged for special exhibitions for the young, and the educational authorities and societies that are interested in the welfare of youth are invited to cooperate. Films for the young, the trade declares, are "not a commercial proposition," so that if the need is to be met it must be through the agency of philanthropic effort or by public authority. As a set-off against the evil for which the pictures may be responsible is placed the benefit to be derived from keeping the young off the streets. The commissioners further consider the decrease of street gangs to have resulted in no small measure from the popularity of the pictures, and they conclude their findings on the moral and social aspects by declaring that the abolition of the picture house, as advocated by some, is impossible even if it were desirable, and in their judgment it is not desirable. On the other hand, they are strongly of the opinion that not only is improvement practical, but also of great national importance.

Also they refer in high terms to the existing censorship; they are of the opinion that for the protection of the motion picture, as well as for the insuring of its continued suitability to the nation, it should have the support and official countenance of the State, and therefore advocate a State censorship.

SCENARIO WRITERS GET MARRIED.

Somewhere in Jersey recently, just to show that scenario writers have a sense of humor, two members of the Pathe staff were united in bonds of holy matrimony, Marc Edmund Jones and Lela Owens Leibrand being the principal characters in the drama. The film was produced by the minister, photographed by Old Sol, stills by Luna, and the assembling was in the hands of Gilson Willets, also of the Pathe staff, who reluctantly left his typewriter long enough to act as best man.

Music was furnished by Messrs. Parsons, Franconi and others.

Allied Crafts To Be Represented in Show

Women's Tailors and Milliners Will Contribute to Making Motion-Picture Exhibition Interesting.

NOT only the motion picture industry, but other lines of business as well will be interested in the big motion-picture exhibition to be held in Grand Central Palace February 2-10, 1918. At a meeting of the exposition committee, held at the headquarters of the National Association of the Motion Picture Industry, November 27, considerable progress was reported.

General Manager Frederick H. Elliott, with whom Sam Grant, F. W. Hartmann and others are co-operating in the organizing of the exposition, expressed himself as highly elated at the substantial number of entries of larger motion-picture producing companies who already have contracted for space. It was also most encouraging to note that numerous inquiries regarding space have been made by concerns not directly connected with the industry, but catering to a certain extent to motion picture actors. Among these are creators of gowns, tailors, milliners, toilet articles and make-up manufacturers, wig makers, etc. Arrangements are being made to give space to a number of these higher class concerns and several of the fashionable dressmakers, who are making creations for the foremost leading women in the screen profession plan to exhibit new models of frocks and evening gowns on manequins. At least one make-up manufacturer will have a booth in which the art of make-up as applied to motion-picture studios will be demonstrated.

"We shall endeavor only to take in exhibitors such as these when they have displays to offer which are really interesting to the visitor. It is not desired to have booths which will simply resemble a department store counter," said Mr. Elliott. "It is our intention to keep the exposition as high class as possible. I am convinced it will be not only a much larger exposition than has ever before been held for the motion-picture industry, but it will be higher in quality and more replete in novel features than anything heretofore offered. The part motion pictures are playing in the war will be illustrated in a novel manner."

Application for space may be made at the office of the Association, in the Times Building. Prospective exhibitors are urged to make application at once while there is a certain amount of the more desirable locations to be secured.

Cameramen Gunning for Santa

Boys in the Signal Corps Laboratory in Need of Athletic and Amusement Paraphernalia.

THE boys of the Signal Corps moving-picture laboratory, Washington barracks, have written a note to the moving-picture Santa Claus, addressing it in the care of the Moving Picture World. These cameramen a year ago were all over the map of the country, and drawing down good money. Today they are centralized under Uncle Sam, wearing his uniform and forgetting the money



Members of Signal Corps, Moving Picture Laboratory, Washington Barracks.

side of life. There is an intimation, however, they are shy some of the articles of every-day outdoor life, which add to the lightening of the hours of drill. Reference is made to Hypo and Static. There is a suspicion the first mentioned is a William Goat. Static sounds like a stray pup. Some of the things in which the boys are shy are enumerated as follows:

Something to smoke and something to smoke it in; a catcher's glove and a couple of balls and bats; a set of boxing gloves; a football; a new set of chips—Hypo chewed the last ones, he thought they were bones; a new collar for Static—he is growing so fast the old one hardly will fit; and also please give our regards to the other lads when out Los Angeles way.

P. S.—Phonograph needles; a few new records, too; better bring a phonograph, otherwise we can't use the records.

George Le Guere With Brenon

GEORGE LE GUERE, the popular young actor now appearing in "Business Before Pleasure" at the Eltinge, has been engaged by Herbert Brenon to play the role of Christopher Penny, in "The Passing of the Third Floor Back" with Sir Johnston Forbes-Robertson.

Le Guere made his first hit on the stage as "Jan," the dreaming Boer boy, with Lena Ashwell, the celebrated English actress in "The Shulamite." From that time on, his career has been a series of successes in New York and elsewhere. He has created no less than 12 parts on Broadway. He was leading man with David Warfield, and was featured with Jane Cowl in "The Song Bird." He also appeared in "Under Southern Skies" with Henry B. Walthall as the heavy; with William Hodge in "The Man from Home," playing the part of the American boy 830 times, not to mention many other engagements.



George Le Guere.

In addition to his stage activities, Le Guere has devoted much of his time to screen work, in which field he has been extremely successful. He has been featured in dramas produced by Pathe, Famous Players, Kleine, Essanay, Universal and Metro. Perhaps his most noteworthy achievement in the film world was his interpretation of the role of the young lover who protects Shirley Mason in her seven five-reel battles with temptation in "The Seven Deadly Sins." In these McClure productions Le Guere was both starred and featured, playing opposite Anne Murdock, Holbrook Blinn, H. B. Warner, Charlotte Walker and Nance O'Neil.

His role in "The Passing of the Third Floor Back" is that of the young painter who, in order to earn money, is a traitor to his art, wasting his time and talent by painting pictures that are beneath him.

The engagement of this noted young artist entirely completes the cast for "The Passing of the Third Floor Back." Headed by Sir Johnston Forbes-Robertson, it includes: Molly Pearson, Ketty Galanta, Grace Stephens, Ben Graham, Ricca Allen, Augusta Haviland, Dora Mills Adams, Germaine Bourville Sydney Golden, Thornton Bastion and Robert Fisher.

CANADIAN CENSOR BOARD VISITS GOLDWYN.

To signalize their visit to the eastern film capital, the members of the Ontario board of censors, who spent the past week in New York, visited the Goldwyn studios in Fort Lee and watched Mary Garden, Mae Marsh and Mabel Normand at work. The party was headed by C. W. Matthews of Toronto, who expressed himself as personally most gratified at the opportunity of seeing "the Goldwyn Standard" in actual application at the studio.

DANIEL FROHMAN WITH FAMOUS PLAYERS ONLY.

Daniel Frohman announces that the only moving picture company with which he is associated is the Famous Players, and that he has never been connected with any other organization; that the Charles Frohman Company (Inc.) is associated only in the Empire All-Star Company, and that Gustave Frohman has no connection whatever with any picture company.

Select Pictures' New England Manager

Louis B. Mayer Brings Strong Personality to His Vocation—Has Had Remarkable Success.

WITH the enlistment under its banner of Louis B. Mayer, Select Pictures Corporation has brought to its aid in New England one of the most powerful, and at the same time popular personalities in the entire field of the motion picture industry. Mr. Mayer has become New-England General Manager of Select Pictures, with headquarters at 69 Church street, Boston, Mass.

In associating himself with Select Pictures Corporation, of which Lewis J. Selznick is president, Mr. Mayer has

made another interesting move in the ever progressive development of his motion picture activities. Until recently, Mr. Mayer was in control of the Metro franchise for New England, and had become prominently identified with Metro progress in this territory.

The story of Louis B. Mayer's rise to prominence in the film industry is a remarkable one. Less than ten years ago, as a young man with little capital but abundant energy, and endowed with a native keen judgment, he made his appearance in the little city of Haverhill, Mass. Here he assumed the lease of a small theatre which had been running burlesque attractions, and which had



Louis B. Mayer.

gathered for itself a distinctly unsavory reputation. Mayer announced he was going to turn this dark spot of the little city into an amusement Mecca for the ladies and children of the town. And he did—to the intense surprise of everyone but himself. Soon this small theatre, which was operated under the name of the Orpheum, was found unable to accommodate the packed audiences which its program of high-grade pictures attracted. The theatre was enlarged to twice its seating capacity, but still patrons were turned away nightly, as a sold-out house became the rule and not the exception at the Orpheum.

Two years after Mr. Mayer first entered the town, he had built and opened the new Colonial Theater, with a seating capacity of 1,500, devoted to pictures, vaudeville and road attractions. Like the Orpheum, which was purely a motion picture house, this enterprise prospered exceedingly.

Mr. Mayer investigated the possibility which lay in the conducting of a feature exchange for New England. He was encouraged to enter this field of the motion picture business, and opened a small office in Boston under the name of the American Feature Film Company. Here, in an office equipped with a single desk, and with only two three-reel features to sell, Mayer started to carve out a career for himself.

Perhaps the most brilliant achievement of Mr. Mayer was his handling of "The Birth of a Nation" throughout New England. When this big production was making screen history in Boston, there was a continual struggle with the opposition which was directed against it by the colored population. So strong was this antagonism, that "The Birth of a Nation" was considered a lost proposition for New England. It was considered impossible to profitably exploit D. W. Griffith's big photoplay in the puritanical cities and towns of this territory after what had occurred. Louis B. Mayer, however, thought otherwise. Backing his own judgment, he bought the New England rights for the production following its Boston engagement and brought to this problem the same determined energy, common sense and keen judgment which had distinguished his former successes. The result was that "The Birth of a Nation" was successfully shown in practically every city, town and village of New England, and netted a handsome profit for its backer.

Louis B. Mayer has interspersed his other activities with theater management and ownership with great success.

Besides the houses already mentioned, he established a record when he took the famous Park Theater in Boston, at a time when it had been losing money for a long period, and placed it on the winning side of the ledger during the very first week of his control. His, also, was the moving spirit in the establishment of the Strand Theater, Lowell, Mass., one of the most elaborate and lavishly outfitted photoplay theaters in New England.

Now It's Done

S. L. Rothapfel Discovered, Japanese Valet, Kitchen Cabinet and All—A Secret or Two Uncovered in Educational Film Presentation.

By Margaret I. MacDonald.

THE SUBJECT is an old one, I know, for a great deal has been written and said about S. L. Rothapfel's genius in presenting a moving-picture program; but still there are a few new things to be said and some old ones that may not have reached the ears of all our readers. We have visited the New York theaters of which Mr. Rothapfel has had the management many times, most of us admiring what we saw and enjoying the subtlety with which the programs were handled without giving way to serious thought. We have done this in much the same manner in which we have done other things, without a thought as to why certain things digest better than others. After giving weekly attention to the Rialto programs for the period of about six months I decided that it was time to investigate a bit behind scenes, and so I hied me to the private office of S. L. Rothapfel, the guiding star of the most remarkable educational program in the country.

If you succeed in getting by the vigilant watchman of the Rialto Theater you are perfectly safe and on your way to one of the pleasantest, most artistic offices in the city, where the wizard of moving-picture presentation meets you smiling and gracious, and pleased beyond words when you become enthusiastic over his surroundings. There are golden brown walls and curtains and lambrequins, and there are lights shaded with a lighter tone of tan, and there are pictures and books, bits of statuary and rich and comfortable floor furnishings; and, altogether, the place is suggestive of the man and his work. Here where he spends so many of his hours he has had installed all kitchen conveniences, a shower bath, and various other comforts, including a Japanese valet.

My chief purpose in calling on Mr. Rothapfel was to discover whether the remarkable effects which we see produced in the presentation of the Rialto program were premeditated or more or less happenings; whether the psychological effect of pictures, color manipulation and music was a hit or miss proposition, or thought out systematically.

I found as I had expected to find that psychology was the foundation upon which the Rialto Theater was managed; that every little "if" and "but" was thought out and arranged with the same studious toning that a painter might bestow on an individual masterpiece. Each program has its light and shade and its color spots, and is, moreover, a wonderful combination of music and picture, arranged in psychological sequence. I found also that, contrary to the usual method of fitting the music to the picture, Mr. Rothapfel chooses his musical selections first and then fits the picture to the selection. For instance, a Faust overture which breaks off in a cathedral scene was followed by a scenic beautifully colored, showing the waterways of the cathedral town of Bruges, and as the picture broke into lighter vein a strain of Nevin's "Narcissus" was used, and in the subtlest fashion, delightful to the eye, a group of swans on one of the canals faded gracefully from view behind the gauze curtain drawn over the screen just at the psychological moment.

Then there is the arrangement of the Rialto magazine, which is a remarkable concoction of the most interesting current topics, prefaced by a salute from a natty group of Rialto ushers. Of the development of this magazine its editor is justly proud, for with the utmost care does he make his weekly choice and arrangement of a variety of subjects, which follow each other with a correctness of sequence that brings storms of applause from the most commonplace audience.

Then there is the delightful play of colors, prevalent throughout the program; there is the warm red light, or the less ardent, but more exquisite, violet shade and there is the burst of sunlight, or the restful emerald tint. But whatever it may be we are contented; our senses are alive to a feeling of keen satisfaction. We are consciously unconscious that the five-reel feature of the program is a mere incident in a delightfully arranged program the greater part of which is of educational value.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"Reaching for the Moon"

Douglas Fairbanks Thrills in Story of Fine Moral Acumen.

Reviewed by Rev. W. H. Jackson.

THERE IS that in this picture which brings it under the review of the Educator in that a strong lesson is taught in a way that any who wish may make it still stronger if they will apply it practically. An unlawful and unbridled ambition indulged in by an office clerk leads him to believe that there is a great future for him if he can only "concentrate" himself upon it. No process of development unfolds itself before him but the certainty of a miraculous happening in which he imagines himself to be the central figure. Obsessed with this idea he becomes a bye-word in the office and with his employers who discharge him, "foregoing the value of his services to enable him a better opportunity to 'concentrate' upon his anticipated great future."

A young lady of his acquaintance is the only one who lends an attentive ear to his vaporings and even she tries to show him from the very book which has fired his mind that growth and development are the surer ways of progress, but without effect.

Unlike the wise man who said, "I do not exercise myself in matters that are too high for me," this young man claims the possibility is his to "hitch his wagon to a star." Thus without plan or method or training he demands to be supported in the idea that there is nothing too good or too great for him and that his very aspirations alone command success. Truly a veritable "Reaching for the Moon."

Discouraged by every one and without a situation he goes to his room disconsolate and falls upon his bed, and dreams that he is the heir to the throne of a certain kingdom, the filling of which brings him nothing but trouble.

The dream had its reward. The fictitious nature of the foolish ambition which had possessed him now stands clear before him, and he is changed by a bitter experience. Convinced he seeks again his former position, which he secures when he admits that he is cured of his mania.

In the "little home in the country," in company with his lady love, now his wife, he is happy and prosperous, profiting by the lesson the film teaches to all. In many ways this is one of Fairbanks' best pictures. There are none of those objectionable little incidents which make many former pictures such that they cannot be used away from the theater. This picture may be seen anywhere; its strong moral teaching is valuable; the lesson is well taught in the best Fairbanks' style; thrills abound, humor is overflowing, scenes are rich, the interest is intense. This is why the Educator has for the first time placed a review of a Douglas Fairbanks picture on this page, believing that by such a driving home of the lesson many will be taught the futility of "Reaching for the Moon."

Anticipating Christmas

Some Film Numbers to Please the Children During the Festive Season.

WITH THE approach of the Christmas season exhibitors and those looking for something to add a festive note to the children's Christmas program will meet this year with the usual difficulty in finding really Christmassy things. And for this reason we have tried to help out by suggesting a few pictures which, while they do not all deal with the subject of Christmas, are calculated to please by reason of the fantastical or fairy-tale element which they possess. This list is as follows:

"A Bit of Heaven" (5 Parts)—Frieder Film Corporation, 215 West Randolph street, Chicago, Ill.

"Aladdin and the Wonderful Lamp" (5 Parts)—Fox Film Corporation, 126 West Forty-sixth street, New York City.

"Babes in the Woods" (5 Parts)—Fox Film Corporation.

"Beloved Jim" (5 Parts)—Universal Butterfly, 1600 Broadway, New York City.

"Blind Fiddler, The" (1 Part Fairy Story)—Kleine-Edison.

"Cinderella Man, The" (6 Parts)—Goldwyn Distributing Company, 16 East Forty-second street, New York City.

"Dream Doll, The" (5 Parts)—Kleine-Essanay, Kleine Office, 63 S. Adams street, Chicago, Ill.

"Little Princess, The" (5 Parts)—Artcraft, 729 Seventh avenue, New York City.

"Little Red-Riding Hood" (1 Part, Silhouette)—Kleine-Essanay.

"Momi's Dream" (5 Parts)—Itala, Harry Raver, 116 West Thirty-ninth street, New York City.

"My Little Boy" (5 Parts)—Bluebird Photoplays, Inc., 1600 Broadway, New York City.

"Princess Necklace, The" (4 Parts)—Kleine-Edison.

"Puss in Boots" (Mo-Toy Comedy)—Educational Films Corporation of America.

"Slumberland, In" (5 Parts)—Triangle Film Corporation, 1459 Broadway, New York City.

"Seven Swans, The" (5 Parts)—Paramount, 485 Fifth avenue, New York City.

"Treasure Island" (5 Parts)—Fox.

"Your Obedient Servant" (3-Part Story of a Horse)—Kleine-Edison.

From a year ago there are still to be had the Bluebird adaptation of "A Christmas Carol," which was released under the title of "The Right to be Happy." This is a five-part picture and a well-made one, which we believe can be had still at the Universal exchanges. A four-part version of "Snow White" can be had from the Educational Films Corporation of America, 729 Seventh avenue, New York City, and a five-part version of the same fairy tale was released a year ago by the Paramount Pictures Corporation. "Buddy's Christmas," a two-part Christmas picture, was released at the same time by the Mutual Film Corporation. The seven-part portrayal of "The Life of Our Saviour" is still available at Pathe exchanges throughout the country, and a more recent production of the same subject entitled "Christus" was made by the Historic Features Corporation of 200 Fifth avenue, New York City.

Interesting Educational

One Scientific Subject, One Industrial, One Topical and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"An X-Ray of the Teeth" (Paramount-Bray).

IN the face of the fact that science has recently discovered that fifty per cent. of the chronic illnesses of the human body result from infection of the head and teeth, a series of views included in the 96th release of the Pictograph will prove especially interesting. In addition to the showing of X-Ray photographs taken of the teeth, some of which are sound and some of which have abscesses at the roots, suggestions for the proper care of the teeth are also given. The picture is not alone an interesting one, but highly useful in teaching sanitation and care of the teeth, which is especially necessary that the young should know.

"Making Big Shells" (Pathe).

An interesting illustration of the manufacture of shells will be found as a half-reel of a recent Pathe release. It shows how the roughly cast shells are turned on a lathe and made ready for the explosives. The filling of the shells under 40,000 pounds pressure and other details in the making of the shells is clearly illustrated.

"Training Fire Rookies" (Universal).

The Screen Magazine No. 50 gives a good illustration of the training which the applicants for service in the New York Fire Department are put through. The deft manner in which they eventually learn to place and use the scaling ladder, the skillful manner in which the cellar nozzle, which is used in fighting a basement fire, is handled, the carrying of hose to an adjoining building, and the

various other difficulties which they are forced to master are well pictured.

"How Birds Feed Their Young" (Pathe).

A nicely-colored series of closeups of the linnet, the chaffinch and the wren bear evidence of the remarkable instinct with which nature has endowed the mother bird. Especially pleasing are the views showing the hungry young birds greeting their mother in open-mouthed ecstasy at her approach with a nice fat worm. One of the amusing incidents in the picture is a line-up of young birds on the branch of a tree getting ready for a lesson in flying.

Universal Films Ancient Models

Screen Magazine Teaches Theory of Fashioning Modern Gowns After Ancient Models.

WHILE fashion wends its way from year to year in and out and back and forth searching madly for something new, she has at last arrived at the point where it has become necessary to revert to the costumes of two thousand years ago for newness of line and design. The Universal Film Manufacturing Company is presenting as one of a series of interesting subjects photographed by contract with the American Museum of Natural History a series of views showing some of the ancient costumes taken from mummies and which are lending inspiration for modern dress models. The actual copying of designs worked or printed on the costumes of Peru, China and Japan, from which ancient models have been obtained, is also shown in the picture. One of the interesting points of the picture is the demonstration of the block printing process, with one block for each color, by which the design is transferred to the modern gown.

This interesting subject will be found in the 50th release of the Universal Screen Magazine.

ALICE HOWELL WITHOUT MAKE-UP.

Alice Howell does herself such perpetual injustice while she is making her fortune and winning fame as a screen comedienne, that the publicity agent of Century Comedies submits a picture of this clever girl unsullied by grease-paint and divested of the unsightly make-up she affects for business reasons only. Reckless and daring in her conduct before the camera, Alice Howell is docile and domestic



Alice Howell Without Make-Up.

when off duty. The picture proves it and therefore is worth printing as a truthful reflection of Miss Howell in repose.

Apart from the moments set apart for tea-drinking and slumber, General Director J. G. Blystone keeps Miss Howell up and at it, in fulfillment of her unique position as star of screen comedies. Just now, after completing five other subjects, Miss Howell is working on a paraphrase of the venerable poem, "The Village Blacksmith." The things she accomplished in "Automaniacs," "Balloonatics," "Neptune's Naughty Daughter" and "Her Bareback Career" are well known to buyers of State rights and exhibitors throughout the country. There is promise that nothing similar will be "pulled" in the stunts she will perform with hammer and anvil in her forthcoming merrymaker.

Camilla Dalberg

AMONG the stars of the legitimate stage whose frequent appearances have been noted in film productions of the past year or two few perhaps have had a wider and more varied experience than the subject of this sketch, Camilla Dalberg. From her French and Austrian parentage she inherited her love for dramatic art, and her whole life has been devoted to the stage. Seasons and special engagements at the Imperial Alexandra Theater in Petrograd and leading theaters in Brussels, Leipsic, Berlin, London and Vienna were followed by tours through England, Scotland and Ireland and on the continent with her own company; among the engagements played being one in Miss Horniman's theater in Manchester.



Camilla Dalberg.

Mme. Dalberg's first engagement in this country was with David Belasco, and her latest was two years ago with Leo Ditrichstein in The Great Lover company. Her repertoire has included, among others, Portia, Taming of the Shrew, Salome, Madame Ciprienne in Divorcons, Nora in the Dolls' House, Beate in The Joy of Living, etc. In film productions she was featured in "The Heart of Nichette" and "After Many Days." She also appeared in "The Bishop's Carriage" with Mary Pickford, "Seven Sisters" with Marguerite Clark, "One Million Dollars" with William Faversham, "One of Our Girls" with Hazel Dawn, "Draft 258," "Just a Woman" and several others. Mme. Dalberg enjoyed the distinction of appearing before the late King Edward by special command, and at the gala performances at Easter, given in Petrograd in honor of the Czarina.

Madam Dalberg's work, both on stage and screen, has been characterized not alone by refinement and perfection of technique, but with a sincerity of interpretation that adds a dash of realism to whatever role she undertakes.

JASPER RECOVERS FROM ILLNESS.

After an illness of more than a week, during which time his case baffled attending physicians, John Jasper, general manager of the Charlie Chaplin studios, is said to be on the road to recovery and will shortly resume his duties at the new half million dollar plant in Hollywood. Mr. Jasper's illness coming suddenly was the cause of the deepest concern at the Chaplin studios. Apparently in the best of health, the manager was seized with a coughing spell and when he was examined by Dr. J. C. Negley it was stated that he had injured himself internally.

Submitting himself to an X-ray examination Jasper was informed that he had ruptured an artery in his chest, slightly above and to the right of his heart. He was ordered to his bed with absolute quiet. For three days the case stumped Dr. Negley and consulting physicians, but finally a slow leakage of blood was stopped through a careful bit of surgery. Gradually the patient's condition improved until his recovery was almost certain.

S. S. CASSARD PROMOTED.

Samuel Snowden Cassard, who has had charge of the purchasing and stock departments of the Nicholas Power Company for the past five years, and has been responsible for the Power company's advertising for the past year, was appointed assistant general manager of that company. Mr. Cassard's promotion is due to his close analysis of the manufacture of projection machines, which called the attention of the Nicholas Power Company to his wide knowledge of their business and to the remarkable executive ability which he had developed, and is in keeping with the well-known policy of picking the highest class men in their own organization for promotion.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Be a Somebody.

JUST who are you in your town? Are you somebody or are you merely "that fellow at the picture show?" You advertise your show, but do you give yourself the proper advertising? We don't mean get out three-sheets of yourself, but there is advertising and advertising. You talk about your shows to advertise them, but do you do things to make people talk about yourself? Lately we got a letter from George A. Bleich, of the Empress, Owensboro, Ky., that has a lot of meat. We advertised that he had not come in very recently, and in reply he said:

Rather than have you think I am a "dead one" I shall send you in some of "newspaper noise" from time to time hereafter, but if you do not hear from me as often as from others please bear in mind that I am a busy "gink," as it seems I am drafted for everything in civic affairs from soliciting memberships in this, that and the other thing, selling Liberty Bonds, attending meetings, etc., until I am half "batty" at times.

But list—there's a reason for being identified with the Rotary Club, The Chamber of Commerce, the Y. M. C. A. and other like things—because I have fooled the community into believing that the business of amusement is as worthy and as reputable as any other. And in doing these things I still find time to be on hand in the foyer of my theater at the busiest hours, where I try to make every person possible feel like I have a speaking acquaintance with him.

Several years ago Mr. Bleich started in Owensboro with the Grand. Now he has also the Empress; the result of good advertisement. But you will note that while he has advertised himself through hooking up with the town, he has never neglected his house. The house comes first, but his activities as a citizen are a part of his work for the house.

But Be Genuine.

But Mr. Bleich does not make himself a figure in his sphere merely to advertise his house. It would be the same were he a dry goods dealer or the minister. He *wants* to be a part of his community. He *wants* to work for the common good. It is natural for him to assume a leading position. It is not sufficient merely to pose as a figurehead. You must be a worker; you must be genuine. You must take a sufficient interest in general affairs to find payment for your efforts in accomplishment alone. You must have enough alertness, sufficient public spirit, to make it impossible for you to sit in the back row and listen. You can be that way if only you remember that you are both a man and a manager. Take a real interest in things outside of the four walls of your theater. Study affairs and keep up with the times. Then, when the call comes be the first to answer the call. Put every ounce of yourself into your work and make your public efforts your play. Take a real interest and you'll be surprised to find out how easily it will come. One night we sat in the meeting of a secret order. Some twelve hundred men were present. Ninety percent know certain self-evident facts. One new member got up and applied those facts to the Order itself. He proved that he had been thinking of the Order and at the next election he was put in line for advancement. Some of those others wanted to get in line, but year after year they sat silent and without voice. Any one of those men, applying his general business knowledge, could have raised the same point, but did not. The new member used his brain and did things, so he got ahead. It is the same way in running a picture theater in a town. You can be the janitor and wait for people to come to you, or you can use your brain outside the house and take your theater to the people. Be a leader, be a somebody, and you'll find that it reacts in favor of your house. Mr. Bleich works to good effect. He helps the town. He has two theaters where he had but one before. He has not consciously sought to help his house, but he has consciously sought to uphold the dignity of his profession, and in doing so has helped his house.

Side Liners.

And there is another paragraph from Mr. Bleich's letter that it will pay to read and reread. He writes:

And you know and I know that conducting a motion picture theater these days is a radically different thing than a few years ago. Why the question of program—the keeping of days filled with the right things—is alone a task of no little consequence now. It used to be that a bill hook, a letter file and a calendar were all that were seemingly necessary in the office end of a "picture show." If you will spend a few hours these days in the office of any house abreast of the times the amount of detail work necessary to keep the screen filled and things coming and going smoothly you will find Mr. Exhibitor a busy man.

The Motion Picture theater is no longer a side line, and it cannot profitably be run as a side line. Lately we said something to this effect and a number have sought to traverse our views. It cannot be done. We are open to argument, but no one can advance an argument in favor of the side line. One disputant pointed out that his theater

could not support him and so he had to hold a city job. It never will support him so long as he holds that city job. City jobs are sinecures, but you cannot make a theater pay a profit by working at it evenings. In Washington, where there are thousands of department clerks in the various branches of the government, they have what they call "Sundown Doctors;" men who practise medicine only in the evenings. If a patient is so inconsiderate as to desire to die through the day, they have to get leave of absence. None of them makes much money, because it is a side line, and every one of them will tell you that there is no money in the practise of medicine. There isn't—as a side line, but we know a man, the son of an emigrant, who specialized and who won't take less than five dollars a call. He didn't make medicine a side line. He gave his whole time and energy to it. He joined the "sections" of the Medical societies that deal with his specialty, he wrote for the papers, he was prominent at the conventions. It was not immediately profitable. He lost some practise through his activities at the start, but he more than brought it back. The time has passed when a man needed only some sort of a shack and a little nerve to be a manager. Now he must manage, and he cannot run as a side line. The side liner and the man who makes the management of a house merely a side line to loafing is the one who keeps wailing that he is merely running his house for the benefit of the exchanges. Mr. Bleich writes—"Business for the present year is all that could be wished." If you cannot make a living out of your picture theater, you should not try to run it. You should sell it to someone who can. You are keeping a good man out of an opportunity.

The Hustlers.

And one thing more that Mr. Bleich says. He is amused at the criticism leveled at Ruffner and Fullerton and others for keeping in print. He says, "I want to tell you that I think Ruffner and One-hundred-percent Fullerton are the best I know of to judge from the specimens you print, and they are entitled to all the credit and praise you have given them." They are. They have done things worth while, and they have sought to help others. We don't believe that Ruff, for instance, blushes violently when he is praised, but we would have no use for him if he did. He is good, he knows he is good, and he would be an ass not to take a proper pride in the fact. But primarily he wants to help others with his ideas because he knows that the better he helps make the business, the better his own business will be. Some have written that Ruff's stuff is all right where you can afford half pages in the papers, but they cannot. But they can get Ruffner's ideas and put them into practise on a smaller scale. Ruffner's half pages can at least tell the ten-line man that advertising pays, and encourage him to do a little better. Be willing to learn from the big men of the game. They were starters once, but they learned how to advance, and if they are willing to tell you how to do that same thing, be willing to learn.

Specials for Serials.

The Garfield, Chicago, has something new again. This time it is a special showing of "The Fighting Trail" for school children. There are two special performances on a Saturday, one at noon and the other at twelve-thirty, only the two reels of the serial being shown. Tickets were issued good for either matinee or evening show. Where an exhibitor plays to a large territory, this special show will get the kiddies out of the way before the regular program runs.

A Twelve-Page Supplement.

To mark the opening of the New Newark theater on the site of the old playhouse built by Harry C. Miner, the Star-Eagle got out a twelve-page supplement devoted wholly to the theater and its makers. The supplement idea seems to be growing in the last few years as supplement to the old souvenir program. This is well done with some interesting matter on a playhouse almost historic.

Blending In.

Here is the way the Elmwood, Buffalo, put it, and puts it very neatly, at that:

ANNOUNCEMENT

Saturday Performances are continuous from
2 to 11 p. m.
Pictures for young people up to 4 p. m.
Regular show follows.

This shows the way to give your kid matinee without interfering with the continuous feature. It would be better, though, in most cases, to open earlier and wind the kiddies up about two.

The First Four.

The Family, Jackson, Mich., sends in the first four issues of its new house program with a request for comment. "Criticism" is the word that was used, but a man who can get out a program like that prob-

ably knows that there will not be much criticism. It is only a four-pager 5½ by 8½ inches, but it works hard for its size. After the first issue the best thing in the sheet is the program talk on the front page. The program is spread on the middle pages, but the front tells you of the list in a way that sends you to the next page convinced that the offering is pretty good. After that it is only a question of which plays you want to pick. There is no form of advertising that will do more good than a smartly written comment on the full program. Here is the way one of these reads:

YOURS FOR ACTION.

We'd like to write you each a personal message about this week's program, if that were practicable, and if we did we'd have to conclude it, "Yours for action."

Pictures with an abundance of action is what we are going to show you all week.

Take for instance, "Flying Colors," Sunday and Monday. Handsome, athletic "Bill" Desmond is the star of a sparkling comedy-drama about a college athlete who temporarily turns society detective. Recall what he did in "The Iced Bullet" and "Paddy O'Hara" and you'll easily picture the vim he puts into this new play.

Then there is "The Bond of Fear," a big, smashing drama of the desert places. As proof that there is action we only need to tell you that the leading male roles are in the hands of Roy Stewart and Melbourne MacDowell who, as "Black Jack" Hovey in "The Flame of the Yukon," was one of the participants in the most spectacular fight we ever saw in a picture.

And speaking of "Flame of the Yukon," it comes back for one day round, Thursday, with "Teddy at the Throttle," as good a comedy as Keystone ever made, as an added feature.

Friday and Saturday bring George Walsh in "The Yankee Boy." George Walsh, we said, and since it is action we are talking about, what more can be said?

There is kick in a chat like that. You turn the page merely to look for particulars, and you find them set forth in a way you can get at



them. We show the front page and the two middle pages. The back page is given to underline and house talk, frank, convincing talks that mean something and not merely words hung together with some regard for rhetoric. The program seems to fill the bill—particularly on the front page. Far too few managements use the resume of the bill.

Ruff Stuff.

Apparently Ralph Ruffner got up his Iggleteewigglete Telegram for a joke, but it would make a corking good frame for his advertisements, and with a frequent change in the drawing he could get twice as much



attention for his display at half the space. We are passing along his poetical explanation as a suggestion to others. Don't use an Ig&c, but something along those lines. It makes a nifty letter head. We take the top off one of Ruff's half pages. The duck lamenting the fact that the Fairbanks picture does not start until "tomorrow at eleven o'clock" is another idea that could be worked in series. That "starting tomor-

row at 11 o'clock" is another stunt, matching the "Now, right now." Ruff takes half pages for his displays, but his characteristic expres-



sions probably do more for his house than the space itself. Note this announcement for the re-booked Triangles:

RETURN ENGAGEMENT

of a soul-stirring drama of right and might, excelled in intensity only by the great storm that forms a part of it. The first of a series of Hart and Fairbanks early masterpieces to be re-presented by the Liberty during the fall and winter season at regular prices for the especial benefit of the thousands of brother taxpayers who muffed 'em first time up. The crowds will be enormous. Three days only. Attend when you can.

That announcement will stick in the memory long after a more formal wording would have been forgotten. It is read with a smile and remembered the same way. With his vivid expressions Ruff does not really need to take half-pages, but with his expressions and half pages, he gets all there is.

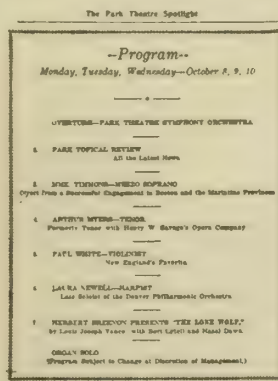
His First Try.

Clifford A. Carroll, of the Park, Utica, N. Y., sends in his first effort at a house program with this note:

I am enclosing our first issue of our house organ. Please let me have your comments on it. It is my first attempt so please make a little allowance.

Your "Advertising for Exhibitors" is very interesting and I always await with interest each issue of the World and immediately look for that section.

The program is a good initial number, on the whole, but surely Mr. Carroll has read that the chief office of the house program is to advertise the house, and that the right hand pages should get the program part. Here they are hidden on the left hand pages. The right hand pages belong to the house announcements. The cut shows the program



for the first half of the week. It also shows what a poor job a printer can turn out without even trying. The program doesn't look like anything. No one is going to give that a look and feel that it is worth while. It doesn't look important, and so it will not convey the suggestion of importance to the reader and all because a printer was too lazy or too stupid to take an intelligent interest in the job that lets him eat regularly. He does manage to get in one line of machine full face, but that is all. Eight or ten point should be used for the names of the musicians, and ten or twelve point for the title of the feature. The feature should be played up precisely as a theater program plays a production. The cast should be given where possible, and eight or ten lines taken to show the proper arrangement. There is plenty of space there. People are prone to take you at your own valuation. They will until they find you misrepresent. If the program is merely thrown in, they will not be impressed. Play it up. Put it over on the right hand page and then see that the printer makes something of it. Stand over him while he is doing it the first time, if that be necessary. The program runs eight pages with a few trade advertisements. There is ample information about the house and its comforts and facilities and some press clips that are not always well chosen. It would be better to clip from the papers than from the average press agent dope. Even the New York papers are dodging the "dog stories" nowadays and the country papers stopped using much of this stuff long ago, but the agents keep on writing the same old stuff. The program should be more newsworthy if it is to be read with interest. It is not easy to get out a good

looking first with a stupid printer on the job, but the typographical display can be remedied and with smarter clip stuff the program should work hard for the house.

Booming Number One.

The press book for *Who Is Number One?* is unusually complete, even for a Paramount book, and the stunts are particularly good. The Teaser stunt was first printed in PICTURE THEATER ADVERTISING and it works in well with the serial. It works well with any advertising, for a coming attraction or for the house alone. Unusual importance will be given the serial publication of the story in the daily papers and this will make it easier to land press-stuff with those papers, or in smaller town papers that do not take the service. Another good feature is supplying the top block for an advertisement, the house using whatever follow text it pleases. It gives a good display, but is far more elastic than the mat of the ready-set cut. Here you pay only for what you need. There is almost as much advertising help on the back of the advertisement sheets as there is on the front. A very good form for a season ticket is suggested, but if you use the serial number scheme follow the sales suggestions in the chapter on Serials in PICTURE THEATER ADVERTISING for the benefit of your opposition.

Bad Taste.

The program of the 58th Street theater, Philadelphia, is in very poor taste. Doubtless there are some who will be surprised at this statement, but it is a fact none the less. The house sticks to a ten-cent admission most of the time. There is no reason why it should, or should not. There is no reason why it should not make advertising capital out of that fact, but there is little to be gained in suggesting that houses charging more than ten cents do it to get money under false pretenses. From a recent program we clip this announcement:

The 58th St. Theater is now the most popular theater in this vicinity, because our plays are absolutely the best obtainable, our projection is perfect and our prices are the fairest possible, never more than 10 cents for children, in most cases, 5 cents. While certain theaters are taking unfair advantage of you and charging 15 cents for children, we very seldom charge more than 10 cents for adults, only on special occasions where it is not possible to secure a costly picture to show for 10 cents, we are compelled to charge 15 cents, while some theaters show you ordinary 5-reel pictures and charge you 15 cents.

It will always be our aim to be frank and tell our patrons the truth, we are anxious to please in every way and always.

This suggests that the competing managers are swindlers; that there is no reason why fifteen cents should be charged. Using old dated stuff the house is able to get a rental that will permit the lower price, but this does not mean that the other houses are not justified in charging slightly more for newer stuff that presumably is in better condition. We would rather pay the fifteen cents to see a clean, new film than to wait and get it in junk condition for a nickel less. Many persons prefer the ten-cent price, and it is not necessary to appeal to them at the expense of competitors. It is possible to point out that the house offers for ten cents the same subjects seen elsewhere for fifteen, but it is not necessary to intimate that the managers of the higher-priced houses are swindlers. Even at the same film rental price one house may run the subject with better projection, better music and house management and be worth the difference in admission in added service alone. There should be plenty of business in the West Philadelphia section for the ten-cent house without making it necessary to try and kill off those who are trying to run better houses in a better way at a slightly advanced price. The ten-cent house is all right, but the ten-cent house that seeks to impugn the business honesty of the fifteen-cent house is unethical, but probably does not care about ethics. Here in town a large clothing concern maintains several stores. You can pay as much as five dollars more for a suit of their clothes in their Broadway shop than they charge at another store in a less fashionable part of the town. The Broadway store is maintained for those who do not care to go to the Bowery, and the Broadway customer pays the rent. It would be foolish to suggest that the concern was dishonest in charging two prices for the same goods. It is a matter of environment and service. It is bad business in the long run to attack a competitor and it always reacts.

It's Good.

Victor Johnson, who is doing the publicity for Parentages for Frank J. Seng offers another new idea. All of the users of this state rights feature are given a complete suit of press stuff on good grade yellow typewriter paper. The only difference between this and original copy is that in this the letters are cleaner cut. Most editors do not object to handling column width eight point or larger, for it is the compositor and not the editor who suffers, but he certainly is going to be more apt to take the stuff if it is as legible and intelligent as the stuff his staff turns in. It might have been better to have set the matter in twelve point typewriter instead of the ten point "elite," but it is far handier for the management than even the bound books. There should be a head or the suggestion for a head on the longer stories, but this is a comparatively small matter alongside the real help the stuff is. And where the story turns a page, the pages of that story are clipped together to keep them from getting separated. It is real service-after-the-contract, which is more or less of a novelty from headquarters in the state rights field.

Neat V. Ps.

J. B. Riesman, of the Dale, St. Paul, Minn., sends in a couple of vest pocket programs that are unusually neat and yet they probably cost no more than most similar jobs. It is simply that he has taken pains. One is a blue and the other a pink card, pages three by five inches, done in black. Few pinks look well for program work, for unless you

get a good shade it is either garish or muddy, but this is the right shade and the ink is a full black, and is printed on the paper and not just smeared. The front carries the name and date and a rather large ornament, with "Where quality meets" in a six point breaking into the six point border. You look at the job and it's like a pretty girl smiling at you. You're ashamed to throw down such a nice looking card, so you read it and put it in your pocket. That may sound extravagant, but it is solid fact. A good looking piece of printing is seldom thrown away where a botch job hits the sidewalk or the floor after the first glance. Inside are just the titles and stars and days (without dates, which is a mistake) and the titles are set in bold type and the stars in caps and there is enough white space to give prominence to the lines. We would have given Sarah Bernhardt as much black ink as the play in which she is seen, but apart from that and the lack of dates it is as pretty a job as we have seen in some time. The program is so good that the back page should carry house talk instead of perfunctory underline.

Two Color.

The Famous Players Star Feature Film Service, of Milwaukee, offers a new idea in a two-color imitation typewritten letter. The main portions of the letter are done in black with a quoted letter in blue, suggesting the use of a two-color ribbon. It is something new in a form letter, and while it means two impressions it gets double value in display.

That Elmwood Program.

It has been so long since we showed the program of the Elmwood, Buffalo, N. Y., that we are going to run one again as a guide to others who like the folder style. This is an eight pager (four pages to a

SUNDAY, OCT. 14 DOUBLE FEATURE PROGRAM Continued Performance 2:15 P. M. WILLIAM RUSSELL in "The Frame-Up" A comedy drama in which this word near shows the value of leading eyes a motive power for modern love story "GIVING BECKY A CHANCE" A Clever Story-A Charming Star— A Top Notch Production Universal Animated Weekly	MON. TUE. OCT. 15-16 TWO PERFORMANCES EACH NIGHT The Fun Children Production MAE MARSH in "Polly Of The Circus" A remarkable Photoperformance from the collaboration by Margaret Mayo The Classic of the "Big Toes" A New George Ade Fable in "The Fable of Prince Fortunatus Who Moved Away from Easy Street and Silas the Saver Who Moved In." HEARST PATHE NEWS	WED. THUR.—OCT. 17-18 DOUBLE FEATURE PROGRAM DOUGLAS FAIRBANKS in "Double Trouble" Adapted from the Novel by Herbert Quick WALT WHITMAN in "Tar Heel Warrior" A drama from the life of a Southern Colonel who fought a proud fight to save a good name MR. & MRS. SIDNEY DREW in "Her First Came" Universal Current Events	FRI. SAT.—OCT. 19-20 DOUBLE FEATURE PROGRAM SUNDAY MATINEE CONTINUOUS 2:15 P. M. HAROLD LOCKWOOD in "Under Handicap" A Dandy Comedy Drama all the Way with Action and Plenty of Human Interest RUTH STONEHOUSE in "The Phantom Husband" The Story of a Girl who went in search of a Husband HEARST PATHE NEWS
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side), the sheet being 9½ by 4¼ inches. We like particularly the boxed dates, but the general layout is good and would work well in proportion on any page in which the depth is greater than the width. It is good make-up, however, only where a page is given each day. The boxed date does not work so well with two or more to the page.

Get Ready.

Remember what a hit those "one free admission for ten tin cans" campaigns made? Old iron is going to be scarce presently—is now, for that matter. When the shortage comes more prominently into the public eye, be ready with a junkman's matinee stunt. There will presently come many ways in which you can swing the old idea, of which the essence is free admissions to a Saturday or special matinee for a certain quantity of refuse material. But be careful to stipulate that the children come prepared to pay their tax.

Its Own Heralds.

The Parkway, Baltimore, Md., printed its own Heralds for "The Woman God Forgot." The front page cut is too coarse a screen to look well on heavy paper, but the inside is done from fine screen and is well laid out, though the artist spells the name of the leading role "Tezca" three times and "Tesca" once. Effective use is made of a border hieroglyphics. This might, with advantage, have been reproduced for the front and back pages, as well. A special matinee at half past twelve was given daily, making four afternoon showings and two night performances.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters, o. throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Types.

LATELY we were in a town where a number of persons knew us, and fully half a dozen times in the two weeks we were there we had a man pointed out to us with the remark that we could write a lot of stories about him and then put him in to act his stories. There was nothing really funny about him. He was slightly sub-normal mentally and he had been the butt of the village jokers for so long that he had come to have an uncanny readiness at repartee, but apart from this he was in no way interesting. But it has come to be the accepted belief in the town that this man was a character, and every man—and two of the women—who knew we wrote comedies hastened to tell of the rich opportunities there were to be found. That is the way so many stories come to be written "from real life." Local belief is accepted at face value, and local belief will never be accepted by the world at large. The story that is to interest the world must have world appeal. Baiting a half wit may appeal to those who know the character, but it will not work well in a story. We could see material for dozens of stories in the town, but these real themes were overlooked in favor of the type. Do not write types. Study to appreciate the essence of appeal and then you can write stories with appeal.

Nothing Meant.

Considerable confusion seems to have been caused by the fact that the new Triangle script staff is using the old Ince rejection slips, signed by Mr. Ince, and asking for plays for specific stars. About twenty correspondents want to know "what it means." It means That your play is not wanted.

That they are using the old Ince slips to save time.

It's a sloppy way of handling stuff, perhaps, but if you know that Ince used to be Triangle, and Ince is no longer Triangle. If you cannot deduce the above facts for yourself, you are not possessed of sufficient understanding to be able to write the Triangle grade of plays.

Close-Ups.

Again the question of close-ups comes to the fore. Here is a typical inquiry:

Should all close-ups be numbered as a separate scene, or can they be used as in this instance:

Scene 40—Gentleman stepped forward, pulled his coat aside, revealing a badge.

Close-up of a Justice of Peace badge on coat.

Back to scene—&c.

Scene 41—&c.

Another thing which puzzles me—I often see a scene like this:

A leader introduces Miss Blank.

A picture shows her sitting in a chair, looking up, talking.

A leader introduces Mr. Dash.

A picture shows him leaning against the edge of a table, looking down and talking.

The next scene shows the full scene with Mr. Dash talking to Miss Blank, just as we saw them in the separate scenes.

Is this one scene with two close-ups or three scenes, two of which are close-ups?

In the first place, Justices of the Peace do not wear badges. They are judicial officers, where they hold authority, and the bench is their badge of office where they hold office. In some states it is not even an office, but any lawyer is empowered to sit as a Justice of the Peace in certain matters.

But coming to the matter of close-ups, the rule is clear.

Each time the camera is stopped a scene ends.

Each scene is numbered.

The object of numbering the scenes is for ready reference in the script and for the identification of the negative in its trip through the developing and printing rooms. It has nothing whatever to do with the story. It is merely a mechanical aid. Take this sample scene. The man showing his badge may be taken all in one scene, or the camera turning may be continuous, and a hand placed over the lens at the moment the badge is shown. The strip of films will be scenes 40 and 42 because scene 41 goes between, and scene 41 is the bust or close-up of the badge. The actor will not stop and come up to the

camera with the badge at the moment of showing the badge. The badge will be taken either before or after the running scene. It must be identified. It is given a scene number for the purpose of that identification, and for no other reason. If the author wrote the scene thus: 40—Brown steps up—how badge—arrests Sam—then the director may decide that the badge should show more clearly. He will split the scene by making a close-up of the badge and it will write 41 in the script.

40-a—Brown steps up—how's badge.

b—Close up of deputy sheriff's badge on Brown's vest

c—Brown arrests Sam.

41—And this scene will give the next action that follows.

In other words, if you need a close-up and write it in, then number the close-ups. If you do not need a close-up, do not write one in, even though you see innumerable close-ups used. Let the director make these as his fancy or judgment may direct. He can see just where and how the use of the close-up can help the general quality of the picture. You are to concern yourself only with the intrinsic value of the close-up, employing it only where it is necessary in order to get the story over clearly. You cannot possibly number the scene as it will be set or played, therefore you cannot tell where and how pictorial close-ups or other effects will be used. Leave that to the director and he will handle the numbering according to his personal system. Number your own close-ups because they are scenes even if they are in reality parts of other scenes.

Myers-Theby Scripts.

The shutting down of the Myers-Theby company seems to have resulted in the loss to authors of a lot of scripts. Those in the hands of Mark Dintenfass have been returned. Those held by Mr. Myers have not been sent back, apparently. It would be well to address Mr. Myers at the Screen Clubs, both in Jacksonville and New York, advising him that the scripts have been withdrawn and then copy the carbons and send elsewhere.

Cut Out the Bumps.

Last night we went over a stretch of country road in an automobile. Previously we had made several trips over the same bit of road in another car and with another driver. There was a difference. One man drove his car at thirty-five miles, slowed only for the most pronounced bumps and took the others on the bounce. The more careful driver cut down to fifteen miles for a night trip, watched the road and we did the stretch with scarcely a bump. It is pretty much the same in working out a continuity. If you drive ahead, without looking where you are going, if you speed up and tear through the hollows and over the rough spots you'll have a bumpy, jolty story that will not please. It is only when the story moves evenly, naturally and without jar that it pleases. But this does not mean that the story must be plain and uneventful. Have battle, murder and sudden death. If you think the Board of Review will pass it, but have the action move evenly and without shock, no matter how violent that action may be. The fluent story is the only pleasing one, just as the fluent phrase is more pleasing to the ear. Even when, for the sake of contrast, harsh words and ugly phrases are used there must be a certain finish, a certain touch of artistry. The sentence that purposely reads harshly is vastly different in its effect to the accidentally harsh line.

Give the Facts.

Lately a woman wrote, "I never come to you in vain." She might have added, "because I ask only real help and give you all the facts." When she wants to know something, she tells all about it. She does not say: "A certain company made a script of mine and did not pay, what shall I do about it?" On one occasion she wrote that a specified company had used one of her stories without payment. Instead of having to give general advice, we were able to advise her that in the case of that particular company a specified procedure would bring her payment—and it did. The advice did not apply generally but was peculiar to that company, and would not have been given had she confined herself to the mysterious "a certain company." When you ask for help make it possible for us to help by giving names and facts instead of generalizing. It will help us to help you.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Edengraph Parts.

R. A. Atkins, Atkins Medicine Company, Moravia, Iowa, writes:

We are using an Edengraph machine and need repair parts for same. Letter addressed Edengraph Mfg. Co. came back unclaimed. Can you tell us where parts for the Edengraph can be had.

Mr. Frank Cannock, inventor of the Edengraph projector, which finally passed into the hands of George Kleine and then passed peacefully away, tells me Mr. Kleine has plenty of spare parts for the machine. Address George Kleine, 67 East Adams street, Chicago, Ill. Better make letter personal attention Mr. Kleine or his secretary, since the office force might not know anything about the matter. I make this suggestion because the machine has been practically out of use for so long a time. Incidentally, the Edengraph Mfg. Co. went out of business, I believe, about five or six years ago.

Who Wants Him?

Ordinarily the editor pays scant attention to operators who write asking help in securing a position. But a certain man in New York has attracted our attention by a remarkable letter, parts of which read: "My desire is to get the chance to show my ability as a practical and technical projectionist, who has full knowledge of the latest, most up-to-date practice; who understands the matching up of the lens system of the projector and the placing on the screen of a result which will cost the minimum and return the maximum at the box office. * * * Am now in the theater and you know the

people don't appreciate fine work (I certainly do. Ed.). * * * Want to get into a high-class house where high-class work will be appreciated; where the manager will know good work from poor. * * * I have no Broadway references. I have only a screen to show, and on that screen is reflected my ability. * * * Please understand I am not looking for a boost in the Projection Department! The time for the department to talk has not yet arrived. First I want my screen to talk for me, and so loud that it will command attention in the quarters I want to be heard in."

This letter sounds like the real thing. Suppose some of you New York managers who tell me you "can't get ability for increased remuneration" give this man a tryout. I'll supply his address if you want it.

Operating Room Plan.

John Bayleson, Minneapolis, Minnesota, says:

Am about to erect a three-hundred-seat theater, concrete construction, in a small city in this, the best state in the Union.

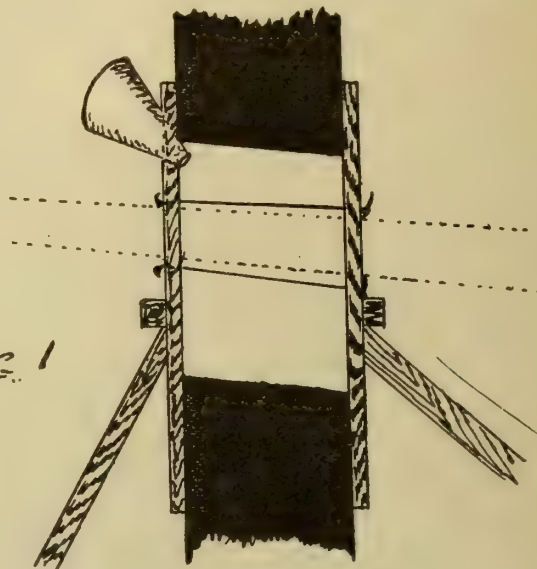


FIG. 1

Will you advise me as to how the openings should be located in the front wall of the operating room. They must, of course, be located accurately in advance of construction, as the operating room walls will be solid concrete, six inches thick.

Attached plan is ideal, except that you will not need two spot openings, and perhaps none at all. Figure 1 shows method of filling in the 12-inch-square lens ports after machines

are in place and light centered on the screen. A board is braced against the outside wall over the port, as shown. The light is projected on the board and the ray outlined in pencil, leaving a slight margin, of course. This space is then cut out with a keyhole saw. The same thing is then done with a board set against the inner surface. The two boards are then braced solidly in place and the openings in them joined by means of thin boards nailed or braced in place. The surrounding space is then filled with thin cement mixture, using a funnel, as shown. When the cement has set the boards are removed and you have your port exactly the size and shape of the light ray, plus an allowance of say one-quarter inch all around. Figure 2 shows how the lens ports look after filling in. The object of leaving the original 12-inch-square opening is to allow ample room for setting the machine and centering



FIG. 2

openings in them joined by means of thin boards nailed or braced in place. The surrounding space is then filled with thin cement mixture, using a funnel, as shown. When the cement has set the boards are removed and you have your port exactly the size and shape of the light ray, plus an allowance of say one-quarter inch all around. Figure 2 shows how the lens ports look after filling in. The object of leaving the original 12-inch-square opening is to allow ample room for setting the machine and centering

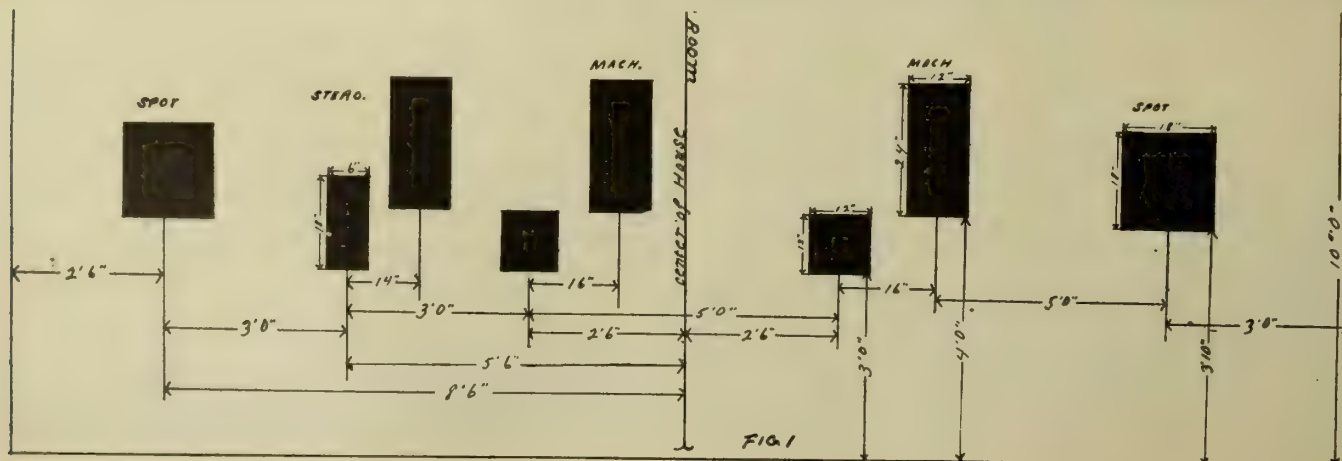
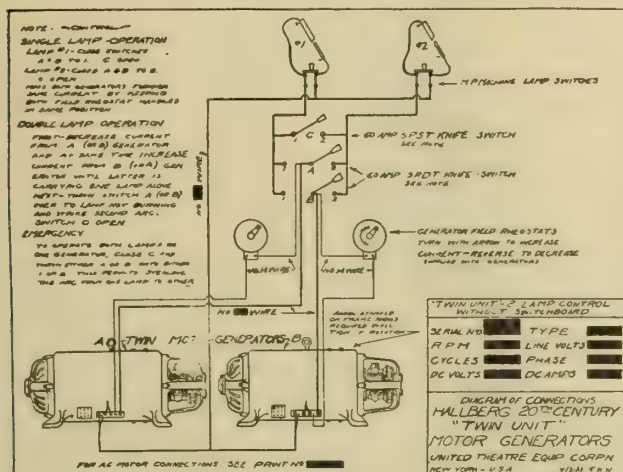


FIG. 1

the light on the screen without trouble. The 12 x 24-inch observation port is designed to be closed with a sliding port, as per Figure 86, page 220, of the handbook. It would require too much space to describe the movable port here. You should have a handbook anyhow, though you evidently have not got one, else you would not have asked these questions.

Hallberg Twin Motor Generator Set.

J. H. Hallberg now has on the market a twin motor generator set, consisting of two Twentieth Century motor generator sets joined together through one switchboard. This plan has the decided advantage that should one machine become temporarily out of commission, there



is still a complete unit remaining, which will produce plenty of current to put on the show, and do it for an indefinite period, should it become necessary. Then, too, there is the added advantage that a very wide range of amperage is available. One may use the lowest output of one of the units, or the highest combined output of both, or anything between these two extremes. The Hallberg twin unit system is connected as shown in the diagram, and is made in different capacities. The smallest generators are adjustable from 20 to 40 amperes for each unit, thus supplying a range of from 20 to 80 amperes at the arc. The next size is adjustable from 30 to 70 amperes per unit, which gives anywhere from 30 to 140 amperes at the arc. For a complete description of the Twentieth Century Motor Generator see the handbook, beginning on page 419. The machines are compact, strongly built, are equipped with ball bearings and have very satisfactory electrical efficiency.

I Cannot Agree.

Franklin H. Avers, Portage, Wisconsin, whose unique operating room equipment was recently described, says:

Your surmise that we only use one projector is correct. When we built our theater, six or seven years ago, the two-machine installation was uncommon, so we built an operating room for only one machine, though aside from that it was built more up to date than is the average room of today. It is lined top, bottom, and sides, with three-eighth-inch asbestos board, has rubber matting on the floor, and all openings automatically close in case of fire. If it were possible to put in two projectors without rebuilding we would not consider doing so, as we run only two shows each night, beginning at 7.45 and nine o'clock. This gives us ample time to shift reels and the opportunity to advertise our coming features between the reels. There is no particular hurry, and it is not necessary to get the people in and get them out as in the cities. Also, we do not believe in running continuous without intermission, for more reasons than one.

Um, yes, but what about multiple-reel releases? I do not myself advocate the running of separate subjects continuous. There should, in my opinion, be a short intermission between each subject. But to run one reel of a multiple-reel feature and then break off and run slides, or have an intermission five or six times during the subject would, it seems to me, utterly ruin the effect. On this one account I am unable to agree with your single machine practice, neighbor Avers.

Huge Encouragement.

There are those who think this department ought to leave the wage question entirely alone. I submit the following letter, from an Illinois town:

Would like information as to the following: Am operator here and have been for the past year. Prior to that I served a year of apprenticeship. Am receiving eight dollars a week. Intend to quit within a week and enter a factory until I can save enough money to go to some operating school and perfect myself in the business. What school would you recommend?

None! Go to some city right now. You won't starve. Get your "job in a factory" and then cultivate the acquaintance of city operators and managers. Watch your chance and get into a city operating room as helper or apprentice. Get a handbook with the first four dollars you can scrape together, and with the next get the first eight volumes of Hawkins Electrical Guide, which may be had at \$1 down and \$1 per week, Theodore Audel Co., 72 Fifth Avenue, New York City. Then work and study hard. That is the only system.

But, friend manager, honestly, what encouragement do you think it is for me or any one else to try to improve projection when you offer a man eight dollars a week after serving a year of apprenticeship and holding a job as operator an equal period? You claim operators' unions are unfair in their demands. Well, what do you call an example of this kind? What about this manager who has the man at his mercy? Eight dollars a week? Huh.

An Interesting Letter.

Marion Long, Toronto, Canada, contributes a letter which will, I am sure, be read with much interest by all. She says:

As one of the vast army of moving picture fans, and as a steady reader of the Moving Picture World, I assume the privilege (Right, you mean, Ed.) of writing to you. Being of the weaker (?) sex you will perhaps bear with me long enough to wade through to the end of this, my first letter to the Dean of Projection. First, a word as to myself; age, well, under thirty; personal description, have won no medals in a beauty contest thus far; education, Bachelor of Science, expert in all branches of photography, and an enthusiastic student of projection. Own my own M. P. camera, an Ensign, and a Power's Six projector. Have taken more than 20,000 feet of film, mostly scenery, fishing, hunting, farming, ice skating, and views of various games, such as hockey, baseball, lacrosse, etc. Do my own developing and printing.

There, I am now properly introduced (Glad to meet you, Ed.), and will now set forth the real "raison d'être," for this letter (You should have waited for the postscript to do that, Ed.). First of all I have a complaint to make, viz: poor projection in the average motion picture theater! I read the account of your trip, and would wager that some of the operators you criticized are now giving better screen results (Let us hope some friend managers have also benefited, Ed.). I have one of your latest handbooks, as well as a copy of the earlier editions, and have benefited through study of them. Am leaving Toronto soon on a "go-as-you-please" trip to Vancouver. Mother and a younger brother accompany me. We are all that remain of a family of six. Father and one brother are buried "somewhere in France," and the other is a prisoner of war in Germany. The war has stricken a great many, and we are all praying for its end.

I propose on my trip to visit all the movie houses possible, and if you would like, will send a first-hand criticism of projection, believing that if the operator can see what one of the audience thinks of his work it will either encourage him, or cause him to try and improve if criticism is found necessary.

Permit me, therefore, to begin at home. In a majority of Toronto houses the work is fair, in some it is excellent, in others it is just good, while in a few it is very rank. In some of the downtown houses they use first class film and second class operators; in others vice versa.

The Regent, the York, and the Crown have absolutely the finest projection in the city. Next these three come the Madison, Strand, Red Mill, Globe, Photodrome, Playhouse, Tech, the Iola, and the Peter Pan. In the following, projection is not quite fair, light poor, flickery, etc.: The Woodbine, Empire, His Majesty's, the Garden, the Cum Bac, People's, Hippodrome, Pickford, U-Kum, Doric, Rialto, and Colonial. This will classify the Toronto houses as to projection, except for the Windsor, Eclipse, and the Broadview, in which is seen the worst possible.

A couple of very amusing incidents occurred recently. In one of the downtown houses a beautiful fire scene was on the screen. Suddenly Charlie Chaplin jumped into the fire upside down, and, with legs gyrating in the air, commenced doing his stunts standing on his head. Three or four minutes of this and the screen went first white and then black, as though disgusted with what was being done to it. Did not inquire as to the cause. Probably you can figure it out for yourself—I can.

A long letter, but interesting. Will be very glad to have your reports on projection, but be very careful and do no injustice. When projection is poor, try to ascertain nature and state of equipment. Light is often poor for no other reason than that friend manager won't allow the operator to use sufficient current. Shadows sometimes occur because of the same reason—the operator is compelled to concentrate his light to the limit at the spot in order to get sufficient screen illumination, and the too-small spot breeds trouble, especially when the operator has rewinding and other things to do as he projects a picture. It is also a fact that poor results are often traced to penuriousness in machine parts and carbons. Be certain of your grounds, Sister Long, and then go ahead. No, I am unable to dope out any reason which would account for such a screen result, if it continued for "three or four minutes." Starting a second machine with its film not rewound would produce the effect; but unless the operator was dead or sleeping it could hardly last more than a few seconds. This is the first we have had from Toronto for a long time. Wassa matter up there anyhow?

Could Not Recommend It.

R. A. Bray, Big Timber, Montana, wants my opinion as to the advisability of patenting a speedometer device for moving picture projectors. Says the same could be made to fit any make of machine, and would operate on the same general principle as that of the automobile speedometer, enabling the operator to see at a glance the precise speed of projection.

Would not advise you to invest money in such a patent. As I have many times said, the only correct method of judging projection speed is the action on the screen. It would be useless to know that you were projecting a scene at sixty-four feet per minute unless you knew the camera speed at which that scene was taken was also sixty-four feet

per minute. I believe such a speedometer would merely make it more convenient for friend manager to compel the strict adherence to an art butchering "schedule." This department could not recommend such a device, moreover I think you would quickly discover that the principles upon which automobile speedometers operate are already very thoroughly covered by patents.

Interesting Experiments.

Recently the editor remarked to Mr. Porter, general manager, Precision Machine Company, that he believed a speeding-up of their intermittent movement would be decidedly advantageous. Ordinarily, when a suggestion of this kind is made to a machine manufacturer, he assumes an air of insulted dignity, pointing out the fact that HIS machine now is, always was and always will be the very *ne plus ultra* of perfection and that criticism of the same is, or very nearly approaches the cardinal sin. Mr. Porter took issue with me as to the advisability of speeding up the intermittent. "If operators were all high-class projectionists and conditions ideal, then your contention would hold. But we, as manufacturers," said Mr. Porter, "must of necessity deal with things as they are—with conditions as they exist, and we are prepared to lay before you a demonstration which we believe will prove a surprise."

We then proceeded to the demonstration room, where two projectors were hitched together, side by side, so that one motor ran both at precisely the same speed, hence, barring a slight possible difference in screen illumination, there could be no question as to the fairness of the test. There were ammeters and voltmeters on both lamps, but since equal amperage does not necessarily mean equal illumination, we judged illumination by the eye alone.

First, we had a demonstration of the comparative evenness of screen illumination and brilliance with incandescent lamps, using a "semaphore" and a plano convex condenser (the screen was amply large to accommodate the two images side by side). I did not myself make the exhaustive experiments I would wish to make before finally expressing a final opinion as to the relative merits of the two condensers, but certainly the test seemed to be a fair one, and it was all in favor of the plano; also, with the plano the same same condenser may be used for the stereo, which cannot be done with the semaphore lens.

But it was in the shutter tests the surprise lay. First, the light was gotten as even on both screens as possible, after which certain tests were made with various standard shutters, the result of which would, if published, get us a whole hod-full of brick delivered, one at a time. Next, we installed a four-wing shutter (the tests were all made with a clear field—no film). This shutter, which had four blades of equal width, was a "fifty-fifty" and presented a field clear of flicker when run at 38 revolutions of the crank shaft per minute. We then trimmed approximately one-quarter inch from each side of three of the blades, leaving one, presumed to represent the main blade, as it was. Under this condition it was found necessary to run the machine at 62 in order to clear the field from flicker. The shutter gave 50 per cent. of light before trimming and 57 per cent. after.

Next we placed on one machine the shutter marked A and on the other the one marked B. IT REQUIRED 112 REVOLUTIONS PER MINUTE TO CLEAR THE SCREEN OF FLICKER WITH B AND ONLY 84 WITH A! Explain that if you can. A gives 43 per cent. of the light and B gives 44.4 per cent. On each of the blades and openings of both shutters is marked its width in degrees. A is the shutter which will very soon be sent out with the Simplex projector as a part of its regular equipment. Please don't ask me why this difference in result is. I don't know, nor does Mr. Porter. But it most certainly IS, and after all that is the main point.

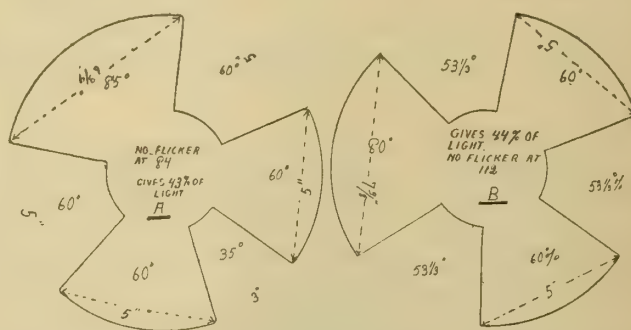
Mr. Porter and I had quite some argument as to intermittent speed. His contention is that the Simplex projector employs as fast a movement as is at this time commercially practical or advisable. Said he: "It would be a very simple matter for us to speed up according to your demands and most certainly if we believed your position to be correct we would do it. It would be very nice for us to say 'we have a very fast movement. But what about the aftermath of howls caused by excessive wear, due to over-speeding of the projector, inefficient lubrication and unintelligent handling? We are now using as fast a movement as any of the other machines, or practically so, and the movement stands up well. We do not, therefore, feel that it would be wise to increase speed, even conceding that gain in light and lessening of tendency to flicker would result. When the time comes that operators have advanced to the point where they AS A WHOLE can and will give such a movement the intelligent care absolutely necessary to satisfactory performance we will concede your demand and put out the movement. Until that time we or any other machine manufacturer would merely be inviting trouble, and lots of it, to do so."

I suggested the possibility of putting out a fast movement for use only by theaters who employ a high-class operator, to which Mr. Porter replied: "Sounds all right, but the practical operation would be that as soon as the 'other fellow' heard of the high-speed movement he would demand it immediately and we would be in boiling water."

I am setting forth all this in detail because Mr. Porter is the first manufacturer who has ever consented to discuss these matters frankly in print. What he says is true; also it is an added argument for greater intelligence and efficiency in the operating room. Here is a needed improvement held back for the simple reason that (this on my own authority) a good two-thirds of the present-day operators either could not, would not or would not be allowed to handle it intelligently. Mr. Porter's arguments are good. But they constitute an indictment upon theater managers, because of the fact that managers are, when all is said and done, directly responsible. They could use the fast movement, with its manifest advantages, even with an inefficient operator, were they willing to stand for the repair bills made necessary, which would, after all, be but a comparatively small item—say, in no event, more than four dollars per month. But I can

imagine the howl which would go up if an intermittent required that expenditure to keep it in first-class condition. One whole, great big cast silver cartwheel per week. Oy, oy, oy—business of tearing the hair. Of course, he would get more light and less flicker, and f-o-u-r dollars a month for intermittent repairs! Curses!!! One hundred bucks a DAY for films? Why sure! That is paid without any very great splutter, but one dollar a WEEK added to machine repair bills—horrors!

And now let me utter a caution. Mr. Porter has faced some risk in



allowing me to set forth these things frankly. I appreciate his action and you may take it from me I will defend him to the limit from any unfair advantage being taken. For instance, any who may question his statement, either in this department or elsewhere, as to relative speed of Simplex and other machine intermittent movements, will be given ample chance to prove their contention, and the tests will be made publicly, by men whose decision may not be doubted. A discussion of desirability of generally increased intermittent speed will be welcomed, but cut out the hot air and deal in known facts, or in theories which have to do with other things than comparison of equipment of various makes.

Foolish Procedure and False Economy.

From time to time this department has called attention to theater managers to the altogether too common practice of false economy in the purchase of operating room supplies, which really is wasting of money instead of saving it. It is a fact that the overwork of machine parts, until their wear is evidenced by even the slightest deterioration of screen results, is not economy. The same holds true in the purchase of carbons, etc. A carbon which produces a white, steady light is more economical than one which gives unsteady light or light of poor quality, even though its first cost price be double that of the second. Suppose you save ten, fifteen or even twenty-five cents each day in cost price by purchasing cheap carbons and that these carbons lower the screen result efficiency by even as little as one per cent. HAVE YOU ACTUALLY SAVED ANYTHING???? "You have not" is the self-evident answer. Instead, you have actually lost money, since your other overhead expense remains the same, whereas the finished result sought by the expenditure of that overhead has been injured and, in exact proportion as it is injured, the box office income is decreased. This is a proposition which does not admit of argument.

But there is another possible loss aside from box office loss. Suppose you are paying one dollar a day for projection current. A worn gear causes lost motion to an amount which compels the operator to use a main shutter blade enough wider than would be necessary, were the gears all in good condition, to cause the additional loss of three per cent. of the light—not at all excessive under the conditions named. How long will it require to waste the price of a new gear? Then, too, the necessary addition to the shutter blade has set up added tendency to flicker, thus injuring the screen result and the box office returns.

There is no such thing as a possible economy in operating room supplies, except as applies to actual waste. Use of worn machine parts is not economy. Managers should consider the value of the work their projection machines are performing, the value of the films they are handling and the dramatic value of the photoplays the projector is interpreting on their screens. Many managers expect utterly unreasonable things of their projectors. Other things they expect will wear out, but their projection machine never. It was good when they bought it, ergo, it must be equally good a year from that time. They do not know that 576,000 times in a ten-hour run, at 60 feet of film to the minute, the intermittent has acted, steel striking on steel with a heavy, sliding, hammer blow. In a year's run, at ten hours a day, this means more than 210,000,000 hammer blows, yet some managers yell bloody murder if an intermittent wears under that service to an extent which requires the replacement of some of its parts.

The only true economy is to keep your projector in A-1 condition, and it most emphatically is NOT up to you to pinch nickles on that end and ladle out coin for film service with a dipper.

From a Globe Trotter.

E. B. Olson, whose name is well remembered, though not his former location, sends a P. O. card postmarked Pago Pago, Samoa, which reads: "There is not much doing in the picture business in Alaska; nothing but small villages up there. Am sending picture I took when you were in Tacoma, Washington. Business is fine in Honolulu—so is the swimming. Am on my way to Sidney, Australia. Will see you in New York soon."

Evidently Brother Olson is not adverse to change of scene. Too bad I can't loan him Nancy Hanks, the Go Devil, for his Australian trip. He could put paddle wheels on her and ride more comfortably.

Victor Animatograph Projector.

It has been brought to our attention that the Victor Animatograph Company is putting out a really excellent projector designed for use in schools, for church and for light exhibition work. The editor has examined this machine, and finds it to be excellent for the purposes named. It is compact, strongly built, easily transported, readily prepared for transportation and quickly re-assembled and set up ready for business.

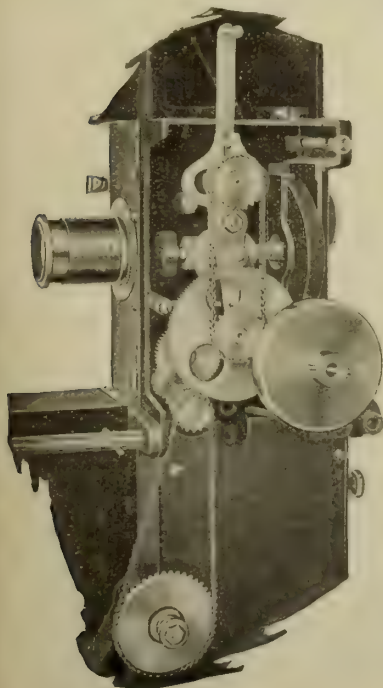
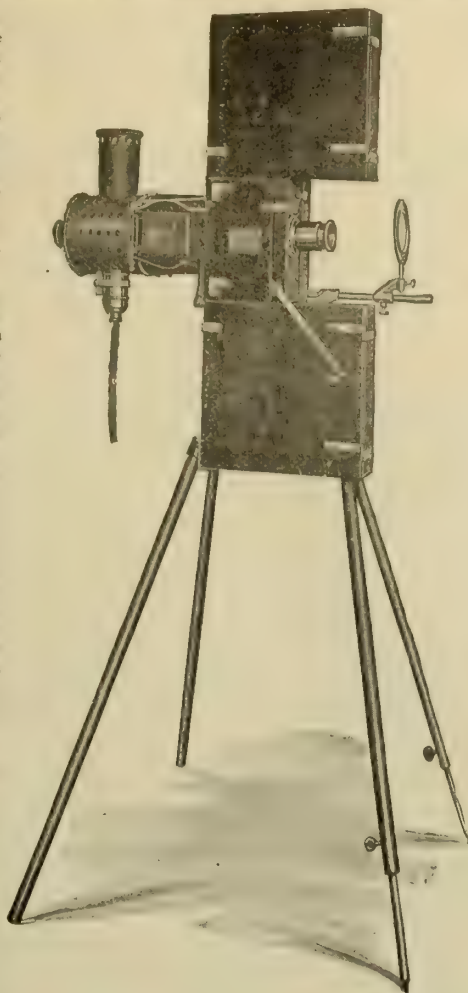
The workmanship and material are claimed to be high class, and I see no reason for doubting the manufacturers' claims in this respect, since the machine sells at a price permitting of both. And that is a most commendable thing. A too-cheap machine is not likely to be really a cheap one at all. In fact, the purchaser will most likely find it a very dear investment in the end. The price of the Victor is, I should say, just about what it should be for a well built projector of its class.

The machine takes standard film, has a three-point star, which gives rapid ratio of film movement, thus allowing of the utilization of a comparatively large percentage of the available light. The shutter is similar in its action to the old Kine-drome shutter except that it is of the "inside" variety. There are two blades, which close the aperture from opposite directions, meeting in the center of the aperture opening. This plan is very economical, in that it permits of a minimum shutter blade width when using what is known as an "inside shutter."

A unique feature of the Victor consists of its "flexible focus." For moving picture projection the condenser is quite close to the film. For stereopticon projection the lamphouse is, by a very clever mechanical

arrangement, made to move backward several inches as it swings over into line with the stereo lens. When in position for stereopticon projection the condenser used for moving picture projection is automatically lined with and locked to a frame, or hood, carrying a second condenser, which remains in a fixed place behind the slide carrier. The combination thus formed is correct for the projection of standard stereopticon slides. It is a very clever, as well as effective, arrangement.

The illumination is by means of an incandescent lamp, and current may be taken from a battery or from power lines of any voltage up to 230. The manufacturer claims a good ten foot picture, with possible twelve feet under good conditions. I have not actually seen this demonstrated, but would imagine that with a good screen and tolerably dark room a very good result might be had with a ten foot picture—as good as can be gotten with any standard projector under the same conditions, using an incandescent lamp. Caution:



Now, Mr. Theater manager, don't jump at conclusions. In that statement I meant precisely what I said, and can see no reason why what I have said is not entirely correct. It does not, however, follow that the Victor is a machine which will give continued satisfaction in your theater. It is not designed or built for the heavy theater grind, nor will it, in my judgment, stand up under such service. It is guaranteed by the manufacturer against all defects in material and workmanship for one thousand two hundred (1,200) hours of service, which means it is guaranteed to stand up to a four-hour-a-day service for one year, not including Sundays, and that any part which may fail during that period will be replaced free, provided it fails through faulty material or workmanship.

The parts are all interchangeable, and are mostly die made. The machine is on the list of projection apparatus approved by the Underwriters. All film is enclosed, and so is the mechanism. The automatic fire shutter is certain in its action; also it is adjustable for wear of parts. The machine frames more than one full picture. It may be had either hand or motor driven. The motor driven machine has speed control in acceptable form. The stand is adjustable for both angle and height. Threading is easy and all bearings readily accessible for oiling. A part of the bearings are bronze and part are babbitt metal. Magazines accommodate ten-inch reels and are thoroughly fireproof, so far as any magazine can be said to be that. All types of new high-power incandescent lamps may be used.

An idea of the machine is had from the illustrations, the first being the machine as a whole, the second the mechanism from the operating side and the third the mechanism from opposite side.

To sum up, this department recommends the Victor, Model No. 2, to the careful consideration of schools, to churches, and to those exhibitors who travel from one small town to another on one-night stands, and who require an easily portable projector with incandescent lamp projecting a picture not to exceed ten feet in width.

Who Wants This Job?

An exhibitor in a small city less than fifty or sixty miles north of New York City, on the Hudson River, wants an operator. Will pay twenty dollars to start, and if the man makes good might raise that later two or three dollars. Either union or non-union. Must be able to deliver the goods. Position is a steady one. Six days per week, six and a half hours a day. Those wishing to apply must send stamped envelope containing their application to this department. We will immediately send it to the manager. But don't put in an application unless you know your business and are prepared to make good, remembering that no transients are wanted. Presumably a married man would be preferred.

Projection Experience

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Calculating Shutter Time.

Mac, Detroit, Mich., writes: "Being a constant reader of the 'World,' I take the liberty of writing you seeking to know what the duration of exposure would be on Erneman camera with the shutter wide open at two cranks per second? Also does not the time the intermittent is at rest designate the duration of exposure? If it is not possible to state exactly what the exposure would be, could you tell me whether it would be 1/16 second or less?"

The shutter of a motion picture camera is the segment of a disk revolving in front of and parallel to the aperture or frame plate. It revolves once for each frame or picture taken; in synchronism, that is, in time with the movement which draws the film down for each successive picture. Its function is to cut off the light or image from the film during that period of time during which the film is drawn down in readiness for the next exposure. While the exposure is being made, the section of film in the gate and before the aperture plate is motionless and, just as the platen of a printing press must hold the paper to be printed firmly against the type without permitting it to move in relation to the type lest it smear the imprint, so must the film remain stationary while it receives the impression of the lens image or it will be blurred.

The type of the intermittent movement with which the camera is provided determines the greatest or maximum shutter opening. The instant that the claws or fingers of the intermittent movement commence to draw the film down to its position for the next frame, the aperture opening must be covered by the shutter and remain closed until all downward movement of the film has ceased. Should the movement of the film commence before the aperture is entirely covered by the shutter, such portion of the frame as remained uncovered will be blurred.

As the shutter moves continuously and uniformly around, it must be a fraction of a disk large enough to cover the aperture during the time that it takes the claws to pull the film down plus a segment large enough to cover the aperture when the movement begins. If it takes one-half the time of a complete shutter revolution to pull the film down for the next frame, the shutter segment must be half a circle plus a segment wide enough to cover the aperture opening; for this extra segment portion must completely close the aperture before the downward movement takes place. For that reason a rod and pitman, or a crank which requires one-half the time interval for drawing the film down must have a shutter segment of one-half a circle plus 1/6 of a circle to cover the aperture opening when the film travel begins. Since 1/2 plus 1/6 equals 2/3 of the circle, there is left only 1/3 for the exposure, or 1/3 shutter opening as it is termed.

The Lumiere type movement which uses the so-called harmonic cam for throwing the fingers, draws down in about one-fourth of the time interval and consequently can employ a shutter whose open segment is slightly more than one-half.

At sixteen pictures per second, each picture is drawn down and exposed in one-sixteenth part of a second; if the shutter is one-third open then the exposure time is one third of one-sixteenth, or one-forty-eighth; if one-half opening, one-half of one-sixteenth, or one-thirty-second of a second. For any other shutter opening the speed or time is calculated in the same simple way. Thus, also, it will be seen that all shutter openings bear a simple arithmetical ratio to the time of exposure: a quarter opening is twice as quick as half opening, but only gives half the exposure that half opening gives.

In still photography it is often necessary to use exposures as quick as one-thousandth part of a second to get an unblurred picture of a moving object, but in the motion pictures it is essential that a swiftly moving picture should be blurred in each individual frame to reproduce on the screen the effect of a single moving object. If we close the shutter opening to a mere slit and photograph a baseball thrown in the sunlight, we will get a succession of clear images of the ball on the negatives, but when the picture is thrown on the screen, we get an impression of three or four balls chasing one another across the screen. The clean cut images are too far apart to blend correctly in the eye and produce the swish of the single moving ball.

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It is, therefore, advisable in almost all cases to use as wide a shutter opening as the intermittent movement of the camera permits. Also the larger the shutter opening the smaller the diaphragm opening and the smaller the diaphragm the greater the depth of focus.

Formulas for Making Motion Pictures to Scale.

E. W. Davis of the Universal Camera Company has worked out a very valuable and simple method of calculating in advance the scale of magnification of pictures upon the screen so that a cameraman may predetermine exactly the size of the projected image before the picture is photographed.

His data is as follows:

In cases where the cameraman wishes to photograph an object so as to be projected to a certain size, relative to the actual size of the object, the following formulas may be useful. The formulas which apply to "life size" projection are particularly useful. In all those formulas the distance from camera to object is given in feet and the focal length of the lens in inches.

For life size projection (16-foot screen): With a given lens, to determine the distance from camera to object: Formula: Distance = focal length x 16. Example: We wish to photograph an object with a 2-inch lens so that it will be projected life size; how far shall we place the camera from the object? Solution: Distance = 2 x 16 = 32 feet.

For life size projection (16-foot screen): With the distance given, to determine the lens: Formula: Focal length = $\frac{\text{Distance}}{16}$. Example:

We wish to photograph an object 50 feet away so that it will be projected life size; what focal length lens shall we use? Solution: Focal length = $\frac{50}{16}$ = 3 1/8 inches. Obviously a 3 inch lens would be near enough for practical purposes.

Lens and distance given, to determine magnification: Formula: Magnification = $\frac{\text{Distance}}{\text{Focal length} \times 16}$. Example: What will be the projected magnification of an object photographed at a distance of 20 feet

with a 2-inch lens? Solution: Magnification = $\frac{20}{2 \times 16}$ = 1 3/5 times actual size. If the answer is less than 1 there will be reduction instead of magnification.

Lens and magnification given, to determine the distance: Formula: Distance = $\frac{\text{Focal length} \times 16}{\text{Magnification}}$. Example: With a 3-inch lens, at what distance from the object shall we place the camera to obtain a projected magnification of 2 times actual size? Solution: Distance = $\frac{3 \times 16}{2}$ = 24 feet.

Magnification and distance given, to determine the required focal length of lens: Formula: Focal length = $\frac{\text{Distance} \times \text{Magnification}}{16}$. Example: We wish to photograph an object at a distance of 35 feet and obtain a projected picture 3 times actual size; what lens shall we use? Solution: Focal length = $\frac{35 \times 3}{16}$ = 6 9/16 inches.

All the above formulas may be condensed for convenience to the forms given below, in which

D = distance from object to camera in feet.

F = focal length of lens in inches.

R = ratio of projected size to actual size; for example:

Life size, R = 1; double size, R = 2; 1/2 size, R = 1/2, etc.

Then: $R = \frac{F \times 16}{D}$, $D = \frac{F \times 16}{R}$, and $F = \frac{R \times D}{16}$.

When the pictures are to be projected life size, then R becomes 1 in the above formulas and we have:

$D = F \times 16$; $F = \frac{D}{16}$.

As pointed out previously the last two formulas are particularly useful. A convenient way of remembering them is to bear in mind that the focal length of any lens multiplied by 16 gives the distance (in feet) at which an object photographed will be projected life size.

Note—In all the above formulas it is assumed that the picture when projected will be 16 feet wide.

Chicago News Letter

By JAS. S. McQUADE



Major Funkhouser at Bay

The Censorship Hearings Before the Sub-committee of the Council's Judiciary Committee Are Favorable to Pictures and Indications Point to the Curbing of the Major's Arbitrary Rulings.

FURTHER hearings of the charge that Chicago is suffering from a one-man censorship board were held before a sub-committee of the Council's judiciary committee, Friday, Nov. 23, and Tuesday, Nov. 27. At the Tuesday meeting, Mrs. Juliette L. Stuart, one of the members of the censorship board, declared that she had been in bad standing for a long time with Major Funkhouser because she had insisted on her rights as a board member. Michael L. Igoe, formerly U. S. district attorney and now leader of the democratic side in the lower house of the state legislature at Springfield, was present as attorney for Mrs. Stuart and charged that the Major had tried to intimidate members of the censor board from revealing the actual conditions prevailing in the censorship bureau. Through Mrs. Stuart, Mr. Igoe showed that Major Funkhouser ruled arbitrarily in the matter of cut-outs.

In answer to a question put by Alderman Steffen, the Major replied, "I am the real official censor." On being further questioned by Mr. Steffen, he acknowledged that some of the members of the board did not understand that, but that some of them were beginning to understand.

In answer to a query made by the Rev. Frederick Seidenburg, of Loyola University, and secretary of the committee of the Catholic church on moving pictures, Alderman Steffen explained the object of his amendment to the ordinance on censorship.

"This amendment eliminates the present censor of moving pictures from the situation," he said. "It provides for a real board of ten. It aims at a solution which will be fair to all, and it is in no way an attack on Major Funkhouser."

A member of the judiciary committee, which will pass on the final report of the investigating sub-committee, said shortly after Friday's meeting:

"I'm sick and tired of the palavering which Funkhouser and his friends are seeking to inject into this matter. The modern film industry, to my mind, has grown to such proportions that no censorship at all is necessary, or desirable.

"Is it common sense to believe, as Funkhouser intimates, that the big men of this country who have millions invested in this growing industry seek to destroy themselves by basing their film productions on immorality and crime? Why, such an insinuation is nonsensical!

"Place the film industry on the same plane with other great businesses. President Wilson has done so by his praise of the splendid co-operation this industry has given in aiding our prosecution of the world war."

At Tuesday's meeting Major Funkhouser was accused of attempting to intimidate members of the board of censors who had been summoned before the investigating sub-committee. The charge was also made in the meeting that the so-called board of censors is an authoritative body in name only, providing that the major does not agree with its findings. It was also charged that unless the twelve members of the board of censors agreed unanimously on passing a film, the major sets their findings aside and exercises his one-man judgment.

Favoritism also was charged, and the names of two of the major's favorites were mentioned, these two women members, it was said, being vested with power to over-rule the decision of their seven associates.

The major once, during Tuesday's hearing, scoffed at the assertions of producers that they can be placed on honor to produce clean pictures, and asserted that they appeared to be keeping awake at nights in devising new plans to take advantage of the city.

The Chicago dailies are taking deep interest in the hearings before the sub-committee, and the consensus of opinion is strongly against the one-man censorship of Major

Funkhouser. The Chicago News ran the following editorial in its issue of Nov. 27, under the head, "The Low Cost of Morality":

If the consumer of theatrical entertainment is willing to spend from \$1 to \$5 for the purpose he may run the risk of suffering injury to his morals by attending the vaudeville show, grand opera, or the admired legitimate drama, all unpurged by the official censors. If he belongs to the great democratic majority of 10-cent first-nighter and takes his drama in two dimensions his morals will be officially guarded, he will save money, and will get to bed—somewhat bored, perhaps, but officially with no loss of moral tone—at a respectable hour.

A laboriously applied official censorship goes with the cheap film dramas, whereas any iniquity, real or imaginary, that invades the higher priced entertainments is served without alteration to anybody who chooses to pay the price.

Meanwhile the censorship of motion picture films is not applied according to any established and well defined principles of art and good morals, but mainly in accordance with the personal whims of the official censors or of well meaning volunteers who are determined to save by their own special formulae the other fellow's morals from contamination no matter how he may squirm and resent it.

There is, of course, no concerted public appeal to the authorities to place vice within the reach of all, but there is a genuine popular movement in favor of wise revision of the censorship system that shall bring to it some intelligent perception of the demands of the new art and its limitations.

Any producer who presents in public an immoral film should be made to suffer for it under the law. A censorship which serves to give official sanction to films that otherwise might be condemned by wholesome public opinion is a peril rather than a protection. To disarm public opinion and put it out of commission by means of a clumsy official censorship is at best a doubtful aid to morality.

Following is an editorial published by the Examiner in one of its issues last week:

Of all American cities, Chicago should take the broadest and sanest view of the real position that film production holds today as a world factor in giving education, wholesome entertainment and amusement to the people.

Yet Chicago is the only large city in the United States or in the world that clings to a one-man censorship.

And this single official censor of films in Chicago is a policeman at that!

Practically all other American cities that have film censors at all have high class boards or commissions. Representatives of educational bodies are on these boards.

The idea that a police officer, whose special duties are to suppress gambling and open vice, should be also the sole censor of moving pictures is peculiar to Chicago alone. New York, also a large film-producing center, does not consider it necessary to maintain any form of censorship.

A police censorship of moving pictures takes the wrong ground to start with—that film producers are seeking to commercialize immorality whenever they get a chance.

The exact opposite is the case.

The only really effective censorship of moving pictures is by the producers themselves, for the very life of the business requires conformity to the moral sentiments of the people.

The moving picture business has left its crude beginnings behind. It has reached a plane where it no more required outside censorship than does the printing press, the stage or the art galleries.

All these great civilizing forces have demonstrated that they do not need tutelage by official censors, and the modern film industry will do the same.

The committee of public information at Washington, D. C., henceforth will have the rulings of Major Funkhouser in censorship matters under its particular scrutiny. Most likely before this matter appears in print, the committee will have examined certain film pictures which have been put under the ban by the head of the Chicago censor board. The "Rose of Blood," for which Major Funkhouser has refused a permit in Chicago, will be one of the pictures in question.

Patriotism at the Movies.

The Chicago Tribune sees the great influence of moving picture theaters in the spreading of patriotism and the stirring of the war spirit at the present time, as is shown in the following editorial paragraph in one of its issues last week, under the heading given this article:

The moving picture theaters are becoming community centers of patriotism. The producers are turning out films reflecting the American war spirit, and the majority of the theater owners have devoted a part of each program to pictures and slides calculated to arouse support of the Government. In addition the theaters have thrown open their doors to the four minute men, who are exercising a very great influence, especially in combating German propaganda. In communities largely made up of persons of foreign birth or extraction the work of the movie theaters and the four minute men has been of special value.

Chicago Film Brevities.

Sir A. Conan Doyle, author of the Sherlock Holmes stories, who was an interested spectator of Essanay's production of the "Sherlock Holmes" play, in which Wm. Gillette plays the title role, at the Alhambra theater, London, Eng., recently, wrote, in part, as follows to the firm interested in the distribution of the picture in Great Britain and Ireland:

"Before leaving London let me say how pleased I was with the Sherlock Holmes production. It is admirable, and will forever preserve Gillette's wonderful rendering of the part."

* * *

Richard C. Travers, the well-known and popular star in moving pictures, who was with Essanay for quite a time and who has been at the Fort Sheridan training camp for several months past, with the men of the second reserve corps for officers, has won a captaincy. While still a youth, Mr. Travers saw service with the British army in South Africa during the Boer War, and on one occasion narrated to me one of the narrow escapes he had as a sharp-shooter at that time. Mr. Travers had been lying full length for ten or fifteen minutes, behind a small hillock of sand, awaiting an opportunity to draw a bead on one of the enemy. By some strange influence his cramped position became so intolerable that he was obliged to move his head and one of his shoulders a little way in order to get relief, and in that fraction of a second of time a bullet plowed through the sand just where his head had been. Mr. Travers heard the shot and looking up discovered the body of a Boer sharp-shooter falling from a scrubby tree several hundred yards away. Some other British sharp-shooter had shot the Boer marksman just as he fired at Travers. Captain Travers was very popular in film circles in Chicago, and was a great favorite with moving picture fans, who were always delighted to see him on the screen. His numerous friends congratulate him on his newly conferred honor and wish him a glorious career in France and a safe return to God's country.

* * *

Louis A. Boening, another well-known figure in film circles in Chicago, has also been honored with the commission of captain in the same training corps. Captain Boening served in the Spanish War as a volunteer and was mustered out as captain. He is president of the United States Cinematograph Co., this city, and he has filled several other prominent positions in the industry during the past ten years. The best wishes of a large following of friends will follow him to the front where, it is hoped, he will distinguish himself with honor and live to reap the results long afterwards.

* * *

The license committee of the Chicago city council at a recent meeting, at which representatives of Chicago exchanges were present, finally agreed to raise the license for exchanges from \$25 to \$100. The committee made a concession in this instance, as it was the original intention to raise the license to \$200 for each exchange.

* * *

"The Flame of the Yukon," a Triangle feature, with Dorothy Dalton in the leading role, was given a private presentation at the Ziegfeld theater, Monday morning, Nov. 26, which was attended by several hundred invited guests. Major Funkhouser had previously refused to permit its presentation in Chicago and the opinion of prominent and well-known picture theater goers was sought before taking the case to court. The opinions of those who attended the presentation at the Ziegfeld were decidedly against Major Funkhouser's ruling.

* * *

Irving A. Mack and Miss Belle Harris were united in marriage at the bride's home, this city, Tuesday evening, Nov. 27. Mr. Mack has charge of publicity, in Chicago, of the Universal Film Co. The happy pair departed for a brief honeymoon trip after the ceremony.

* * *

"Bab's Matinee Idol" (Paramount), with Marguerite Clark in the leading role, will begin a week's run at the Ziegfeld theater, Sunday, Dec. 2.

* * *

Julius F. Smietanka, collector of internal revenue, Chicago, gave out last week under advisement that the government may print theater tickets for use in this city as a protection to the public against the raising of prices by moving picture and dramatic houses. The method to be used, in case the plan is enforced, will be to print the regular ticket, with the war tax coupon attached.

Manager M. J. Weil, of the Castle theater, State St., celebrated the second anniversary of that house last week. The chief attraction was "The Hungry Heart," in which Pauline Fredericks is star. This house charges an admission of twenty cents with war tax added and is showing to a fine business.

* * *

Invitations for the ninth annual ball, given by the Moving Picture Operators of Local 110, I. A. T. S. E., have been sent out. The ball will be held in the Coliseum, Wednesday evening, Dec. 5, and the receipts, after expenses have been deducted, will be devoted to a fund for the assistance of the families of enlisted members. About eighty of the boys are now at Camp Grant, Rockford, Ill.

* * *

Adolph Zukor, president of Paramount, made a short stop-over here Saturday, Nov. 24, on his way from Los Angeles to New York. While here he gave out that Marshall Neilan is now at work directing Mary Pickford in her new photoplay, "Amarilly of the Clothes Line." Director Neilan has still six months left before he will proceed to a cantonment camp, under draft.

* * *

The license committee of the city council, Chicago, agreed upon the following increase in the license for moving picture operators in this city: the original license fee has been raised from \$3 to \$50 and the license renewal has been raised from \$2 to \$5 per year. It was also ruled that instead of the apprentice paying a fee of \$1 for a life time, he will be obliged to pay \$1 per year hereafter. It was also ruled that an apprentice must serve five years before taking charge as a licensed operator in a picture theater.

* * *

Miss Catherine C. Melcher, who is preparing the list of non-taxable music for Chicago local, branch No. 2, M. P. E. L. of A., has requested me to state in this issue that the firm of Jerome H. Remick & Co. has resigned from the American Society of Authors, Composers and Publishers, so that theater owners can henceforth play all Remick numbers without any further fear of a libel suit. A complete list of Remick numbers will appear in a forthcoming issue of the Moving Picture World.

Universal Consolidates Its Chicago Interests

Laemmle Film Service Taken Over and All Subsidiary Exchanges Now Under One Roof.

ARRANGEMENTS have been consummated whereby Universal's Chicago interests will hereafter be operated from one exchange located in the Consumer's Building, at No. 220 South State street, where Bluebird headquarters have heretofore been situated. The Laemmle Film Service of Chicago has been taken over by Universal and the three distributing plants have been assembled for separate and distinct operation at one address.

By this move the distribution of all Universal products will be expedited, making it more convenient for exhibitors to transact their business in Chicago and centering Universal's interests with a view to greater efficiency in every particular. An important consideration of advantage to exhibitors will result from the fact that showmen may now arrange for every class of pictures on the market without leaving Universal's premises—everything from State right features to comedies, news weeklies or program pictures being available under one roof.

There has been a rearrangement of the management of Universal's Chicago interests brought about by the consolidation of the Laemmle Service, Universal, Butterfly and Jewel interests. I. L. Leserman will be in charge of Universal releases, C. R. Plough will handle Bluebirds and I. Van Ronkel will look after the Jewel State right features. The new order of affairs went into effect Nov. 26.

RICHARD STERLING TO DIRECT ATLAS.

Richard Sterling, formerly of the Eclair, is directing the Atlas' series of Modern Peck's Bad Boy. Harrie Orvis will, with little Dorothy Benham, support Master Leland Benham. The pictures are being made at the company's studio in Newton, Mass.

GEORGE BERTHOLON PROMOTED.

George C. Bertholon, who since the formation of Goldwyn Pictures has been an assistant director at the Fort Lee studio, has been made assistant to Aubrey M. Kennedy, director of productions.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Horkheimer Would Aid Red Cross

Suggests That Spare Time of Women Employes Be Utilized in Knitting Garments and Making Surgical Bandages.

H. M. HORKHEIMER, president of the Balboa Amusement Producing Company of Long Beach, California, through the co-operation of the Red Cross Chapters of Southern California, has launched a project which will result in the making of thousands of garments for our soldiers and in the conserving of hours now lost in the motion picture industry through delays peculiar to the manufacture of photoplays.

Through the Horkheimer plan, which has been indorsed by various Red Cross chapters, every odd moment of the picture players will be directed into some channel useful to the Red Cross. Already a committee of leading producers has been organized, and through the co-operation of this committee it is hoped a Red Cross auxiliary will be established at every studio.

"It is our aim," said Mr. Horkheimer, "to commandeer the spare time of every motion picture player. For instance, an actress who is waiting for her scene can be knitting a sweater for a soldier; members of a company that is forced to wait for proper sunlight can be working on wristlets, socks or mufflers to fill the Red Cross garment quota. All money for the purchase of needed materials will be donated. The Balboa studio is contributing \$500 toward this fund, and undoubtedly every other studio in the industry will raise a like amount. I anticipate that at least \$25,000 will be gathered in this drive, and that thousands of garments will result; in fact, it is my belief that the entire quota of 100,000 garments required from Southern California in the present national Red Cross drive will be furnished by the picture people."

Those appointed on the producers' committee by Mr. Horkheimer are H. O. Davis, vice-president and general manager of the Triangle studios at Culver City; Mrs. Jesse L. Lasky, Henry McRae, general manager of Universal; D. W. Griffith, Mrs. Cecil B. De Mille and Charles Van Loan, famous writer of motion picture fiction.

Of those who have indorsed the Horkheimer plan, Mrs. William A. Edwards, chairman of the board of directors of Los Angeles Red Cross Chapter, and Mrs. Hancock Banning, member of the board and one of America's richest women, were most enthusiastic in their praise.

Camouflage Artists Leave for Training.

The greatest camouflage company in the world, according to Major George P. Robinson, United States engineers' corps, left Los Angeles November 24, for an eastern training camp. There were sixty-five men in the party, headed by Lee Lawson of the Universal. The personnel was recruited almost exclusively from the leading motion picture studios of Los Angeles.

"Nowhere else in the world could a company of men of similar qualifications have been recruited," said Major Robinson. "The best scenic artists and men of kindred trades in the motion picture industry are here."

Just before the train pulled out of the station Lee Dawson made a short speech to the crowd. "Friends, we're going over there to fool the Kaiser, and if Yankee genius counts for anything we'll be there with the goods," he said.

The leave taking was different from any farewells given any party of soldiers leaving Los Angeles heretofore. Sixty-five young men, all of them known personally to the five hundred or more persons who bade them goodbye, caused everybody to cry goodbye to everybody else. It was a scene not easily forgotten.

At the American Studios.

President Samuel S. Hutchison of the American Film Company arrived at the studios in Santa Barbara, November 20, on a hurried inspection tour. Mr. Hutchinson's

present mission is in the furtherance of improvements started in every department of the studio. The technical end of the business will be given particular attention.

Director Edward Sloman has completed "In Bad," featuring William Russell. Mr. Russell will soon start work on the final of his present series of six pictures, entitled "Polo Jack," another Charles Turner Dazey story.

Ruth Stonehouse to Have Own Company.

Ruth Stonehouse, Universal Bluebird star, and more recently with Triangle, has signed a long-term contract to be featured in big productions. H. Berg, owner of the Overland Film Company, while in Los Angeles, made Miss Stonehouse an offer which, on November 21, was signed by her.



Ruth Stonehouse.

The contract provides for the producing of six feature dramas during the year. Mr. Berg was interested to a great extent in the producing of "Who's Your Neighbor," "Today" and many other screen successes.

Miss Stonehouse will leave November 25 for an extensive tour of the larger cities of this country, appearing in person at theaters and meeting exhibitors and exchangemen. Three months will be given to the tour from here to New York City, when Miss Stonehouse will return to commence work on the first production, to be made at the Bernstein studios.

The first vehicle selected for the star is "The Wolf Breed."

Periolat to Go on Tour.

George E. Periolat, the well-known American character actor, will make an extended tour through the Middle West and the East, starting December 10. Mr. Periolat will combine business and pleasure, for he will appear in motion picture theaters in every city and town he visits, spending most of his time in Chicago, his home, where his father, C. F. Periolat, now eighty-two years of age, still resides.

When "The Mate of the Sally Ann," starring Mary Miles Minter, in which Mr. Periolat plays the part of Captain Ward, a slightly demented old sea pilot, is released in Chicago the actor will appear in many theaters where the production is shown.

Upon his return trip Periolat will visit Cleveland, St. Louis, Kansas City, Omaha, Lincoln, Denver and Salt Lake City. The trip will take more than two months.

Comedians Subscribe to Comforts Fund.

Ample proof that comedians can be serious when occasion demands was demonstrated at the Triangle-Keystone studios when every employee was called upon to donate to the Y. M. C. A. fund. Thirty-five million dollars is being raised to provide comforts for the boys in the trenches. Every studio in and around Los Angeles was visited, and a cheer went up when, upon counting the pledges, it was found that the Keystone studios had outdistanced the Culver City studios by over \$50. Later on it was learned that the Keystone donation was the largest individual subscription in Los

Angeles barring one large corporation. Frederick Bennett of the scenario staff started the fund with \$100.

At the Diando Studios.

With two companies actively engaged in the production of five-reel features for the Pathe program, the studios of the Diando Film Corporation in Glendale are busy. Under the direction of William Bertram, the child star Baby Marie Osborne is working on "Any Home," the third story in the new studios. It is from the pen of John W. Grew and M. Ramirez Torres, and affords Baby Marie the opportunity of displaying her wonderful childish charms that have so endeared her to the hearts of motion picture playgoers.



Baby Marie Osborne.

The supporting cast includes Herbert Standing, Lou Cody, Marian Warner, Katherine McDonald, Harry Van Meter, and J. H. McDowell.

Bryant Washburn will have completed his first story within a few days. The title is "Kidder and Ko."

Richard Foster Baker, who was associated with Washburn in the east, is directing the story. The action is among the "down-east" fisher folk. Supporting Mr. Washburn in the leading feminine role is Gertrude Selby.

Every male employee of the Diando studios in Glendale had to pay admittance to the studio since a recent morning. The charge is one cigarette and the collector is Baby Marie Osborne. Recently Marie saw a container for cigarettes in the lobby of one of the Los Angeles theaters. Making inquiries regarding it her father told her it was for cigarettes to be sent the soldiers in France. Marie conceived the plan of collecting from the studio boys and since has made them come across every morning. She plans to ship once a week and already has quite a large stock on hand.

Diando is a coined word. W. A. S. Douglas is president of the company, while L. T. Osborne, the baby's father, is vice-president. So take the capital "D" for Douglas, with the I and "and" in the middle, and O for Osborne on the end and you have it.

Ray Griffith Returns from Camp.

Ray Griffith, Triangle-Keystone comedian, has returned from the training camp at American Lake, and is again with the comedy forces. Griffith was given a permanent discharge from the service on account of his voice. For several years the Triangle-Keystone comedian has been unable to speak above a hoarse whisper, and the army examining board decided this would impair his efficiency as a soldier.

And What Became of the Smile?

Anita King, the Balboa star, received a wire from the proprietor of the Starland Theater in her home town of Michigan City, Ind., saying he was going to show one of her first pictures under the new release and that he wanted something she had worn in the making of the picture, as he intended to auction it off at the theater for the benefit of the Red Cross. He assured the popular star the whole town would turn out to a man to see her picture.

Miss King immediately sent a beautiful string of beads and a pair of moccasins she had worn, and as it was her own home town she wired a local florist to supply the theater with sufficient carnations to present one to each patron.

McGowan Finishing Up "Lost Express."

At the Signal studios Director J. P. McGowan has finished the fourteenth episode of "The Lost Express," the Signal-Mutual serial, featuring Miss Helen Holmes. Episode 15 has been named "The Return of the Lost Express," the last installment of this serial.

When the last scene is made it will mark the closing of Helen Holmes and J. P. McGowan with the Signal Film Corporation, after over two years of continuous service in the making of railroad thrills. Immediately following the making of the final episode Miss Holmes and Mr. McGowan will leave for a three or four weeks visit to New York. It is rumored in the trade that Director McGowan has signed up with the Pathe Company to produce serials.

Polo and Pony Take a Steep Ride.

A spectacular accident in which Eddie Polo, the Universal serial star, and the horse he was riding miraculously escaped death occurred recently. Director James W. Horne and his company at the time were staging the new serial, "The Bull's Eye."

When the brink of a cliff accidentally crumbled and gave way, horse and rider plunged sixty feet down the declivity. Polo dug himself out of the avalanche of loose earth that had followed him and began an inspection to discover the numerous minor dent and scratches he had received.

Satisfied no bones were broken the horse was extricated from the small mountain of earth, and also was found to be undamaged to any extent.

Miss Allen Adds to Her Medals.

Aileen Allen, Triangle-Keystone's diving champion, added another medal to her collection recently at Ocean Park, when she again demonstrated her right to the Pacific Coast championship by scoring ninety-three points out of a possible hundred, eclipsing her former record. Miss Allen now holds forty-seven medals for high and fancy diving and has won more championships this year than any man or woman has previously in the same length of time.

Balboa Gives Dance for Arbuckle.

Balboa's new glassed-in studio, which is now nearing completion, was initiated on the night of November 28 with a big dance for which invitations had been sent to a thousand of the foremost people in filmdom. The affair was given by the Messrs. Horkheimer in honor of Roscoe Arbuckle, now making pictures in Long Branch.

The structure is one of the largest under cover, its dimensions being 100 by 200 feet, without a post or obstruction. The floor is of the finest quality and especially suited for dancing. Special lighting effects were provided and music without end. A symphony orchestra played for the dancers, while the Balboa jazz band furnished numbers in between.

The refreshments conformed to the Hoover program for war economy. Arrangements were made to take the Los Angeles guests back to the city in a special train, after the dance.

Flare Explodes Ahead of Time.

Trapped at the bottom of a mine shaft where they were filming scenes for "The Love Claim," Director Elmer Clifton and his company of players, headed by Herbert Rawlinson and Sally Starr, put in one of the most trying hours of their existence when a "four-minute flare" exploded.

This particular flare, instead of burning as a good, respectable flare should have burned, decided to do it quickly and have it over with. The whole thing went off at once, filling the passage with suffocating and poisonous gases. Fortunately the immense volume of gas produced was lighter than air, and by lying flat on the mine floor the players were able to avoid suffocation while lighted candles at a higher level burned weakly or went out altogether.

It was fully an hour before the passage had cleared sufficiently so that the players could resume their work.

Waddell Flying in Europe.

Joseph Waddell, for several years cameraman at Universal City, is now with an American aviation corps in Europe. Fred Le Roy Granville, of the Universal camera force, received a letter a few days ago from Waddell, in which the cameraman described his experiences.

Los Angeles Film Brevities.

The Triangle-Keystone studios raised nearly one hundred dollars for the tobacco fund for American soldiers in France, and Employment Manager Ben Singer spent nearly a day selecting the purchases. The shipment, which required twenty specially built cases, was packed this week by the Triangle-Keystone girls and is already on its way

to France. Photos of the Triangle-Keystone girls preparing the cases for shipment were taken and several prints packed in each box sent to France.

* * *

Ferris Hartman and Harry Wulze are the latest additions to the Triangle-Keystone scenario staff. Mr. Hartman was formerly a Triangle-Keystone director and just recently completed a five-reel comedy drama at the Triangle Culver City studios. When producing comedies Mr. Hartman wrote practically all of his own stories. Mr. Wulze also was formerly with the Keystone organization and before again signing with the comedy forces had been free-lancing. The present writing staff of the Triangle-Keystone studios is considered one of the strongest in the comedy field. Eleven writers are now regularly employed.

* * *

Work on the picture "Any Home" featuring Baby Marie Osborne, the tiny Pathe star, was held up for several hours one day this week, when her father, L. T. Osborne, in appreciation of the work done by Baby in her last picture, "Very Young Love," presented her with a beautiful Shetland pony and cart. Baby Marie was so delighted with the outfit that all the combined efforts of father, director and nurse could not get her to resume work until she had a drive.

* * *

Gold has been reported again in the Santa Monica mountains. This time the strike is reported from Hartville, the motion picture studio.

While staging a battle scene small dynamite bombs which were exploded to throw up the earth brought to light small particles of the ore. The motion picture employes have started digging.

Periodically gold in small quantities has been found in these mountains and on a number of occasions prospectors have flocked there. This was particularly true four years ago, when hunters bagged a number of quail and in the stomachs of all of them were found small particles of gold. Carbon canyon, where the quail had been shot, was dug over, but no gold was found.

* * *

Keystone Director Reggie Morris is making final scenes for "Dancers and Dimples," his first comedy featuring Harry Gribbon.

* * *

With one of the largest cafe sets ever erected in the Keystone studios, Director Charles Avery "shot" one of the greatest rough and tumble fights ever used in motion pictures for his current comedy, "Courts and Cabarets." Every chair, table and dish in the set was a "breakaway" and when the scene was taken it was found that some one had made the wrong entrance and the entire scene had to be done over again. The cast includes Max Asher, Marianna de la Torre, Myrtle Reeves, Arthur Moon, Baldy Belmont, Peggy Pearce, Milburn Morante and Eddie Gribbon.

* * *

Blanche Payson, Triangle-Keystone's tallest leading woman, is in a serious condition at a Los Angeles hospital as a result of injuries sustained by slipping on the tiled entrance of a Los Angeles jewelry store. It is indeed a strange turn of fate that has saved Miss Payson from countless hazardous feats in film comedy only to seriously injure her while on a leisurely shopping tour.

* * *

Melbourne MacDowell, well known screen actor lately with Triangle, has been signed by Thomas H. Ince. Mr. MacDowell will be in the company supporting Dorothy Dalton and under direction of R. William Neill.

* * *

Howard Hall has been engaged to play the leading role opposite Emily Stevens in the forthcoming Metro production, "Alias Mrs. Jessup," adapted from the story of Blair Hall and directed by William S. Davis.

* * *

J. A. Quinn recently gave a preview of "Who's Your Neighbor?" to an invited audience, at which Mayor Woodman, City Prosecutor N. W. Widney, the city council, Dr. Barton of the federal government and Dr. Lulu Peters of the city health department were present. The council in its statement said the picture could not offend public morals and that it could go on the screen without trouble. However, the body seems to be the only one which regards the picture as fit to be shown, the other officials solidly lining up against it. Mr. Quinn has therefore taken off the picture until the controversy can be settled amicably and has substituted in its place Monroe Salisbury in "The Savage."

John Collins, Director of Metro's "Blue Jeans," a Man with Wisdom

METRO Pictures Corporation is congratulating itself on the excellence of its forthcoming special production, "Blue Jeans," a screen version of Joseph Arthur's famous old melodrama, starring Viola Dana. The star herself deserves unlimited credit in connection with the production, and another factor of supreme importance has been the direction. John H. Collins, in this seven-act de luxe production, has justified those who have contended



John H. Collins.

that he is one of the foremost motion picture directors of America today.

When the script of "Blue Jeans," adapted by June Mathis and Charles A. Taylor from Joseph Arthur's old play, was given into the hands of John Collins, the young director was besieged by people who had played in "Blue Jeans" at different times in their lives, and by their relatives and friends, who thought they knew how it ought to be played, who wanted parts in the screen production. But the director said, to every one's amazement:

"I want no one who has ever played in the stage production. If possible, I would rather have people who have never seen the play at all." The reason for Mr. Collins' decision was soon evident. Twenty odd years ago, when "Blue Jeans" was first introduced to an admiring audience, public taste was a different thing from what it is now. Incidents that seemed thrilling then no longer ring true. Collins was putting on a picture for audiences of today, not for an audience of twenty odd years ago.

Accordingly, Metro's "Blue Jeans" possesses all the original charm and thrill, combined with a story, every detail of which can be believed. The "Blue Jeans" of today is a masterpiece of today.

John Hancock Collins was born in New York, and educated in the New York public schools. He first heard the elevated trains rattle by in 1890. Motion pictures early engaged the young man's attention, his first work being for Edison. Acting did not interest him, but the directing end of the business did. He first became associated with his present star at the Edison studio, and when Miss Dana signed her big contract with Metro Pictures Corporation Richard A. Rowland deemed it the part of wisdom to take both star and director, with a few of her supporting players thrown in for good measure. Two of these—Robert Walker and Augustus Phillips—are in the cast of "Blue Jeans."

"Bob" Walker, who plays Perry Bascom, by the way, is a nephew of Robert Hilliard, who played Perry Bascom in the original company at the old Fourteenth Street Theater, when Mabel Taliaferro played the baby in the cast and Jennie Yeamans played June. "Bob's" clothes are exact copies of those worn by his uncle in the original production, including the bicycle clothes, that were considered quite the correct thing at that time. But the acting is the acting of today, and the "Blue Jeans" of today is a play that will grip the hearts and sympathies of every one of its spectators. And that fact is due not only to its adorable star, Viola Dana, but also to its serious young director, John Collins, the man with vision; the man who is not afraid of being sincere.

COLFAX NOW A MAJOR.

The appointment of Schuyler Colfax, of Rochester, as a major on the staff of Adjutant General Sherrill and inspector of small arms practice, New York State Guard, has been announced at Albany, N. Y., state militia headquarters. Major Colfax is well known in the motion picture trade as manager of the Cinema Department of the Eastman Kodak Co. of Rochester.

Artcraft Producing "The Bluebird"

Maurice Tourneur Directing Adaptation of Maeterlinck's Famous Stage Success.

A STATEMENT from Walter E. Greene, president of the Artcraft Pictures Corporation, announces the production of a pretentious screen version of Maurice Maeterlinck's famous stage success, "The Bluebird." Work on this new cinema spectacle has been going on at the Fort Lee studio for the past three weeks under the direction of Maurice Tourneur, who, upon completing Elsie Ferguson's last picture, "The Rose of the World," was selected to stage Maeterlinck's play of international fame.

"Considered the world over as a literary and dramatic masterpiece," says Mr. Greene, "this famous subject proved one of the greatest achievements of the celebrated Belgian poet and dramatic author. The fantastic play pleased young and old alike in this country, as well as abroad. In London it originally opened at the Boudoir Theater in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maeterlinck. Proclaimed a wondrous production of great scenic magnitude, this play was presented in ten scenes and took four hours to portray. With its American appearance in New York, at the New Theater, a playhouse erected to present the world's most renowned dramatic offerings, the production was revived with two additional scenes in February, 1911. Its success here is now a matter of theatrical history.

"To stage the elaborate screen adaptation, which closely follows the play, Artcraft selected Maurice Tourneur, the accomplished producer of various artistic screen triumphs. The important task of preparing the scenario for this gigantic film was intrusted to Charles Maigne.

"In the screen presentation of Maurice Maeterlinck's world famous classic Artcraft has achieved another triumph in keeping with its high standards and policies. It is entirely fitting that this masterpiece of the drama should be presented by Artcraft Pictures, whose trademark is synonymous with the acme of motion-picture perfection.

"Although of unusual magnitude, the picture will be handled through our usual distributing system, which means that the exhibitor will be given the opportunity to present it in his theater. Neither time nor expense is being spared to make this the film achievement of the year, and for this reason a definite release date cannot be named at this time."

At Leading Picture Theaters

Programs for the Week of December 2 at New York's Best Motion Picture Houses.

"Tom Sawyer" at the Strand.

MARK TWAIN'S famous story, "Tom Sawyer," with Jack Pickford in the title role, was seen as a motion picture at the Strand Theater the week of December 2. The production was filmed in Hannibal, Missouri, the scene of Mark Twain's boyhood. In screening "Tom Sawyer" none of the familiar details has been left out. It is all there from the start, where Tom "licks" the sissy-boy and steals the jam, to the finish, where he and Huck Finn run away together and return only in time to attend their own funeral services. It is a Paramount picture, produced by Jesse L. Lasky. Victor Moore, in his latest comedy, entitled "Toothache and Heartache," a scenic study in natural colors, and the Strand Topical Review completed the picture part of the program.

Mery Zentay and Herbert Waterous were the soloists.

"Until They Get Me" at the Rialto.

"Until They Get Me," a new Triangle production, which tells a singularly human and dramatic story of the Northwest Mounted Police, was the principal feature of the program at the Rialto. Pauline Stark enacted the principal role. Kenneth B. Clark, the author, and Frank Borzage, the director, have combined their efforts in turning out a consistently good photodrama.

"Fishing for Fish," a new comedy, and the Rialto Animated Magazine were also shown.

The soloists were Mlle. Madeline l'Espinoy and Sascha Fidelman.

"Bucking Broadway" and "My Little Boy."

"Bucking Broadway" and "My Little Boy" are the titles of the two five-part photoplays that were offered at the Broadway Theater.

The former, a typical western drama, showing the thrills of the cowpunchers' life on the ranch, is a Butterfly production, featuring Molly Malone and Harry Carey. The latter is a Bluebird picture, and a skillful combination of Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue," by Elliott J. Clawson, featuring Ella Hall and little Zoe Rae. Both features were included in each performance, as well as the latest weekly events, scenic and educational pictures and a comedy.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater the following pictures were shown:

Monday, Tuesday, Wednesday—Taylor Holmes in "The Small Town Guy." Thursday, Friday, Saturday, Sunday—Florence Reed in "Today."

New Producing Company

Herbert Lubin and William Christy Cabanne Join Forces in New Picture Organization.

HERBERT LUBIN, one of the prime movers in the affairs of General Enterprises, Inc., and the man who negotiated the contract between Madame Petrova and Super-Pictures, Inc., announced this week the consummation of a deal only secondary in importance to the one involving the famous Polish star. By means of a contract signed by both parties this week, William Christy Cabanne and Mr. Lubin have become associated in a film enterprise of considerable magnitude.

Mr. Cabanne was formerly one of the leading Metro directors, and is responsible for two of the great film successes of the current year—namely, "The Slacker" and "Draft 258." He is the author of both these pictures, which have recently been presented to the public through the Metro exchanges. Through the contractual arrangement completed between Messrs. Cabanne and Lubin a series of pictures bearing the title of Cabanne Super-Productions will be released during the forthcoming year. The General Enterprises, Inc., executive has not yet decided upon the channel of distribution through which the new Cabanne productions will be presented, but stated, when questioned upon this point, that he had "another pleasant surprise in store for the exhibitors throughout the country."

Mr. Lubin has been an active factor in the recent sales campaign covering "The Warrior," and prior to his advent in New York film circles was the holder of the Metro franchise for the Dominion of Canada. He is considered one of the ablest executives of the picture industry, and further announcements relative to the Cabanne contracts are awaited by the trade in general.

EDNA PURVIANCE IN NEW YORK.

Miss Edna Purviance, Charlie Chaplin's attractive leading woman, who has co-operated with him in the manufacture of laughs in his recent pictures, is visiting New York for the first time. Miss Purviance, who is a western girl, found a trip to the "Big Town" necessary in order to secure an extensive wardrobe for use in her forthcoming pictures with the renowned Charlie in his own company.

She arrived unheralded, but her presence soon became known, and she has lacked a minute to call her own since leaving the train. In addition to purchasing her wardrobe, being interviewed and photographed, she has been entertained and feted by many of the prominent theatrical folk in New York.

In speaking of Mr. Chaplin's new pictures, which will be released through the First National Exhibitors' Circuit, Miss Purviance declared that his best work was yet to come and that some of his new ideas for laughs—good, hearty laughs—in his new productions were nothing short of wonderful.

RIALTO TO RUN "UNTIL THEY GET ME."

Of great interest is the announcement that the Rialto Theater will run the Triangle feature, "Until They Get Me," for the week beginning December 2nd. Following a private showing of the film in the Rialto projection room, at which time Manager S. L. Rothapfel termed it "A splendid picture," it was decided to book the feature. Inasmuch as Triangle pictures have not appeared on the Rialto program for some time, the decision to run this picture is considered an important recognition of the new Triangle standard. "Until They Get Me" is a play of the northern country, showing the work of the Royal Northwest Mounted Police, and has Pauline Starke in the leading role.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Raggedy Queen"

Five-Reel Bluebird Offering Features Violet Mersereau in Entertaining and Congenial Role.

Reviewed by Robert C. McElravy.

IN THE character of "Tatters" Violet Mersereau has a child part which fits her ingenuous temperament very nicely. She portrays the little walf of the mining camp who had been led to believe herself of royal birth, and conducts herself accordingly with skillful ease.

The story begins like a fairy tale and the observer fully expects the course of events to prove that "Tatters" really is the daughter of a queen. This does not prove to be the case, but she turns out to be the child of an actress who appeared



Scene from "The Raggedy Queen" (Bluebird).

in royal roles upon the stage. So that if the denouement is not what was expected, it is in fact something equally pleasing and serves the end of justice in a convincing way.

The child has been reared since infancy by Anne Martin, former maid to the actress mother. "Crazy Anne," as she is called, has a very confused recollection of her previous life and really believes the child's mother was a queen. This has led her to instill the idea into the mind of "Tatters" so assiduously that the girl accepts it as gospel.

The facts in the case are brought out by the visit of David Grant and Hugh Tillson to the mining camp. There is a strike on and these men come to plead with their employees. A laborer named Braxton commits all of the villainy of the piece, which is sufficient to keep the plot moving at an agreeable pace. The fall of the office building over the cliff and the narrow escape of the men is well staged. "Tatters" saves Grant from drowning and nurses him back to health. She nearly loses her own life in trying to prevent the fall of the office building, and it is while she lingers between life and death that Tillson discovers she is his long-lost child. The final scenes are worked out with considerable pathos.

The story as a whole is not powerful in any way but makes an enjoyable number of a lighter type. The scenes are laid in a picturesque mining region. Others in the cast are Frank Otto, James O'Neill, Charles Slattery, Robert F. Hill, Donald Hall and Grace Barton. Nell B. Bronson is the author of the story, which was adapted by John C. Brownell and directed by Theodore Marston.

"THE SILENT MAN."

Artcraft Presents William S. Hart in An Intense Melodrama of the Border by Charles Kenyon.

Reviewed by Louis Reeves Harrison.

THE SILENT MAN" casts its emphasis on a highly sensational incident in the life of an adventurous gold-seeker on the desert, but William S. Hart lifts it to a higher plane at times by his intelligent characterization. The story is that of what might be expected to happen to a rough miner who has struck it rich and starts in to celebrate at a dance hall swarming with gamblers and crooks of all kinds, lying in wait for just such foolish victims. He is led to drink and to gamble by the dance-hall proprietor, his claim is jumped and his years of weary work are dissipated in one evening. He turns road agent to recover the first consignment of gold taken from his

claim and, in this way, becomes the accidental savior of a young girl the dance-hall proprietor has married bigamously in order to make her an inmate of his place. The Silent Man carries her away to a retreat in the mountains, where an old minister and his wife are trying to build up a church community and leaves her there while he continues his life of adventure. He returns at intervals, learns to love her, and wins her affections, but a reward has been posted for his capture, dead or alive, and both their lives are in imminent danger.

The pangs and perils of hero and heroine are many from that time on, but we feel a sense of comfortable assurance that all will turn out well in the end, that innocence will be rewarded and the guilty punished. The sensational events, however, follow each other thick and fast. We are drawn into an irresponsible train of circumstances, replete with adventure for its own sake. But the story is admirably told, and Hart enacts his role with a manly dignity which has made him popular in these border roles. The story was enjoyed by a crowded house at the Rialto, packed to the doors, with a long line at the box office, and it was applauded at the conclusion in evidence that it suited the crowd. Hart's own interpretation is an improvement on anything he has done, more finished in style, and his support is without flaw, the best impersonations being those of "Betty Boyce" by Vola Vale, "Handsome Jack" by Robert McKim, "Preachin' Bill" by Geo. P. Nichols and "Grubstake Higgins" by J. P. Lockney. The release is bound to win with the crowd wherever shown.

"The Good for Nothing"

Carlyle Blackwell, Muriel Ostriche and Evelyn Greeley in Five-Part World Photoplay

Reviewed by Edward Weitzel.

CONTRARY to most of the Prodigal Son stories the World five-part photoplay, "The Good for Nothing," does not commence with the young man hitting the high-priced spots on Broadway and spending money at a record breaking rate. The story furnished by A. Alexander Thomas shows the hero at the start enjoying the husks connected with a seven-dollar-a-week job as clerk in a country store. The familiar career on Main street, Manhattan, is left to the imagination of the spectator, but, after making it clear that the boy has experienced enough of the rough side of life to teach him the error of his ways, he is brought back to his home town and given a chance to make good. This does not prove such an easy task. His mother is shocked by his free and easy Western manners, and is not at all pleased to introduce him to a new father and a half-brother and a half-sister.

The half-sister turns out to be all right, and the boy marries her at the proper time, but the new brother is busy sowing an



Scene from "The Good for Nothing" (World).

extensive crop of wild oats on his own account, and manages to mix up the ex-prodigal in a robbery. The half-brother also behaves badly to the little stenographer in his father's office, and engages himself to another girl, but the man who has been through the mill straightens out both affairs, and the typewriter becomes one of the family.

The story is not particularly strong on plot, but contains a number of amusing incidents, and the scenes in society and those in a small town are well contrasted. Carlyle Black-

well as Jack Burshaw fits the part to his own personality, which is adapted to the role. Evelyn Greeley and Muriel Ostriche, co-stars with Carlyle Blackwell, are satisfactory as the half-sister and the stenographer, respectively.

"Fighting Mad"

**Five-Reel Butterfly Number Harks Back to the Days of '49—
Pictures Rough Life of the Early West.**

Reviewed by Robert E. McElravy.

THIS five-reel production, written by J. G. Alexander and Fred Myton, and produced by E. J. LeSaint, is particularly good in its faithful reproduction of the atmosphere and character types of the days of '49. Certain of the characters are very well drawn, notably the preacher hero, who comes with his wife to fight the devil in a mining camp, the gentleman gambler, his friend of the dance hall, and other minor portrayals.

The plot itself moves in a rambling and enjoyable way, devoid of any particular suspense, but containing numerous episodes of a dramatic sort. The tale begins with the appearance of the preacher and his bride at the camp of Arapahoe Flats.



Scene from "Fighting Mad" (Butterfly).

"Doc" Lambert, as the divine is called, takes a small cabin. The gambler, "Clean-up" Carter, is shot in a row over the card table and taken to the minister's cabin. Here he recovers his strength and entices Lambert's wife to leave her home.

The wife is about to become a mother and such is her general depression that she agrees to leave the mining camp. Later she returns, after being deserted by the gambler, and falls on the roadside. She is taken into a cabin by Faro Fanny, the gambler's dance-hall friend, and dies after the birth of her child. "Doc" Lambert comes to the cabin after his wife's death and is so angered by the turn of events that he almost loses his reason. He leaves the child on a doorstep and begins wandering about the country, hating and despising everything but the cur dog that goes with him.

Years later Lambert, now a confirmed drunkard, returns to his camp. A young girl named Lily befriends the dog when it is injured and wins Lambert's confidence. "Clean-up" Carter and his friend reappear and the former takes a fancy to Lily. The girl is saved from him and Lambert, after recognizing West, shoots and kills him. Lambert experiences a return to his former self-respect and also discovers Lily is his daughter.

The picture as a whole makes a feature of about average strength. William Stowell plays the part of Lambert, Helen Gibson the wife, Betty Schade is Faro Fanny and Hector Dion the gambler.

"THE TENDERFOOT."

**Vitagraph Blue Ribbon Five-Part Feature from Western
Story by Alfred Henry Lewis.**

Reviewed by Edward Weitzel.

WITH Alfred Henry Lewis to furnish the story and William Duncan to direct the scenario and play the leading character, "The Tenderfoot," a Vitagraph Five-Part Blue Ribbon Feature, is like a man who points to his family tree as an indication of worth. The time of the picture is in the early '80s, before the women of this land had dared to hint to themselves that they would one day wear skirts that come only to their boottops or cherished such an immodest idea as beholding one of their sex riding astride. The costumes of the women in the cast are consequently quite amusing, especially when worn in a western settlement and offering, as they do, such a marked contrast to the wardrobe of the modern cowgirl. All these details of production have been well arranged by the director, and the queer assortment of types to be found in a Lewis story are adequately portrayed.

"The Tenderfoot," as the name implies, is a gent from the east whose arrival in Wolfville is a source of great mirth to the inhabitants of that free and easy burg. The object of this

hilarity has come west to live down the pain in his heart caused by the cruel treatment of a maiden born in the shadow of Bunker Hill. "The Tenderfoot" doesn't amount to much until his ladylove reaches Wolfville and cold shoulders him again. He then fills up on firewater, whips the toughest man in town and becomes a regular feller. The eastern maiden tries her smiles on an Indian brave and finds that the redskin claims that her actions have made her his squaw.

The man with the pain in his heart saves her from an awkward position by fighting and killing the Indian and driving off his companions. But with his change of character has come wisdom and he does not marry the lady from the east. A no-nonsense take-a-good-man-when-you-can-get-him western girl turns the trick.

William Duncan in his dual role of director and actor displays his usual efficiency, and Carol Holloway is capital as Cynthia. The remaining parts are well played by Florence Dye, Joe Ryan, Walter L. Rodgers, Charles Wheelock, Hattie Duskirk and Fred Forrester.

"Gift o' Gab"

**Jack Gardner Makes Telling Hit in Photocomedy by Essanay,
and Is Well Supported.**

Reviewed by James S. McQuade.

A RIGHT merry photocomedy, with a dash and vim about it that keeps the spectator in a state of tense excitement throughout its five reels, is the "Gift o' Gab" by Essanay. I can commend it to all who love a hearty laugh and clean fun, and who are on the lookout for amusement of a somewhat different type.

The script, by H. Tipton Steck, is based on a story which appeared in Ainslee's magazine, and the adaptation shows a keen appraisal of what will stir the risibilities of a gathering. W. S. Van Dyke, the director of the photocomedy, has availed himself finely of the opportunities offered both by the story and the capable cast, to furnish a screen attraction that fairly teems with action—telling action which has its mirthful surprises and humorous situations.

The story is so clearly told on the screen that it needs no telling here. Suffice it to state that the mirth centers on Tom Bain (Jack Gardner), who has an exceedingly glib tongue, and also a craving for impossible inventions since childhood. At college he is famous halfback of the football team and wins the heart of Peggy Dinsmore, sister of one of his college chums and daughter of a millionaire, who watches his splendid work in the intercollegiate game. His escapades at college and his efforts to gain a position that will enable him to support Peggy (Helen Ferguson), without help from her grim, old father, form the mirth centers of the comedy.

Surprise will likely be general that Jack Gardner, who has



Scene from "Gift o' Gab" (Essanay).

been confined hitherto to Western roles, appears in the part of Tom Bain; but I feel certain that, like myself, they will be still more surprised to find that he acquits himself as a comedian of fine talent and art. The truth is that Mr. Gardner always preferred comedy roles to any other, but was obliged to await his opportunity. His Western roles I always considered commendable characterizations, and now that I have seen him as Tom Bain, I am convinced that he has come into his own and that we shall have the pleasure of watching him in many other comedy creations just as amusing, or better.

Some of the athletic stunts performed by Tom Bain during his frolic with fellow students after the football game reminded me of characters in which Douglas Fairbanks has figured; not that the stunts were similar, but they had something amazingly uncanny about them, so dare-devil and difficult.

Helen Ferguson's Peggy Dinsmore is a most delightful young lady, winsome and beautiful. The hasty wedding ceremony in

the hospital, where Tom Bain and Peggy are both patients, and the officiating clergyman is also a patient whose end is supposed to be very near, is a most unusual situation, and one that has its grim as well as a comedy aspect. The "Chub" Dinsmore of Frank Morris, the Pater Dinsmore of John Cossar and the "sneezing" Professor by a player whose name has not been furnished, are all worthy characterizations.

The release date was Nov. 26, through the George Kleine System.

"The Scarlet Car"

Bluebird Five-Part Screen Version of Story by Richard Harding Davis, Featuring Franklyn Farnum, Is Good Melodrama.

Reviewed by Edward Weitzel.

IN "The Scarlet Car," Richard Harding Davis turned out a story which William Parker has made into a good melodrama. Bearing the Bluebird brand, directed by Joseph DeGrasse, and featuring Franklyn Farnum this five-part photoplay has for a hero a young chap in a small town whose chief occupation in life is playing Kelly pool. His father is the proprietor of the Bolton Argus, and when the old gentleman gets into financial difficulties his boy, Billy, braces up and helps pull him out. Billy also takes a hand in straightening out a bank robbery in which his future father-in-law is involved. The president of the bank and his son are the real criminals, but they manage to fasten the crime on the cashier after knocking him insensible and having him carried off in a scarlet car belonging to a man from the city who is interested with the banker in a number of speculations.

The car is wrecked, and the owner killed. The cashier is not to be found, and his daughter is prevailed upon to accept an offer of marriage from the banker's son. Billy is in love with the girl, and is instrumental in bringing about that her father is interested in a number of speculations.

national reserve we are accustomed to associate with his interpretations. Supporting him and most acceptably are Florence Vidor, Jack Holt, Charles Ogle, Mayme Kelso and Raymond Hatton.

Miss Vidor is Kittle Little, of German parentage with a brother in the Kaiser's army, and a stenographer in the office of the coast quartermaster. Under the influence of Dr. Smith, played by Mr. Ogle, she represents the "leak" the secret service men are trying to locate. Miss Vidor plays well. Mr. Ogle personates the relentless, persevering spy in his own finished style. Jack Holt is the quartermaster, Miss Kelso



Scene from "The Secret Game" (Paramount).

the quartermaster's chief assistant—and capitably done was the scene in which she is drugged by the spy; Mr. Hatton was the aid of the German agent.

William C. De Mille directs the script, from the pen of Marlon Fairfax. In his staging of the blind curio shop of Nara-Nara it is said the director has used freely of the collection of Hayakawa—a matter that may contain interest for those who see the picture.

"The Secret Game" will make a timely release.

"A Milk-Fed Vamp"

Fox-Lehrman Sunshine Comedy in Two Reels Is Rich in Comic Situations and Laugh-Making Incidents—A Good Number.

Reviewed by Hanford C. Judson.

THE new Fox-Lehrman Sunshine comedy, "A Milk-Fed Vamp," is rich in comic situations, and is what is commonly called a scream. The situations are often both new and delightfully amusing. Nearly all the old situations are well chosen and commendable. It is hardly a picture for a Sunday



Scene from "A Milk-Fed Vamp" (Fox).

school entertainment. Theaters are not looking for such all the time, and those things in this which are slightly vulgar are for the people.

The milk-fed vamp is the daughter of a farmer. She is stuck on her abilities as a charmer of the opposite sex, and elopes with Cobble Stonio, a city youth, who has a wife or two already. She is as good as he at the game of looking out for herself. In the city they come in contact with wife number two, mother of three children. She has an organ and

A heavy rain storm is one of the features of the production, and is handled with excellent effect. Franklyn Farnum puts the requisite amount of energy into the part of Billy, and Edith Johnson is an engaging Beatrice Forbes. Lon Chaney makes a strong character study of the cashier, and Al Filson makes a familiar type of small time editor. Competent impersonations are contributed by Sam DeGrasse, Howard Crampton, and William Lloyd.

"The Secret Game"

Sessue Hayakawa Featured in a Strong Story of Japanese-American Secret Service.

Reviewed by George Blaisdell.

FINELY exemplifying the change in international relations as regards Japan and the United States is "The Secret Game," the Lasky release of December 3. In this story the representatives of the two countries are not at odds, they are working hand in hand against a common enemy—Germany. Sessue Hayakawa has a role of a member of a Japanese secret service organization, co-operating with the United States authorities in an effort to uncover the work of the sleepless Teutons.

"The Secret Game" is an entertaining detective story. It is this phase of the tale that submerges the love interest—present, but not dominating. What is uppermost is the attempt of the secret service men to balk the German agents in their efforts to get news of the sailing of American transports on the Pacific. In the accomplishment of this there are employed tell-tale devices and there are successful hunts for codes which transform everyday communications into messages of national catastrophe.

Mr. Hayakawa as Nara-Nara has a role that wins the sympathy. He has, so to speak, let himself go. It is a character into which he has put his heart. He manifests less of the

monkey, and this monkey is one of the most amusing things in the picture. Its antics and the things the director has thought up for it to do are both fresh and compellingly laughable.

The action is decidedly speedy, and oftentimes is exciting. There is a good deal of chasing to and fro among trolley cars, there are near-accidents that give the spectator an instant's apprehension as when an automobile rushes directly at a trolley car, and the next instant we find it running calmly along beside it. The real quality of this kind of farce is indescribable, except that one can safely say that this one is a winner as a laugh maker, and has proved itself out with a good sized audience. I saw it at the Academy of Music in New York, and it made a hit there without a doubt.

"Draft 258"

Seven-Part Metro Propaganda Picture Written by William Christy Cabanne and June Mathis and Starring Mabel Taliaferro Has Many Human Touches.

Reviewed by Edward Weitzel.

A PROPAGANDA picture that contains many human touches and treats of the effect in the United States of the present war should be a winning combination. Such a photoplay is "Draft 258," a seven-part Metro production, written by William Christy Cabanne and June Mathis, and starring Mabel Taliaferro. The picture was also directed by William Christy Cabanne. The story of "Draft 258" is a plea for Americanism, and every available argument is introduced that will help to arouse the right spirit in the young men of this country and make them eager to serve the cause of the Allies. Historical incidents are shown bearing in the struggle for liberty since early times, but the chief merit of the picture is the human interest in the story and the amount of sympathy that centers around the Alden family, which consists of the heroine, whose name is Mary, her brothers Matthew and George, her mother, and Mary's lover, John Graham.

Mary is a true-hearted little woman, whose one regret is that her sex prevents her from becoming a soldier and going to fight the Germans. Both brothers hold opposite views, and Matthew, the elder, is such a strong pacifist that he makes speeches against the draft and finally becomes entangled with a set of secret agents working for the Kaiser. John Graham enlists at once, and Mary's arguments open the younger brother's eyes to the truth when he is drafted and make him proud to go. Matthew clings to his old belief until he is convinced by the acts of his associates that they are plotting wholesale murder. He also discovers that the head of the secret agents has his sister locked up in a room and is attempting to assault her. Mary is rescued by Graham and a troop of cavalry, and Matthew is ready and willing to shoulder a gun and fight for the right.

The production is a thoroughly good one. It is never over-



Scene from "Draft 258" (Metro).

burdened with the atmosphere of war, the marching of soldiers and scenes from camp life. The news reels have shown us the genuine thing, and it is the story of one woman's fight for the honor of her country and her home that makes "Draft 258" worth while.

Mabel Taliaferro realizes all the possibilities in the part of Mary Alden, and that is praise enough for any actress. Walter Miller, Earle Brunswick and Eugene Borden are a well chosen trio as Graham, Matthew and George, respectively. Sue Bal-four, William H. Tooker, Camilla Dalberg, Baby Ivy Ward, Sidney D'Albrook, Robert Anderson and Edwin Boring round out the cast.

CHARLES BRABIN COMPLETES HIS SECOND METRO.

Director Charles J. Brabin has completed a new Metro production, "Red, White, and Blue Blood," starring Francis X. Bushman and Beverly Bayne, which is his second Metro picture with these co-stars. "Red, White, and Blue Blood" was written by Shannon Fife and adapted for the screen by June Mathis.

Triangle Five-Part Productions

"The Learnin' of Jim Benton," Western Melodrama of Good Quality, Featuring Roy Stewart, and "Fanatics," Capital and Labor Play, with Adda Gleason and J. Barney Sherry at Head of Cast.

Reviewed by Edward Weitzel.

"The Learnin' of Jim Benton."

FOR the first two reels "The Learnin' of Jim Benton," a five-part Triangle melodrama taken from a story by Al Neitz is vastly entertaining comedy. Then Jim gets into the hands of the sheriff on a charge of putting a bullet through one of a party of sheepmen that is trying to cut off the water from Jim's cattle and is almost sent to kingdom come by the hemp route, after a trial at which one of the witnesses does some tall lying. The arrival of the Governor and the evidence submitted to him by a pretty little schoolmarm in love with the prisoner wins Jim a reprieve, and the war between the cattlemen and the sheep-raisers over who shall control the



characters, and Fritz Ridgeway is a fetching and dominating figure as the schoolmarm. Excellent impersonations should be credited to Ed Brady, William Ellingford, Thornton Edwards, John P. Wild and Harry Rattenberry.

"Fanatics."

John Lynch wrote the story of "Fanatics," another five-part Triangle, and Joseph A. Roach turned it into a screen drama. Its theme is the struggle between capital and labor, but it does not follow the usual course of fiction, capital being represented by a wealthy mill owner who desires to deal with his men justly, and labor is misled by a wild-eyed anarchist whose one object is to destroy property and annihilate the owners of wealth. The wife of a worthless young man, who has been befriended by the mill-owner, gets mixed up with the anarchist and his plots after the death of her husband and learns that she is making a terrible mistake. Obtaining a position in the mill-owner's office, she helps to foment a strike among the hands. In the meantime, her employer has begun to care for her, and she is glad to accept him when she discovers her mistake.

The picture also contains one of the latest type of vampires, a most sinuous young woman, who does her best to wind her wiles about the capitalist, and nearly succeeds. She has already been the means of the heroine's husband taking the downward road, and relies considerably upon the unconventionality of her wardrobe to trap her victims. Olga Grey, who plays the part, has nothing to learn about vampiring from the more famous adepts at this world-old art. Adda Gleason as Mary Lathrop and J. Barney Sherry as the mill-owner vindicate their positions at the head of the cast, and William V. Mong contributes an interesting character study as the anarchist. Donald Fullen, Eugene Burr, Edward Hayden and W. A. Jeffries complete the cast. The direction by Raymond B. Wells is realistic, the scenes at the mill being among the best shown.

"Raffles"

Seven-Part Screen Version of E. W. Hornung's Famous Crook Story, Presented by L. Lawrence Weber Photo Dramas, Inc., with John Barrymore in Title Role, a Fascinating and Finely Produced Photoplay.

Reviewed by Edward Weitzel.

THE honor roll connected with "Raffles" is a long one. First on the list is E. W. Hornung, the creator of the amateur crook whose exploits started so many authors to writing criminal stories and dramas and furnished Kyrle Bellew with one of his most celebrated stage characterizations. Then comes Eugene W. Presbrey, who adapted the story to the stage; Anthony B. Kelly, who prepared the screen version for the L. Lawrence Weber Photo Dramas, Inc., production; George Irving, the director of the picture, and John Barrymore, the star. In passing from the novel to the stage and then to the screen, the story has enjoyed the good fortune of always falling into the hands of masters of their several professions, the last stage of the work having been performed by men competent to obtain results equal to any that have gone before. With all this in its favor, small wonder that the screen version of "Raffles" has the same fascination in picture form it possessed on the stage and in the novel. Its hero's morals may not be anything to brag of, but his adventures make a bully good story, and that's a blessing for which he deserves our heartfelt thanks.

The worst thing to be said against the character of the amateur cracksman is that he does not always deal honestly with the spectator, but tries to pull the wool over his eyes with that particularly offensive bit of sophistry, that he robs the rich and unworthy in order to give to the poor. Of course, there is no law—except the law of common sense—to prevent any person from believing in such foolishness; but when it comes to a thief with that kind of moral development—well, there ain't no such animal. And no one cares if there isn't; or gives a hang about the right or wrong of what "Raffles" does, so long as he does it with so much dexterity and charm of manner, and confines his sphere of operations to the mimic screen. In real life the amateur cracksman might prove a somewhat embarrassing acquaintance.

The screen version of the Hornung story opens on board a ship bound from Australia to England. "Raffles" is trailing a notorious swindler who has in his possession a valuable ruby. The manner in which the cracksman steals the gem, is discovered and makes his escape by diving into the sea with his prize, is shown most interestingly on the screen. The other incidents relate to his adventures in London, his pursuit and capture of the famous Melrose diamonds and his love affair with an English heiress. Also his efforts to avoid a certain Mrs. Vidal, who knows who he really is and is very much in love with him. The spectator follows the struggle between "Raffles," Detective Bedford and Crawshaw—a thief without any social standing—for the possession of the jewels with unabated interest and heaves a sigh of relief when the well-mannered crook makes his famous escape through the clock.

John Barrymore is an admirable impersonator of "Raffles." He hasn't the fine polish and distingue air of the lamented Mr. Bellew; nevertheless, he makes the amateur cracksman an engaging chap and brings out every point in the action with striking effect and gratifying ease. John Barrymore is an



Scene from "Raffles, The Amateur Cracksman" (Weber).

impressive example of how quickly a real actor adapts himself to his medium. His support is in keeping with the character of the production and is cast as follows: Captain Bedford, Frederick Perry; Lord Amersteth, H. Cooper Cliffe; Bunny Manders, Frank Morgan; Mrs. Vidal, Christine Mayo; Gwendolin, Evelyn Brent; Crawshaw, Mike Donlin; Lady Melrose, Mathilda Brundage, and Marie, Nita Allen. Harry B. Harris, the photographer, belongs in such good company.

"Vengeance Is Mine"

Irene Castle Featured in New Pathe Play, Written by John A. Moros and Produced by Astra Film Corporation.

Reviewed by Robert C. McElravy.

THIS five-reel subject is the fourth Pathe Play featuring Mrs. Castle in the leading role. It was adapted to the screen by Howard Irving Young from a novel by John A. Moroso, and produced by Astra Film Corporation under direction of Frank Crane. In some respects it lacks the



Scene from "Vengeance Is Mine" (Pathe).

strength of previous numbers, at least two of which have been memorable successes, and all of which have been very entertaining.

"Vengeance Is Mine," as the title implies, is melodramatic in plot and subject matter. Mrs. Castle appears as Paula Farrington, daughter of Colonel Farrington. Early in the story her father is made the scapegoat of a number of crooked financiers. A bank is wrecked and looted by the heartless crew, and Colonel Farrington is driven to suicide by their persecutions.

At the time of her father's death the girl, Paula, is attending a finishing school. She is summoned home by the housekeeper, and after her father's funeral Paula vows to have revenge upon her father's enemies. Through the friendship of Marion DeLong, whom she had saved from drowning, Paula is received at the home of Peter Van Brunt. The latter was chiefly instrumental in bringing about her father's ruin.

In the course of the story, Paula meets and falls in love with a young Dr. Smith. She is using the name of "Farring" at the Van Brunt home, but her identity is later discovered, and she is forced to leave. Paula then becomes a cabaret dancer, and forms a friendship with Old Bill Fitch, who aids her in entering the Van Brunt home and obtaining papers from the safe which clear her father's name. She then relents, and determines to forego her vengeance. Incidentally, she saves Mrs. Van Brunt from a love affair which would have been fatal to her reputation.

There is a well developed story interest in this number, but the full strength of certain situations have not been realized. The final scenes in the Van Brunt home are the most dramatic.

Frank Sheridan appears as Peter Van Brunt, Helene Chadwick as Marion DeLong, and Elliot Dexter as Dr. Smith.

"Nearly Married"

Goldwyn Presents Madge Kennedy in a Delightful Comedy by Edgar Selwyn.

Reviewed by Louis Reeves Harrison.

NEARLY MARRIED approaches roaring farce comedy in its exaggeration of character and incident, but it rises to greater heights through its very bright lines. Mr. Selwyn has made a screen hit. He was not headed that way two years ago, but he had it in him. He was entrenched in theatricalism at that time, but he has gone over the top, cleared his way through the wire entanglements of screen difficulties on his charge to decided success, which I am only too glad to acknowledge. "Nearly Married" is admirably constructed, crowded with ingenious situations and so nicely balanced in characterization that it could be successfully interpreted by any intelligent company of actors. Those are the kind of plays we need.

Amid the elaborate preparations for a wedding ceremony, the bride, charmingly impersonated by Madge Kennedy, decides that it cannot take place unless she is 'given away' by her brother Dicky, of whom she is childishly fond, but Dicky is celebrating his admittance to the bar and makes a frantic, last-moment dash for home in a stolen motor car. He meets with disaster, is arrested and telephones for help. By this time the bride has permitted the ceremony to be performed, but she refuses to go on the honeymoon trip until her brother is released. The deeply annoyed groom becomes aggravated beyond endurance by the exactions of his wilful bride; a quarrel follows, and Dicky gets his first case in securing a divorce for his sister before the marriage has been consummated. A co-

respondent is hired to compromise the groom and the case goes to court, but the newly-weds really love each other, and they elope in a fast motor car. Dicky and some intimate friends go in pursuit, as does also the young lady hired to play the role of co-respondent.

Business is dull at a wayside tavern on their route, and the patron spreads broken glass over the road in front of his house to disable passing cars. First to arrive, and on the edge of a storm, are the eloping bride and groom. They decide to remain for the night and are barely at ease in their room when Dicky arrives in the storm with a decree of divorce and drags his sister from the bedchamber. The young people are about to be married again by a friendly Justice from over the way, when it is discovered that the decree forbids the groom to marry again. Complications thicken when the hired co-respondent arrives, and the audience is kept in a state of suspense by skilful maneuvers successfully carried out until it is in a roar of laughter.

The elements of suddenness and surprise, arousing a constant feeling of expectancy, are so cleverly handled that the outcome is far from being obvious. The conclusion is swift and so satisfactory that a large audience at the Strand generously applauded the story at the end. For all that Mr. Selwyn has admirably collected many of the elements which arouse laughter, highest value must go to his brilliant subtitles—they contain the very essence of humor. Miss Kennedy and her support, especially Mr. Barthelemy as "Dicky" do flawless work, and the scenic effects, notably the tavern exterior, are beyond praise. The release is a gem of its kind.

"Alimony"

Strong Arraignment of Easy Divorce Laws in Release of the First National Exhibitors' Circuit.

Reviewed by Robert C. McElravy.

THIS six-reel release of The First National Exhibitors' Circuit makes a sane and intelligent exposure of the lax divorce system prevailing in certain states, by which designing women have been enabled to exact heavy alimony from rich husbands. While there is a strong element of propa-



Scene from "Alimony" (First National).

ganda in the offering, it is properly subordinated to the story itself; in fact the number is a good example of the way in which screen narratives with a purpose may be successfully constructed.

The cast is a pleasing and well balanced one. Josephine Whittell, who has been drafted to the screen from the musical comedy stage, makes her debut in pictures in this number. She gives a skillful rendering of the part of Mrs. Bernice Bristol Flint, a hard, experienced society woman. Lois Wilson is a close second in the feminine roles. Her work as Marjorie Lansing, the girl so nearly victimized by Mrs. Flint, is at once delicately attractive and full of dramatic tensi in her one big scene. George Fisher is also strong in the role of Howard Turner, the boyish millionaire.

The story commences with a divorce action begun by Mrs. Flint, who succeeds in freeing herself from her husband by practically forcing him to swear away his own honor in order to protect the name of an innocent woman. Mrs. Flint obtains big alimony and then turns to Howard Turner, with whom she had already been trifling. To her chagrin young Turner, shocked by her cold-blooded methods, says he no longer loves her. The big moments are reached when Mrs. Flint encourages a hasty marriage between young Turner and Marjorie, and then packs the bride off to Bermuda. Her subsequent efforts to engineer a divorce, with alimony, for Marjorie, are frustrated by the girl's emotional rebellion and refusal to "sell her child." At the close Mrs. Flint shoots herself, and the young couple, who really love each other, are reunited.

The social atmosphere is accurate and the settings are cor-

respondingly good. The subtitles, most of which are in pertinent conversational form, are printed against a background of metropolitan scenes. The production was managed and directed by Robert Brunton and Emmett J. Flynn, with photography and art direction by L. Guy Wilky and R. Holmes Paul.

General Film Features

"The Skylight Room," an O. Henry Story with Jean Paige, and "Zollenstein," a Falcon Feature with Vola Vale and Monroe Salisbury.

Reviewed by C. S. Sewell.

"The Skylight Room."

PATHOS is the dominating characteristic of "The Skylight Room," a four-reel Broadway Star Feature released by the General Film Company, based on O. Henry's story of the same title.

This subject tells a pretty story of a charming girl who, unable to secure work and too proud to let others in the board-



Scene from "The Skylight Room" (General Film).

ing house know her condition, succumbs to hunger in her "skylight room" way up in the garret, after bidding a last good-night to a bright star that shines through her window, to which she has given the name "Billy Jackson." She is taken to a hospital, and mention of the case in the newspaper concludes with: "Dr. William Jackson says the patient will recover."

Jean Paige gives a fine portrayal of the girl, and the others in the cast, including Grace Ashley, Carlton King, Nell Spencer and Bruno Karnau, are good types and capably handle their respective roles. Several situations not in the original have been introduced, and Director Martin Justice has put over the author's idea in a creditable manner. The main fault is that the production is rather long for the theme on which it is based.

"Zollenstein."

Mythical principalities, situated between France and Germany, furnish the location for "Zollenstein," a four-reel Falcon Feature released by General Film Company; however, it is not a war picture, but involves the romance to two generations of the reigning families. The story is of moderate interest, and the action introduces several familiar characters and situations.

The crown prince of Zollenstein marries beneath him and is banished. The King on his death bed recalls him. In the meantime, a child is born, but an illegitimate brother causes the news to be brought to the court that both mother and baby are dead. Years later, after the new king's death, an envoy sees the child, now grown to manhood, and because of his resemblance to the king, causes him to come to Zollenstein and pose as the rightful heir. After he has been forced to marry the princess of a neighboring country, his old nurse appears on the scene, and establishes the fact that he is entitled to the crown.

Vola Vale and Monroe Salisbury are satisfactory in the leading parts, both having dual roles. The production, directed by Edgar Jones, is not altogether consistent or convincing, but it will probably appeal to admirers of this type of story.

"Her Sister's Rival"

Pathe Releases Strong Five-Reel Subject, Produced by the Russian Art Film Corporation.

Reviewed by Robert C. McElravy.

HER SISTER'S RIVAL, produced by the Russian Art Film Corporation, and directed by A. Arkatov, tells a pathetic and at the same time emotional story. It is enacted by a strong cast of Russian players headed by V. A. Polonsky, who plays Prince Baskoff; V. V. Colodna as Nita, the adopted daughter, and L. M. Coronova as Mary, the daughter.

The story is simple in its outlines, but furnishes the back-

ground for events which move with increasing interest to the tragedy at the close. Two girls, Nita, the adopted daughter, and Mary, the real daughter, are reared as sisters by Madame Kromoff, a wealthy business woman. Nita meets and falls in love with Prince Backoff, a fascinating young spendthrift.

The prince, always in need of funds, calls upon a banker who is also in love with Nita. The banker, to further his own ends, induces the prince to ask Madame Kromoff for Mary's hand instead of Nita's in order that he may have Nita for himself.



Scene from "Her Sister's Rival" (Pathe).

The prince agrees to this, and Madame Kromoff consents. As the result of this diplomacy there is a great double wedding at which the prince marries Mary and the banker marries Nita. But, during the dance which follows the ceremony, the prince tells Nita he still loves her, and intends to have her.

The situation, as may be seen, is unusual and full of interesting possibilities. These possibilities are fully realized as the story proceeds. The prince squanders Mary's fortune, and carries out his threat to make love to Nita. He neglects Mary, and wins Nita away from her banker husband. The latter determines to kill the prince, and makes an abortive effort to do so, but his nerve fails at the last moment. In the end Madame Kromoff, racked by grief and rage at the sad turn of events, shoots the prince, and alleges suicide on his part.

The story, as a whole, is a well wrought tragedy, acted in a convincing and dramatic fashion. The settings are indigenous to Russia, where the scenes are laid, and have a pleasing and attractive novelty. The wedding scene and banquet are perhaps the most notable in the production.

"That Night"

Paramount-Mack Sennett Comedy Features Charles Murray with Wayland Trask and Mary Thurman.

Reviewed by Margaret I. MacDonald.

THE two-part farce comedy number entitled "That Night" appearing in the release schedule of the Paramount-Mack Sennett productions presents no distinctly refined situations. It will no doubt be greeted by the ordinary audience as a tremendously funny offering, but as entertainment for the more cultured it will hardly be welcome. The story of the comedy tells its own tale.

The opening scenes of the picture introduce us to some entertainers in a cafe. Mary, one of the scantily dressed young ladies more beautiful than the rest, becomes the coveted prize of more than one man. The news that Mary is to inherit a large fortune causes a series of complications, and to avoid marrying the manager of the cafe she accepts the proposal of Trask, head entertainer at the cafe, and becomes the victim of a fake marriage. Then there are scenes in the bedroom of their honeymoon flat where the assistant entertainer arrives by accident in a drunken state. And following this there is the spreading of the news that the couple are not really married, and the rush of the mother to rescue the girl. Finally, after a number of embarrassing scenes, the mother arrives with a real minister, and, upon learning that Mary's hope of a fortune has vanished, a marriage ceremony is performed, with Mary and the assistant entertainer the chief figures. Charles Murray, Wayland Trask, and Mary Thurman are the featured members of the cast. The direction of the picture by Mack Sennett is ably and artistically performed.

Favorites in January Bluebirds.

Carmel Myers, in "My Unmarried Wife"; Mae Murray, in "The Eternal Columbine"; Ruth Clifford, in "The Highest Card," and Franklin Farnum in "The Catamount" will provide attractions for January that promise to sustain Bluebird's reputation for good entertainment. Violet Mersereau, in "The Wild Cat," and Dorothy Phillips, in "Broadway Love," have also completed plays to add to the good start Bluebird has planned for the New Year. All of the stars mentioned are now busy on location with material worthy of their effort preparing releases far in advance of present requirements.

"As Others See Us"

Metro-Drew Comedy, Original and Amusing, Finds Husband Faking Deafness as a Cure for Wife's Propensity for Reading Aloud.

Reviewed by Margaret I. MacDonald.

QUITE an original idea has been used as a basis of the Metro-Drew comedy entitled "As Others See Us." It is an artistically made comedy, with plenty of action and genuine atmosphere. In addition to Mr. and Mrs. Sidney Drew there are two other well equipped players in the cast interpreting a couple of interesting roles, that of the cook and of the mother-in-law.

As the story runs the wife of the household is enamoured of her own elocutionary ability, and persists in reading aloud on every conceivable occasion until hubby well-nigh loses his mind over the matter. Finally, after confiding in his mother, he decides to fake deafness, and is successful in gaining his point to the extent that his wife not only gives up reading aloud to him, but also becomes so disconsolate that she discontinues her morning sessions for the improvement of the mind of the cook. In despair for some one to talk to, she sends for her mother-in-law to whom, in the course of conversation with all three present, she confides many of hubby's faults, which results in a rapid clearing up of that good man's hearing. Needless to say the evening reading is resumed, and under vastly different circumstances.

An entertaining comedy, refined and pleasing, and suitable for the best theaters in the land.

"The Eternal Mother"

Ethel Barrymore Featured in Propaganda Picture Dealing with Evils of Child Labor.

Reviewed by C. S. Sewell.

ADAPTED from Sidney McCall's novel, "Red Horse Hill," the Metro Pictures Corporation's offering for November 26, in which Ethel Barrymore is featured, "The Eternal Mother," is a strong arrangement of child labor in mills and factories. Other considerations have been subordinated to this theme, and the story is not always pleasant, as extreme instances have been used; such as the mill runner-in on horseback dragging a sick child back to work, and threatening her with a heavy whip.

Maris, having married a worthless man who deserts her taking their daughter with him, marries Dwight Alden after receiving a letter that her husband and child are dead. She discovers that Alden, who is a mill owner, employs child labor, and, assisted by the village minister, tries to persuade him that this is wrong, but he will brook no interference in his business. After violently denouncing Alden from the pulpit, the minister dies, and Maris becomes interested in a child who has been injured while working overtime at night in the mill only to discover that the child is her daughter, and her first husband is alive. She leaves, taking the child, and Alden, after a fight with the first husband, discovers that he obtained a divorce in the West. He then seeks Maris, telling her he has done away with child labor and made other improvements affecting the welfare of his employees, and a reconciliation occurs.

Ethel Barrymore as Maris, and Frank Mills in the un-



Scene from "The Eternal Mother" (Metro).

sympathetic part of Dwight Alden do effective work. Charles W. Sutton is ably cast as the minister, and others in the company, including J. W. Johnston, Louis R. Wolheim, and Maxine Elliott Hicks (the child), competently handle their respective roles. The photography is not always up to the Metro standard. Frank Reicher directed the production.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HIS OLD FASHIONED DAD (Falcon Feature).—This four-part subject illustrates the extremes to which an old couple are willing to go in order that their profligate son may benefit, the father even feigning death in order that the son may get his insurance. Daniel Gilfeather and Mollie McConnell are pleasing as the elderly couple. The story is not always convincing, and is weakened by the fact that the ending does not logically account for certain elements developed by the action.

HARD LUCK (Essanay).—A tough, after being forced to pay for a steak he could not eat, gets revenge by hiring a sandwich man to wear a sign advertising free meals at the restaurant. The sandwich man sets the worst of the deal and then tries various means to commit suicide, without success. He finally stands in front of a runaway team which stops, and he is acclaimed a hero and receives a reward. A knockabout comedy number with some laughable situations built along familiar lines.

BREAKING IN (Jaxon Comedy).—A Pokes and Jabs number with the usual amount of slapstick comedy, in which Pokes becomes a burglar and has exciting adventures in which Jabs assists. It has a few laughs and is about on a par with the other numbers of this series.

A BARGAIN—\$37.60 (Sparkle Comedy).—Kate Price and Billy Rudge are featured in this number. In order to keep up with their neighbors they sacrifice a varied assortment of live stock which occupies the same living room with them, and buy a second-hand auto, which finally runs away with them, and ends by their being arrested for speeding. Contains a few laughs.

THE SKYLIGHT ROOM (Broadway Star Feature).—A pathetic O. Henry story in four parts, dealing with a young girl who because of her pride starves in the garret and is saved by her sweetheart, an ambulance surgeon. Contains much human interest. Reviewed elsewhere in this issue.

ZOLLENSTEIN (Falcon Feature).—A four-part romantic picture involving the love affair of two generations of the reigning families of Zollenstein and a neighboring mythical principality. A picture of moderate interest, reviewed on another page of this issue.

Artcraft Pictures Corporation.

THE SILENT MAN (Artcraft).—A highly sensational melodrama of the border, with William S. Hart at his best in one of the roles he has made popular.

Bluebird Photoplays, Inc.

THE RAGGEDY QUEEN, December 3.—A five-reel offering, written by Nell B. Bronson and produced by Theodore Marston. It features Violet Mersereau as a waif in a mining camp, in charge of a slightly demented woman who leads the child to believe she is of royal birth. It develops later that her mother was an actress who played royal parts. The action contains a number of melodramatic episodes, the fall of the office building being the most exciting. The girl finds her father in the course of the story, which is enjoyable throughout. Reviewed at length elsewhere.

THE SCARLET CAR, December 24.—Five-part screen version of story by Richard Harding Davis, this photoplay contains a large proportion of melodrama and is well acted by Franklyn Farnum and the rest of the cast. A longer review is printed on another page of this issue.

Ebony Film Corporation.

WRONG ALL AROUND (Ebony Comedy).—A farce played by negroes and with the trials of a young man who is in love with the village belle as its motive. She has also a rich suitor. Her poor lover has many jobs and is the victim of bad luck in many different ways. The lady is always turning up at the moment when he is in some not wholly dignified predicament. For a longer notice see page 1483, issue of December 8, 1917.

SOME BABY (Ebony Comedy).—A somewhat diverting chase picture by negro players. It ought to go pretty well in many houses partly on account of the novelty of a dark-skinned cast and partly because it is light and inconsequential to fit the mood of some who do not want to think. A longer notice is on page 1483, issue of December 8, 1917.

GHOSTS (Ebony Comedy).—A farce by negro players with some novelty in the business. This darkey ghost is wholly satisfying and the other players are also pleasing enough to insure the picture a welcome in most places. For longer notice see page 1483, issue of December 8, 1917.

THE PORTERS (Ebony Comedy).—One short piece of vulgarity will probably hamper the usefulness of this picture in some places. This section can easily be cut out and no harm done to the farce. It is lively, is played of course by negro players, has some bits of cleverly

handled business and may serve on a program in some places. For longer notice see page 1483, issue of December 8, 1917.

First National Exhibitors' Circuit.

ALIMONY.—A six-reel story of metropolitan life, exposing the lax divorce laws in certain states, which give designing women a chance to gain freedom and big alimony from their husbands. The story interest is strong and is always kept uppermost. The production is a compelling one and enacted by a cast including Josephine Whittell, Lois Wilson, George Fisher and Ida Lewis. Reviewed at length elsewhere.

Fox Film Corporation.

TREASURE ISLAND (Fox Standard), November 18.—A delightful five-reel picture that imaginative children will take as real and that grown-ups will find as a diverting offering on account of its humor. It is a picture that will win wide favor and will make a good deal of money for exhibitors, without a doubt. For a longer review see page 1484, issue of December 8, 1917.

A MILK-FED VAMP (Fox-Sunshine Comedy), November 25.—This two-reeler made by the Fox-Lehrman Company is a laughmaker and can be safely depended on to make good in the average theater. It has touches of vulgarity that will make it the more acceptable with most of the people; but are just enough to keep it from being a sure choice for a children's party or a Sunday school entertainment.

Goldwyn Pictures Corporation.

NEARLY MARRIED, November 18.—A sparkling comedy of divorce, filled with ingenious situations, with Madge Kennedy in the leading role. A gem of its kind.

Greater Vitagraph.

THE TENDERFOOT (Vitagraph), December 3.—A Blue Ribbon feature in five parts, this picture is a screen version of an Alfred Henry-Lewis Wolfville story, and is cleverly acted by William Duncan and his support. It is given a longer review on another page of this issue.

THE WATER TRAP, December 3.—Episode 13 of "The Fighting Trail" serial keeps up the keen interest excited by the previous installments, and that is high praise.

Hiller & Wilk, Inc.

RAFFLES (L. Lawrence Weber Photo Dramas, Inc.).—Seven-part screen version of E. W. Hornung's celebrated story, this picture is worthy its source. George Irving directed it, Anthony B. Kelly made the scenario and John Barrymore is the star. It is given a longer review in another page of this issue.

George Kleine System.

GIFT O' GAB (Essanay), November 26.—This comedy in five reels has a vigorous snap and action that should commend it to all who delight in clean comedy. Jack Gardner in the leading role proves his title to comedy honors. His support includes Helen Ferguson, Frank Morris, John Cossar and other capable players. See extended review on another page, this issue.

Metro Pictures Corporation.

DRAFT 258 (Metro), November 15.—This seven-part war propaganda picture by William Christy Cabanne and June Mathis has a strong human contrast and should find much favor. Mabel Taliaferro is excellent in the leading role. A longer review is printed on another page of this issue.

THE ETERNAL MOTHER, November 26.—A picturization of Sidney McCall's story against child labor, entitled "Red Horse Hill." Ethel Barrymore is featured and her work, together with that of Frank Mills, helps the story, which apart from the propaganda is of only ordinary interest. Reviewed elsewhere in this issue.

Mutual Film Corporation.

JERRY AND THE BURGLAR (Cub), November 29.—Up to date "Jerry and the Burglar" is the best Cub comedy yet produced. Here some semblance of an interesting plot has been aimed at, and there is a happy release from the usual girl question. Jerry after trying to steal some fruit eludes the police and suddenly finds himself in a trunk in the den of a couple of thieves. He is forced into service after a policeman who has followed them to the den has been knocked down and divested of his uniform. In the home of a wealthy citizen he manages to turn the tables on the thieves, but is hauled off on an old charge before he can accept a financial reward.

MUTUAL WEEKLY NO. 153 (Gaumont), December 2.—This issue of the Weekly is unusually interesting, containing views showing women at work making bandages for the war hospitals, a cowboy regiment, hundreds of soldiers passing in review before President Wilson and other attractive current incidents.

Pathe Exchange, Inc.

THE ISLAND OF DREAD (Pathe), December 9.—Episode No. 3 of "The Hidden Hand." This number brings the story into its stride as a serial, after the elaborate introduction scenes have been completed. Doris escapes from the Hidden Hand and his followers, carrying the mysterious packet with her. The principal incidents occur on Whitney Island, where Doris and Jack are caught in a rain storm. The girl is later made captive by the Hidden Hand, but dives from the rowboat and conceals herself under it. The story contains strong melodramatic touches.

OVER THE FALLS (Pathe), December 9.—Episode No. 13 of "The Seven Pearls." This opens with Perry and Stayne leaving Ilma a prisoner in an old warehouse. She sounds an alarm with a lighted cigar, dropped by one of the men, which she places against the automatic sprinkler. Ilma is rescued, but later again falls into the hands of the men. The aeroplane feature and later the imprisoning of Ilma in a piano box are the strong incidents of the number. It closes with the box going over a series of water falls.

MOVE ON (Rolin-Pathe), December 9.—A comic number, featuring Harold Lloyd in the part of a young police officer. He takes part in a crap game, flirts with a nurse and gets into numerous difficulties of an amusing nature. The hobo exchanging places with the baby makes a laughable occurrence. Slight in plot, but breezy and entertaining.

HER SISTER'S RIVAL (Pathe-Russian Art Film), December 9.—A five-reel subject, with a Russian locale, telling the story of a spend-thrift prince who wins the love of two girls, reared as sisters. He marries Mary, the real daughter, and dissipates her fortune, then wrecks the married life of Nita, the adopted daughter. The story is produced in an elaborate, convincing manner. At the close the mother shoots the prince. Reviewed at length elsewhere.

Select Pictures.

THE SILENT SACRIFICE (Select Pictures).—Alice Brady's first Select Pictures release is a five-part romance taken from a stage play by Henry J. W. Dam. The story is French and is laid in Paris and a small town in the North. The acting and production are adequate. A longer review was printed in the issue of December 8.

Triangle Film Corporation.

FANATICS (Triangle), December 9.—A capital and labor story, this photoplay is well produced and acted and is an average good picture. Adda Gleason and J. Barney Sherry head the cast. A longer review is printed on another page of this issue.

THE LEARNING OF JIM BENTON, December 9.—Roy Stewart and Fritz Ridgeway are the featured players in this five-part photoplay of ranch life which contains many amusing and dramatic moments. It is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 100 (Universal), November 28.—Contains many features of current interest, showing distribution of officers' commissions by Secretary Baker, instruction of new officers, making war bread, American aid to Belgium, cross country run in New York and others. Hy Mayer drawings are shown at the close.

CURRENT EVENTS, NO. 29 (Universal), December 1.—War activities lead this in general interest, showing women workers in France, confiscation of illegal whisky in Los Angeles, devastated grain fields on the Russian front, U. S. marines in training and other strong features. This closes with newspaper cartoons.

FIGHTING MAD (Butterfly), December 3.—A five-reel production, written by J. G. Alexander and Fred Myton and produced by E. J. Le Saint. The story is of the West in the days of '49 and is strong in atmosphere and characterizations. The plot itself concerns a young preacher, whose wife was led astray by a gambler. The preacher leaves his child, after the mother's death, and wanders for years, cursing God and man. Later he returns and in the course of the story shoots the gambler and finds his child. The plot is loosely constructed, but has some fairly strong dramatic moments. Reviewed at length elsewhere.

THE MUNITION WORKER'S CURSE (Nestor), December 10.—A comedy, by Craig Hutchinson, featuring Dave Morris and Gladys Tennyson. The former plays the part of a hobo imposter, who denounces flirting in a public address. He is shown up later at a moving picture performance, when his picture appears on the screen. This is not very new in plot, but proves moderately amusing.

DEEP SEAS AND DESPERATE DEEDS (L-KO), December 12.—A two-reel comic, featuring Merta Sterling and Al Forbes. The girl plays a milkmaid who drives a wagon into the city, and the latter is a janitor in love with her. The janitor is shanghaied and the girl climbs hand-over-hand to where the vessel passes under a rope. This makes a good stunt and certain of the situations get up considerable humor as they occur. The number provides a fair amount of entertainment.

ADRIFT (Universal Special), December 15.—Episode No. 3 of "The Mystery Ship." Betty locks Gaston and his crew in the engine room of the yacht. They threaten to allow the vessel to drift upon the rocks, and the yacht is saved from this fate by a small craft described as the "mystery ship," which is manned by a figure representing death. It exercises a certain protection over Betty at moments of peril. Further struggles take place between the opposing crews. An entertaining installment.

A VOICE FROM THE DEAD (Universal Special), December 15.—No. 9 of "The Red Ace" serial. This number is full of exciting action. It begins with a gun fight between Virginia and the sergeant with the foreign agents in the mine. Later Virginia and her friends discover the hidden cache of platinum and are immediately forced to protect it from their enemies. A good installment.

World Pictures Corporation.

THE GOOD FOR NOTHING (World), December 10.—Carlyle Blackwell is the director and male star of this five-part photoplay in which Muriel Ostriche and Evelyn Greely are also featured. The story shows the regeneration of a son of wealth who tries shifting for himself, and has considerable interest. It is reviewed at length on another page of this issue.

Fox Builds Cross-Section of Paris

Erects Nine Blocks of City of Hugo's Time for Spectacular Staging of "Les Miserables."

NO greater example of camouflage and stage carpentry has ever been offered than the building and painting of an entire cross-section of Paris for use in the production of "Les Miserables," which William Fox offers.

The production called for the Paris of Victor Hugo and entailed an enormous amount of research for drawings and descriptions of the city of that time. Nine city blocks were built at a cost of \$50,000, and so perfectly was it all reproduced that French military officers visiting New York have insisted that it was not a reproduction at all, but Paris itself.

This Paris was rebuilt "somewhere in New Jersey," and the greatest attention was paid to the most minute details. In paving the streets, the cobble stones were deftly shaped to show the ruts and erosions of heavily laden carts and were colored to give the appearance of age. Drains were set in the hollows so the streets might not be overfull of puddles.

So insistent was Director Frank Lloyd upon historical accuracy and detail that in the scenes in which money was used, he hired from collectors the gold and silver coin of the period he was using.

Nothing was neglected; nothing overlooked, and no detail, however small, had been counted unimportant. There were the houses with their gabled roofs and little second-story balconies; the stores and cafes, particularly the Cafe Corinthe, dingy with age, with its little tables set out on the narrow sidewalk and protected by small awnings.

And to people this "Reproduced Paris" there was a motly and interesting assemblage. One thousand extra people roamed the streets, sat before the cafes to drink and gossip, went about their tasks, many of them building barricades behind which to fight for fraternity and equality, for revolution was in the air, and later was to flame into savage fighting in the streets.

Groups of uniformed soldiers rode here and there, stunning figures in their Guard uniforms of red and blue and white, and while to them it was mimic and in a measure miniature warfare, it also was in the nature of rehearsal for sterner tasks.

Things Are Doing at Mutual Studios

List of Coming Plays Now Under Production Both East and West.

EDNA GOODRICH, twinkling Broadway favorite, whose Mutual successes have become proverbial, has been furnished with the best medium in her quintet of dramas bearing the Mutual stamp in "Her Second Husband," a brilliantly clever satire on modern social conditions in Gotham, written for her by Hamilton Smith. It is set for release December 31. The new play has to do with the disturbing influence of "war brides" on Wall Street's social centers.

As though to center interest in the family, Ann Murdock has been devoting herself to the completion of "My Wife," a famous Broadway success, which has been produced at the Glendale (L. I.) studios of the Empire All Star Corporation under the direction of Dell Henderson.

Included with Miss Murdock in the original cast are Herbert Druce, formerly with Sir Henry Irving; Amy Veness, a widely-known artist of the speaking stage; Rex McDougal and Ferdinand Gottschalk.

Another splendid production just finished at the Glendale studios is "The Girl and the Judge," starring Olive Tell, who is supported in the splendid cast by David Powell as leading man. The play was written by Clyde Fitch, and it was one of the best paying speaking stage productions of the last decade.

All producing companies of the Mutual have interesting releases pending. At the Santa Barbara studios Mary Miles Minter is putting the finishing touches on "Mile Tiptoe," which has been directed by Henry King. This promises to be the prettiest of Mary's recent offerings—a play with a wonderful touch of nature and the youth and happiness sort of thing that goes to all hearts. Miss Minter's next production, "The Veil of Memory," seems likely to be still another of her proverbial successes.

William Russell is splendidly suited in his latest play, "In Bad," which is scheduled for early release on Mutual calendar.

Margarita Fischer and her clever company is engaged under the direction of Lloyd Ingraham in the production of "Molly, Go Get 'Em," one of the best plays she has had in some time and in which she is certain to be a hit.

State Rights Department

Conducted by A. K. GREENLAND

The J. F. Lee Buying Agency

Much Work with Little Said Has Been Going on Since Joe Lee Made His Initiatory Announcement—Final Circuit Swing Begins December 8.

JOE LEE announced the formation of a state right buying organization in September of this year. Three months of conscientious work in its behalf have passed since that time, and things are now ready for the clinching ceremonies. In order to obtain the closest of working affiliations between the membership of this continent, as well as that of the foreign membership, the identity of all of whom are to be found enumerated on Page 1710 of the September 15 issue of the Moving Picture World, Mr. Lee has arranged to leave New York on or about December 8, for a final swing around the circuit of exchanges that constitute the association, which incidentally will be known as the J. F. Lee Buying Agency, with temporary office on the seventh floor of the Godfrey Building, with the entrance to the suite through Room 705.

In a recent trip, this live little film man has already covered the South and the East, both of which territories and their various members are restive for the general meeting to be held in Manhattan about the beginning of the new year. This time therefore Lee will take in the middle west and far west, and will stop at such centers as Chicago, Omaha, Minneapolis, Kansas City, Cincinnati, Indianapolis, Ogden, Salt Lake City, Denver, Portland, Ore., Seattle, San Francisco, Los Angeles and so forth. As each of these territories is already lined up, Lee will not stay long in any one spot, and plans to be back in New York around the holiday period.

While Lee has never divulged the details of the plans under which the Joseph F. Lee Buying Agency will operate, enough of his ideas are known to allow us to pass on the general comment that his views are thoroughly practical and are laid with a view of serving the membership as well as the manufacturing interests from whom they secure productions with a comprehensive market and exploitation. Two distinctly new features stand out prominently in the Lee plan, and these alone make the policy of this body differ from that one any other state right buying and distributing organization either already formed or proposed: firstly, the fact that the buying strength is variable so as to completely suit the individual tastes of the members; and secondly, the provision whereby three subdivisions of buyers may belong and participate in any one territorial franchise. These three subdivisions represent (a) those buyers who deal in spectacles and attractions of the "super" order ranging from eight to ten reels in length and upward; (b) those independent exchangemen who are in the market for productions ranging from five to seven reels; and (c) those buyers who specialize in comedies, educational, specialties and novelties, which are of short length.

Mr. Lee assures that when he reveals the full working plans of his buying organization for publication, the trade will readily admit the practicability of each of the basic ideas which characterize the Joseph F. Lee Buying Agency. The three months that have passed since he first made known his plans along this line, have been devoted to the perfecting of all details, wherefore much interest will be centered about Mr. Lee's further announcements upon his return from the Pacific coast.

FUN-ART FILMS, INC., DOES NOT INSIST ON CONTRACTS.

Fun-Art Films, Inc., who are making a series of two-reel comedies for the market, the first, "A Rag, a Bone and a Hank of Hair," which has just been completed, announces that it does not intend to tie the state rights buyer up to contract for its entire output.

Fun-Art comedies have been built to sell as well as to please audiences, and the high standard that has been set, entailing clean, wholesome comedy, places them, in the opinion of the management, on a footing peculiarly their own and far above the average.

Real comedies are naturally in great demand, and knowing the high standard of their product, Fun-Art Films does not bind the state right buyer to a contract. He may purchase one, or any number up to the entire output without binding himself in any manner. No deposits are required whatsoever. It is a case of laying the real goods on the counter in the open market and it is strictly up to the judgment of the buyer.

This really establishes a precedent in the marketing conditions, especially in the comedy field, and should be hailed with a great deal of satisfaction by the state right buyer, and even the exhibitors who have heretofore been compelled to sign contracts for comedies still unproduced.

F. E. BACKER RETURNS EAST.

Franklin E. Backer, president of the Mammoth Film Corporation, has returned from California, where for the past three months he has been exploiting "Who's Your Neighbor?" in eleven western states.

Said Backer, who owns over a dozen state rights pictures for New Jersey and New York territory, comes forward with a new proposition for the exhibitors with whom he is doing business in this section. He proposes to help the exhibitors by the following means: First, he has instructed his manager to refrain from charging the 15 cents per reel per day; secondly, he has decided to "do his bit" by cutting the rental of all his features to the lowest figure consistent with business principles.

Regarding the picture which the president of the Mammoth proposes making on the Coast in the near future, Mr. Backer stated that he was not prepared to go into details at the present time, but that the project was in process of financing and the director and star practically engaged. In this connection Mr. Backer has a novel idea that he confidently expects will be a money-getter for exhibitors. It involves the elimination of middle profiting.

E. H. Martin has already been engaged as director, and a competent cast is soon to be assembled. Studio work in Los Angeles is expected to begin about the first of the year.

While in San Francisco Mr. Backer was a guest of Eugene H. Roth at the opening of the California theater.

SPANUTH SELECTS CHARLOTTE TITLE.

The title contest of the Commonwealth Pictures Corporation's initial production, featuring Charlotte, the international ice-skatrix, has come to its conclusion. "The Frozen Warning" is the title selected, though the Commonwealth president has not informed us concerning the identity of the winner. The name decided upon is, indeed, appropriate.

The Commonwealth company has not yet decided whether they will conduct a contest for the title of their second release, in which Naomi Childers is to be featured. Mr. Spanuth is still in New York, though it is likely that he will return to Chicago during the current week.

REID JOINS W. H. ORGANIZATION.

Hal Reid, playwright and author of typical American plays, among them "Human Hearts" and "The Confession," has been engaged especially by the W. H. Productions Company to write titles. Mr. Reid is now re-editing William S. Hart as "The Two-Gun Man" in "The Bargain," which will be distributed through the W. H. Productions Company on a state right basis.

The W. H. forces are of the opinion that titles should be specialized in just as carefully as any other part of a picture, and that perhaps they are the most important feature in connection with a picture, and figure that they are giving the exhibitor the best possible service in this matter by the engagement of Mr. Reid.

State Rights Buyers!

The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

State Rights Department, Moving Picture World
516 Fifth Ave. New York City

State Right Distributor, Inc., Activities

General Manager Mel Simmons Now on Job in New York Looking for Suitable Headquarters—Lesser and Rosenberg Last of Members to Leave for West.

MEL SIMMONS, the general manager of the State Right Distributors, Inc., of which Sol. L. Lesser is president, and which was perfected at a recent convention held in the Hotel Claridge, New York, as announced in this department in the last issue of the Moving Picture World, arrived in Manhattan Thanksgiving afternoon after a transcontinental journey from Los Angeles, where he resigned the management of the local Goldwyn exchange on November 23. Previous to his duties in the city of film studios, Simmons had opened and conducted the Goldwyn exchange in San Francisco.

He started on the job at his desk in the temporary offices of the organization on the fifth floor of the Longacre building the next morning, and concerned himself with the establishment of the body's headquarters in a different and more suitable location. It is expected that a lease will be closed for the new suite the coming week, and the State Right Distributors, Inc., will be in their new home about January 1.

Only two of the out-of-town members are still in the East; namely, Sol. L. Lesser and Mike Rosenberg, of Seattle. Both are due to return before the tenth of the month.

C. H. CHRISTIE IN TOWN.

New York received a visit from Charles H. Christie, treasurer of the Christie Comedy Co., the past week. He arrived here on Thanksgiving day in time to partake of the "turk" at the Knickerbocker Hotel, and plans to stay about two weeks. Mrs. Christie accompanied him, and with her husband stopped off in Chicago and Denver en route.

Mr. Christie has arranged to go down to Washington this week in company with the N. A. M. P. I., and has also arranged to journey to the far South in order to select the right exchange to represent Christie comedies for Southern territory embracing the states of Mississippi, Alabama, Louisiana, Georgia, North and South Carolina, and Tennessee, the last of the open spots in the Christie distributing alignment. On his return trip to Los Angeles the company's treasurer will call on almost all of the exchanges handling the Margaret Gibson laugh producers, with a view toward keeping in full touch with trade conditions in all parts of the country, in accordance with the Christie policies.

"LIFE AGAINST HONOR" NEXT.

Perhaps never before has Leah Baird, who heads the cast in Ivan Film Productions' novel picture, "Life Against Honor," had the opportunity to display her artistry as in this production, directed by Edmund Lawrence.

The picture is replete with entirely novel situations, both from the artistic as well as photographic standpoint. It is said



Scene from "Life Against Honor" (Ivan).

that the picture shows a marked departure from the usual Ivan output.

James Morrison, who has a double role, will be seen at his best advantage. Violet Palmer, who has made so great a hit in "The Blue Streak," has the ingenue lead, and Edward MacKay, Ben Hendricks and Harry Burkhardt, all well known to the stage and screen, have excellent opportunity to display fine points of their work.

Marcel Le Picard, chief photographer of the Ivan people, has taken the picture, and so intricate, difficult and entirely novel, does he claim, are some of the situations devised by Mr. Lawrence, that in fulfilling the desire of the director Mr. Le Picard feels that he has accomplished somewhat of a feat.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Rankin & Lee announce the conclusion of a deal whereby "A Modern Lorelei," the five-part feature co-starring Tyrone Power and Frances Burnham, to Rowland and Clark, of the First National Exhibitors' Circuit, Pittsburgh, for the states of West Virginia and western Pennsylvania.

Hiller & Wilk announce the sale of "The Whip," featuring Irving Cummins and Alma Hanlon, to the Supreme Photoplay Company (L. Goldstein, manager) for the states of Colorado, Wyoming, Utah, and New Mexico. The Supreme exchange is located in Denver.

The Renowned Pictures Corporation has just completed the sale of four of their productions to the African Film Trust, Ltd., of South Africa. Two are special Universal releases, namely, "20,000 Leagues Under the Sea" and "Where Are My Children?" whereas the other two were the Edward Warren features, "Weavers of Life" and "Souls Redeemed."

Frank J. Seng advises of the closing of a deal whereby the newly formed Liberty Film Co., of Boston, Mass., secures the New England rights to Hobart Henley's production, "Parentage."

Credit is due to the firm of Hiller & Wilk for the sale of the negative of Sidney Olcott's "The Belgian" to the United States Exhibitors' Booking Corporation, which was announced in our last issue.

Arthur H. Sawyer and Herbert Lubin, of General Enterprise, Inc., sales agents for the McClure feature, "Mother," have disposed of nine states on the territorial plan.

Among the buyers was Martin Wohlfarth for the State of New Jersey. Mr. Wohlfarth operates theaters in Lakewood, Spring Lake, and Laurel, N. J. He proposes to establish an exchange for his territory in Newark.

Other buyers of "Mother" were Westcott Film Corporation, of Minneapolis, for Minnesota, Wisconsin, and North and South Dakota; and James R. Grainger, of the Allen Film Corporation, Chicago, for Illinois, Michigan, Iowa, and Nebraska.

Samuel Krellberg, president of the Overland Film Company, was in Boston last week completing arrangements for the exploitation of "The Russian Revolution" in New England.

Mr. Krellberg has secured the services of Al. Lewis to take charge of the picture in that territory. Mr. Lewis formerly traveled for the Supreme Photoplays Corporation exploiting "Enlighten Thy Daughter."

M. H. HOFFMAN ON TOUR.

Hoffman-Foursquare exchange managers are preparing for visits from their chief, M. H. Hoffman, during the coming two weeks, for he has just started on his first extended tour, that will take him to all parts of the United States in the interest of his organization. Mr. Hoffman's trip, however, is being made largely to meet personally the many leading exhibitors who want to discuss with him important matters connected with Hoffman-Foursquare plans, particularly the marketing of the big William J. Flynn serial supreme, "The Eagle's Eye," co-starring King Baggot and Marguerite Snow.

SECOND U. S. E. B. TRADE SHOWING.

"Those Who Pay," the seven-part Thomas H. Ince drama, featuring Bessie Barriscale and Howard Hickman, announced as the second release of the U. S. Exhibitors' Booking Corporation, will be shown to the trade Wednesday, December 5, at the Broadway theater. The production will be given to exhibitors the country over, both on the franchise fixed price and wide open booking policies, not later than December 15.

G. E. HANDLING "MOTHER."

Announcement was made this week that Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., had been appointed the exclusive selling agents in the United States and Canada for "Mother." This latest feature is a McClure picture in six parts. Bearing the directorial stamp of George Loane Tucker, and starring Elizabeth Risdon, who played the leading feminine role in "The Manx Man," "Mother" promises to make an ideal state right record for itself.

DUE IN NEW YORK.

Dec. 3.—James R. Grainger, president of Allen Film Corp., Chicago, accompanied by Messrs. Allen and MacInerney of same company. At Knickerbocker.

Dec. 5.—Phil. Kauffman, Globe Features, Ltd., Montreal. At Hotel Astor.

Dec. 5.—J. L. Adams, Deseret Film Co., Salt Lake City.

Frohman Amusement Co. Activities

New Production Due for Trade Showing This week. Noble and Staff of Forty in Florida Commencing on "Birth of a Race," the Coming Sherrill Spectacle.

THOUGH the Frohman company's successor to "God's Man" is as yet untitled the trade can expect its trade showing at a Broadway theater either late this week or early next, according to the promise of General Manager Joseph Farnham. It was originally to have had its premiere at the Rialto theater the past week, but owing to the demise of Mr. Farnham's father and the stubborn cold and compulsory confinement of President Wm. L. Sherrill the presentation was laid over.

Director General Jack W. Noble and a troupe of forty left New York on Wednesday, November 28, for the studios in Tampa, Florida, to begin actual camera work on the forthcoming spectacle, "The Birth of a Race," which will mark the supreme effort of not only Director Noble, but of independent manufacturers as well. Among the party that journeyed to the Southlands with Mr. Noble were Charles Horan, who directed Mae Marsh for Goldwyn in "Polly of the Circus," and who has been retained as chief assistant to the director general; George Klein, Arthur Vaughan, Jack Rogerson, and William Harris, all directors.

F. B. MURPHY OPENS EXCHANGE.

Fred B. Murphy has just closed a contract with Frank J. Seng which gives him the distribution of "Parentage," Mr. Seng's independent feature, throughout the six New England States. This reveals the interesting fact that this popular New Englander is once more doing business at his old stand.

Mr. Murphy's first move was to organize the Liberty Film Co., with head offices in Boston, at 209 Pleasant street, and a branch office in Springfield, Mass., located at 167 Dwight street. Sam Moscow, almost as well known to New England exhibitors as Murphy himself, will be in charge of the Boston office, and William F. O'Brien will manage the Springfield exchange.

Mr. Seng, in his statement to the trade, says that he believes that every exhibitor in Maine, New Hampshire, Vermont, Rhode Island, Massachusetts, and Connecticut will be glad to verify his choice of a distributor in their territory. The very fact that Mr. Murphy has promised to devote every minute of his time to the laudable enterprise of helping the exhibitors in his territory make money with "Parentage" gives this statement added news interest.

On December 5, "Parentage" will be given a trade showing in one of Boston's downtown theaters. It will be presented with full orchestra effects, using the same musical score that was prepared by Managing Director S. L. Rothapfel, of New York's Rialto theater.

G. FRED FARNHAM DEAD.

The trade learned with sorrow of the death on Monday, November 26, of G. Fred Farnham, father to Joseph Farnham, general manager of the Frohman Amusement Corporation, and president of the Screen Club. The elder Farnham died during an operation in the Greenwiche Hospital, and was buried from his home in Sound Beach in Evergreen Cemetery, New Haven, Conn. The deceased was 58 years old.

The senior Farnham was quite active in the trade until a year ago, having spent two years with his son when the latter conducted his business in the Candler building under the firm names of first, Joseph W. Farnham, and later, the Amalgamated Photoplay Service.

PRIEST HANDLES SPECIAL CAMPAIGN.

Robert W. Priest, of Shallenberger & Priest, will undertake the special campaign of publicity that the Mayfair Film Corporation has decided upon for New York City and its environs in behalf of "Persuasive Peggy." He has arranged a veritable broadside comprising both the daily papers and the billboard systems. The firm of Shallenberger & Priest are also the exclusive selling agents for this, the first Mayfair production.

INVITATION AUDIENCE SEES "ROMANOFFS."

The new Times theater, at Eighth avenue and Forty-second street, opened on Wednesday evening, November 21, with a special showing of Herbert Brenon's "The Fall of the Romanoffs."

The showing was arranged as a special event for the opening by S. J. Berman, sales manager for the New York and northern New Jersey territory of the Brenon Distributing Corporation. The audience, an invited one, was highly impressed with Mr. Brenon's cross-section of contemporary history.

The invitation showing was Manhattan's first glimpse of "The Fall of the Romanoffs" since the production ran for three weeks at the Broadway theater. It will not be seen again in this field until it is launched on January 6, with a statewide premiere. Mr. Berman announces that at least twenty theaters will show "The Fall of the Romanoffs" simultaneously during that week.

IVAN ENLARGING SCOPE.

The attention of State Right distributors throughout the country is drawn to the fact that Ivan Film Productions have initiated the enlargement of their scope of operation. It would be well if distributors would watch the pages of The Moving Picture World for the advertising matter soon to appear. Their publicity department has been greatly enlarged, and this has been necessitated by the fact that whereas previously Ivan Abramson, with the exception of a picture or two, was the sole director for the company, the retention of the services of three directors, viz., William Humphrey, Edmund Lawrence and F. J. Grandon, would, under common circumstances, demand three times the amount of labor that the publicity department would be charged with. But as it is the aim of I. E. Chadwick to have Ivan Film Productions' output in every hamlet of the Union and have every territorial right in the country efficiently looked after, no limit on the advertising and publicity has been put.

Unquestionably the high standing of the directors in charge of the productions is a guarantee in itself of the high class output to be expected. At a very early date announcement of stars with whom contracts are pending will be made, as well as negotiations for rights of plays and books that will soon be concluded. In a word, the company, feeling that as an independent organization the themes of the subjects to be pictured must be more pretentious than those of other companies, will not spare expense or labor to make their product stand out above contemporary screen effort.

STRONGE HEADS NEW COMPANY.

Nat S. Stronge, formerly head of the publicity department of the Vitagraph company, and for the last ten days with Hiller & Wilk, arranging the special publicity campaign for their new offering, "Raffles, the Amateur Cracksmen," began on Monday, December 3, as the head of a new firm which will offer moving pictures of a military nature in an entirely new way. Quarters have been engaged on the ninth floor of the Longacre building, whence a full announcement for the trade is expected to emanate in time for our next issue.

"RAFFLES" GIVEN TRADE SHOWING.

"Raffles," the L. Lawrence Weber Photoplays, Inc., state right production being exploited by Hiller & Wilk, was given its trade showing at the Miles theaterette, in the Candler building, on Wednesday afternoon, November 28, before a large audience that expressed much praise for the work as they filed out. It is an interesting side-light on the salability of this John Barrymore feature that several sales were made prior to said showing and quite a few more were recorded immediately after the premiere.

SAWYER IN NEW ENGLAND.

Arthur Sawyer, president of the General Enterprises, Inc., ate his Thanksgiving meal in Boston among his folks at their home near Plymouth Rock. Pleasure, however, was only one part of his trip, wherefore the trade can expect to hear further particulars upon his return to New York. Now that the G. E. forces have practically finished their work in behalf of "The Warrior," both Mr. Sawyer and Mr. Lubin, the other half of the concern, are now specializing on "The Liar," featuring Jane Gail, and "Mother," featuring Elizabeth Risdon.

KEY FILM PLAY BEGINS WORKING.

Wednesday, December 12, "The Fringe of Society," a Hoffman-Foursquare feature, will have its first New York showing at Marcus Loew's New York theater. "The Fringe of Society" is the first picture drama to be written by Pierce V. R. Key, a lineal descendant of Francis Scott Key, the author of the "Star Spangled Banner," and who has been for years the music critic for the New York Morning World. Co-starring are Ruth Roland, Milton Sills, Leah Baird and J. Herbert Frank.

MORE HONOR TO OLCOTT.

The Executive Committee of Hero Land, in progress at the Grand Central Palace, has selected Sidney Olcott's production, "The Belgian," starring Walker Whiteside and Valentine Grant, as the moving picture feature at the bazaar on December 5, on which date Belgium Day will be observed. "The Belgian" was selected by Mme. W. T. Hali, wife of the Belgian Consul in New York, who viewed the Olcott production at a recent testimonial showing in honor of the King of Belgium at the Ritz-Carlton on the occasion of the King's birthday.

"ZEP" RECEIVES HEAVY BOOKINGS.

The U. S. Exhibitors' Booking Corporation has closed contracts with the heads of all the Eastern vaudeville and picture theater circuits for week runs for their first special release, "The Zeppelin's Last Raid." Nine big circuits in all will show the "Zep" production in the East, namely, the Loew, Fox, Moss, Poli, Gordon, Proctor, Keith, Nixon-Nirdlinger, and the Hulsey chain will present it in the South. The aggregate bookings involve upward of 300 days.

Manufacturers' Advance Notes

VERA COLODNA RUSSIAN "VAMP."

THE most wonderful "ingenue-vampire" ever seen on the screen is promised in the title role of "Her Sister's Rival," which Pathe announces for December 9. This is a Russian Art Film in five reels, and it marks the first appearance here of Vera Colodna, who is described as "the girl with more appeal to every sense of all that is beautiful in the human face and form than any star ever presented on the screens of America."

This girl is confidently expected by Pathe officials to prove such a sensation that arrangements have already been made

looking toward surmounting the difficulties to be encountered in bringing her to this country.

"Her Sister's Rival" is looked upon as the best of the Russian Art Films yet released, the others being "The Painted Doll" and "The Queen of Spades," both featuring Ivan Mozukin, the greatest screen star of Russia.

In addition to having Miss Colodna in the title role, "Her Sister's Rival" is said to be "a powerful story with a thrill of real drama in every scene, a class of production that is extremely high."

It tells of two girls, one the daughter and the other the adopted daughter of a very rich factory owner, Madame Kromoff. Both fall in love with a handsome, spendthrift Prince. He married Mary, the daughter, because she is the one who has the big dowry, though he really loves Neta. He squanders his wife's money, and breaks her heart by forging his brother-



Vera Colodna.

in-law's name to a check; he is in danger of prison and disgrace. In a gripping climactic scene, rather than see her daughter's name dragged in the dirt, Madam Kromoff shoots him, and owing to his financial difficulties it is believed that he committed suicide.

The suspense in the picture is maintained till the last scene, as it is impossible to foretell the outcome.

INSERTS NEW TOUCH TO FINISHED PICTURE.

The person who stated that the plays of the speaking stage are superior to those of the motion picture screen because it is possible to improve them constantly after the original production is made will have to take note of an artistic touch just given by Jane Cowl to her first Goldwyn starring vehicle, "The Spreading Dawn."

Miss Cowl, who is now appearing on the speaking stage in her own play, "Lilac Time," lately gave a performance for Uncle Sam's student officers at the great military mobilization camp at Plattsburg, N. Y., and while she was there she found an opportunity to get some special scenes of an authentic military character that would fit in with splendid effect in her first picture play, "The Spreading Dawn."

Accordingly she telephoned from Plattsburg to the Goldwyn studio at Fort Lee, N. J., to have a cameraman sent at once. When that functionary arrived he found that Miss Cowl had everything in readiness for the taking of the pictures. The results were splendid, and were at once incorporated in the many prints that are now doing service over the country through the Goldwyn distributing offices.

FIRST ISSUE OF "BRENON'S EXHIBITOR."

The first issue of a new house organ, "Brenon's Exhibitor," has just made its appearance. It is a weekly, intended for the film theater managers of New York and northern New Jersey, and published by the Brenon Distribution Corporation, of No. 509 Fifth Avenue, which is controlled by Herbert Brenon.

"ALIMONY" RELEASED THIS WEEK.

The organization and equipment of the nation wide distributing service which is to handle the exchange end of the First National Exhibitors' Circuit's business have at last been accomplished, according to a statement issued this week from the Circuit's New York offices.

"Alimony" will be the first release and is said to be available immediately following its exhibition in the Circuit's own theatres. The Circuit's purchasing board expect unusually good results from this "dark horse," which they regard as one of the big "finds" of the year.

Other releases to follow are Mme. Petrova in "Daughter of Destiny," which has been held up until December 23rd to allow ample time for laboratory work; Herbert Brenon's "Empty Pockets" follows about Jan. 1; Chaplin's first "Signature Protected" comedy on the comedian's million-dollar contract will be ready some time early in the new year.

BLACKTON TO MAKE "WILD YOUTH."

Commodore J. Stuart Blackton, producer for Paramount of the novels of Sir Gilbert Parker, the first of which "The Judgment House," went to the public November 19, is actively engaged in his preparations to leave for California, where he will make "Wild Youth" at the Lasky studios.

Following his departure, "The World for Sale" second of the Parker novels to be translated to the screen by Mr. Blackton, will be released by Paramount in January.

"MY LITTLE BOY" (Bluebird).

"My Little Boy" will be the unusually attractive Christmas release at the Broadway theater the week of December 2, when Elliott J. Clawson's skillful adaptation of Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue" will be presented with an all-star cast, including little Zoe Rae, Ella Hall, Emory Johnson and Gretchen Lederer. It is one of the most important attractions that have ever been presented at the Broadway theater and one which is said to be unusually timely in essentials of human interest and gripping appeal. Elsie Jane Wilson is the director and the story takes grown-up and child back into the land of visions which everyone experiences and which makes over a crabbed pessimistic, child-hating old man in the deliciously human story, "My Little Boy." The child, Clara, had a dream that some day she would be



Scene from "My Little Boy" (Bluebird).

married and have a little boy whose name would be Paul, but she would always call him "little boy blue," even when he grew up to be a man. In her picture of the future she saw a country house covered with ivy and set far back in the big yard.

The boy Fred had a dream that he was going to have a wife and love her very much. The wife that he saw in his dream looked just like the girl who was dreaming of her "little boy blue." Left in the care of his Uncle Oliver, an old misanthrope, Fred's childhood and manhood would have been a hideous nightmare had not a number of very human and unusual situations which make "My Little Boy" a new Christmas epic, arisen.

"THE LAST LEAF" (General Film).

Three favorite "O. Henry" players return to the screen this week in the current General Film "O. Henry" release, "The Last Leaf." Mildred Manning, star in many of the early "O. Henry" pictures, makes her reappearance after an absence of several months. She is joined in "The Last Leaf" by Patsy DeForest and Bernard Siegel, both of whom are well known for their work in "O. Henry" pictures. Miss DeForest's last appearance was in "A Night in New Arabia," while Mr. Siegel is remembered in "The Love Philtre of Ikey Schoenstein."



Scene from "The Last Leaf" (General Film).

"The Last Leaf" is an exquisite and intimate drama of life in the Washington Square artists' colony in New York City. Old Behrman, after a lifetime of effort to paint a great masterpiece, finds the opportunity to fulfill his ambition during the illness of "Miss Johnsy" (Miss Manning), even though he sacrifices his life in doing it. "Miss Johnsy," too ill to care for life, tells her companion she will die when the last leaf falls from the vine just outside the window. Gruff, kind-hearted Behrman hears of it, and that night in a storm paints his masterpiece, a leaf which is so realistic and holds on so tenaciously in the wintry blasts that the young artist is persuaded to make a successful fight for life. The old painter, however, becomes a victim of pneumonia and passes away in a hospital.

"JULES OF THE STRONG HEART" (Paramount).

Surrounding George Beban in his next Paramount vehicle, "Jules of the Strong Heart," in which he creates the role of Jules Lemaire, a French Canadian trapper, is a cast which it may be claimed is superior in every respect. Mr. Beban is seen in the atmosphere of a lumber camp in the great north woods where men of rough but stout-hearted character ply their rugged trades vigorously amid conditions calling for



Scene from "Jules of the Strong Heart" (Paramount).

virility and physical prowess of the most pronounced description.

In the cast will be seen Raymond Hatton, Charles Ogle, Guy Oliver, Ernest Joy, H. P. Carpenter, Edward Martin and James Neill. The leading feminine role is played by Helen Eddy, and Donald Crisp is the director of this production, which promises to be one of the most successful in the career of Mr. Beban.

JEWELS FOR DECEMBER.

Officials of Jewel Productions, Inc., have made known their plans for December. These include the release of at least two features, both of which will come to the Broadway theater during the month. The first of these is a story of life in a mining town in which the busy tendrils of a newspaper and its antecedents of politics and trickery enter. This has been titled "The Grand Passion" and Dorothy Phillips is its star. Included in the cast are Lon Chaney, William Stowell and Jack Mulhall as the featured players. This story first appeared in "Adventure" and was titled "The Boss of Powderville." Thomas Addison is the author and Ida Mary Park has made the screen version.

The second Jewel release for the month of December is announced as "K." It is a Lois Weber production after the famous Mary Roberts Rinehart novel of the same name, which first appeared as a serial in McClure's and which afterward attracted such widespread attention. Mildred Harris, who first made her appearance as a Jewel-Lois Weber star in "The Price of a Good Time," again stars in this feature with True Boardman playing opposite. No additional Jewel features have been announced for December.

"THE AUCTION BLOCK" (Goldwyn).

In Rex Beach's "The Auction Block," released throughout North America, December 2, as a Goldwyn subject, students of the psychology of crookedness ought to find living illustrations of examples customarily expatiated upon in dry text by authorities on the subject.

The gentle art of the "frame-up" and the "double-cross" as practiced in some strata of society is exemplified in realistic action in the course of the story, which has been described as embodying an undercurrent narrative of "blackmail piped with



Scene from "The Auction Block" (Goldwyn).

thuggery." These incidents are but color for a story delightful in its essentials—a story of true love born of trials and temptation.

VIVIAN MARTIN IN "THE FAIR BARBARIAN."

To interpret the many characters in the delightful story of English country life the decorum of which is upset by the advent of a dashing little American girl, "The Fair Barbarian," by Frances Hodgson Burnett, a large cast of capable players has been chosen to support Vivian Martin in the production of the picture for Paramount.

Miss Martin appears in the role of Octavia Bassett and the other members of the cast are Charles Gerrard, Douglas MacLean, Al Paget, Jane Wolfe, Helen Jerome Eddy, Josephine Crowell, Charles H. Geldert, May Busch, Elinore Hancock, John Burton, William Hutchinson and Ruth Hanforth.

The picture gives Miss Martin a chance to romp through five reels with that vivacity that is a large part of her charm. The situations are many and amusing, with little touches of pathos by way of contrast. Edith Kennedy made the adaptation and the direction was by Robert Thornby. The picture will be released by Paramount December 17.

KAUFMAN DIRECTING ELSIE FERGUSON.

The production of Elsie Ferguson's new screen vehicle, "The Song of Songs," an adaptation from Edward Sheldon's well known play of the same name, has been intrusted to Joe Kaufman. Mr. Kaufman attended the first night of this play at the Eltinge Theater three years ago and liked it so much that he saw the stage presentation four times since. By strange coincidence Miss Ferguson, who now stars in the film, was also present on the opening night of the play.

Another coincidence in connection with the screening of "The Song of Songs" is the fact that Frank Losee, who now appears in chief support of Miss Ferguson in the film, was scheduled to portray that character on the stage, but on account of sudden illness could not fulfill his engagement.

Pathe Program

Three Scintillating Stars Head the Schedule with the Argus Pictorial, a Scenic and The News Reel.

IRENE CASTLE, Doris Kenyon, and Mollie King are the box office stars on Pathe's program for the week of December 16. "Vengeance is Mine," a Pathe Plays special in five reels, is the feature in which Irene Castle is starred. It was produced by Astra, directed by Frank Crane, and the scenario was written by Howard Irving Young from the novel by John A. Moroso. This is a strong drama of society and high finance, fourth of the series of Castle-Pathe Plays; all big features complete in five reels.

A splendid cast supports Irene Castle in "Vengeance is Mine." Because of his fine work in "Arcady" and "Sylvia," Elliott Dexter was again engaged as leading man. The rest of the big cast includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Teden, Ethel Grey Terry, Frank Monroe, and Julia Stewart. The star is given numerous opportunities to wear beautiful clothes in this picture, which has also many thrills.

Doris Kenyon is starred in "The Hidden Hand" No. 4, "The False Locket," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton, produced in two reels by Pathe.

A clever plot put into effect by the Hidden Hand causes Doris to doubt Ramsey, who professes his loyalty. That night she surprises the false Ramsey at the safe. She grabs him, believing him to be really the man she is beginning both to love and distrust. He binds her to a chair. Breaking open the safe he takes the explosive packet, inserts the locket, and is about to open it, when he is mysteriously shot. Terror stricken, Doris looks toward the window, and to her amazement sees the Hidden Hand.

Mollie King appears in the 14th chapter of "The Seven Pearls" serial, "The Tower of Death," with Creighton Hale and Leon Bary, produced in two reels by Astra.

The suspense of the thirteenth episode is heightened in this one. Ilma has but one more day to recover the Seven Pearls or be taken to the Sultan's Harem. With the seventh pearl in her possession, she is cornered by Perry and Stayne, and, in attempting to escape them, falls into a water tank by the side of the railroad. Perry and Stayne fight, since the latter wants to rescue Ilma and get the Sultan's reward. As Stayne draws his gun and fires at Perry his shot hits the tank, it explodes, falling to pieces. Harry falls to the ground stunned. Perry is knocked flat. Where is Ilma?

Another feature of the program is Argus Pictorial No. 3, a screen magazine in one reel produced by Argus Laboratories, Inc. There are four remarkable articles featured in this screen magazine. The first is "Coral Limestone Rocks," showing how the Coral Islands in the tropic seas are formed. The second is "Crystallization," in which you watch through the microscope the process of crystallization of salts such as salicin, sulphate of zinc, and nitrate of silver. The third is "Tied Dyeing," one of the oldest human crafts, demonstrated under the direction of Professor Edward J. Thatcher, Fine Arts Department of Columbia University. And a touch of humor is provided by Helena Smith Dayton's Clay Folk in "Banquets," in which the amusing antics of the guests at a "stag" dinner are cleverly burlesqued.

"Along the Vardar" (European Turkey), Pathe colored travel, and "A Fresh-Water Pirate," Pathe colored educational, form an interesting split-reel novelty.

An International Cartoon and Educational split-reel and Hearst Pathe News No. 102 and No. 103 complete this program.

DIRECTION OF "LAND OF PROMISE" EXHIBITS SKILL.

In the forthcoming production of "The Land of Promise," starring Billie Burke, and to be released by Paramount December 10, much credit is given to Joseph Kaufman, the director, for his remarkable work in securing realistic and beautiful effects. It is a picture, according to all report, that called for unusual directorial skill. The wonderful wheat fields of Canada, the Rocky Mountains, the farming lands of the Dominion—form the picturesque background for the story of life in a comparatively primitive location.

Then, too, in the tensely emotional moments, the humorous interludes, so delightfully enacted by Miss Burke and the sterling players supporting her, the artistic note of the direction is particularly apparent. Mr. Kaufman, himself is pleased with the picture, which he counts as one of the most satisfactory from every point of view he has directed.

Coupled with the talent of the star, the strength of the supporting cast and the excellence of the story—adapted from W. Somerset Maugham's stage play in which Miss Burke starred—is the superior direction by Mr. Kaufman, and the result should be a picture that will live long in the annals of the screen.

ANN AT WORK ON "CALVARY ALLEY."

"Calvary Alley," the latest novel by Alice Hegan Rice, whose famous story, "Mrs. Wiggs of the Cabbage Patch," has become a classic of its kind, has been chosen as the next Paramount picture starring Ann Pennington. It is a story filled with pathos, genuine comedy and human interest in large measure.

Charles Giblyn has been secured to direct Miss Pennington in this new picture. From all appearances "Calvary Alley" should constitute a production above the average in entertaining qualities and dramatic interest.

VICTOR MOORE IN "TOOTHACHES AND HEART-ACHES."

On December 3 Klever Pictures, Inc., will release their newest comedy, "Toothaches and Heartaches," with Victor Moore. The comedy was written by Thos. J. Gray and directed by Chester M. DeVonde.

When Vic married Cupid played a dirty trick on him and handed him a lemon in the garden of love. At the beginning



Scene from "Heartaches and Toothaches" (Klever).

of the comedy Vic is suffering from a terrible toothache, and he feels his troubles are like grapes, they come in bunches. His wife tries to soothe him, but this only makes the pain worse. They decide to go to a dentist, and on arriving Vic is confronted with no end of patients in the waiting room. This almost scares Vic off, but he sticks and is soon sitting in the chair. The dentist asks him will he take gas, to which Vic replies that he will, if the price is not too high. The dentist administers the gas and Vic passes out. As is the case most times when a person is under the influence of gas, the dreams they have take them on wonderful journeys, and it is needless to say that Vic's gas was no different.

This comedy is a laugh riot from start to finish, and is bound to go big. It is natural and yet "chuck" full of laughs, and Moore and his company get it over in good style.

A MILLION CANDLE-POWER FOR "SEVEN SWANS."

Brilliant in every respect will be "The Seven Swans," Marguerite Clark's Paramount Christmas play, which is now under way and which has taxed to its utmost even the exceptional facilities afforded at the Famous Players studio. In one scene, that representing the king's gardens, the entire studio floor is occupied and the setting is built up in terraces reaching to the ceiling. In this amphitheater, on a raised platform surrounded by seven sun dials, the dance of the hours from "La Giacomina" was interpreted by professional dancers from "Chu Chin Chow"; from "The Riviera," and the Metropolitan opera. In addition there is one young woman from the Alhambra Music Hall in London.

The lighting for this scene probably marks a high record in this respect. Over a million candle-power was employed, including approximately four Harmer-Mark photo lights, seven arcs, twenty-six Cooper-Hewitts and sixteen Kleig lights.

J. Seale Dawley adapted the story from ancient fairy plays.

BRENON'S "EMPTY POCKETS" READY FOR RELEASE.

It is announced that "Empty Pockets," upon which Mr. Brenon has been working since the conclusion of "The Fall of the Romanoffs," is now practically finished and ready for release. It is his fourth big production within the year, and it is his second picture of this type, his first melodrama, "The Lone Wolf," having met with unqualified success.

Taken from Rupert Hughes' popular novel depicting the various phases of New York life from the tenements in the slums to the mansions on Fifth avenue, "Empty Pockets" is one of the swiftest and most timely melodramas that has ever been projected on the screen, from all accounts, and it contains above all that human appeal which moving picture audiences never fail to appreciate.

MADGE KENNEDY WORKING IN GEORGIA.

The filming of exterior scenes for Goldwyn's version of George Weston's novel, "Oh, Mary, Be Careful!" with Madge Kennedy as the star, is progressing satisfactorily in Georgia, according to telegraphic reports from the company, which is working on location with Savannah as headquarters.

Glucksmann Returns from Chicago

South American Film Man Makes Advantageous Contract with Western Film Co.

JACOBO GLUCKSMANN, New York manager of the house of Max Glucksmann of Buenos Aires, returned from Chicago last week after a sojourn of ten days in the windy city, where he went to renew contracts with the American Film Co. and the Essanay Co. Mr. Glucksmann controls the exclusive rights in Argentina, Uruguay, Paraguay and Chile for both these companies' productions and reports them to be two of the most popular brands that are at present being shown in this territory.

The New York office of Max Glucksmann has been established six months, and during that time there has been a striking increase in the volume of American film that has been shipped for distribution in Argentina.

The Precision Machine Co. has shipped eighteen Simplex new models to Buenos Aires and a number of these have already been disposed of by the main office in that city. A contract has been closed by which the house of Max Glucksmann controls the exclusive rights for the Simplex machines in these rich Latin-American countries.

Jacobo Glucksmann.

Mr. Glucksmann when he came to New York spoke very little English, and in the short while that he has been here he has mastered the language and has shown a decided ability to buy American film at the best prices in the market and by dealing direct with the manufacturer or his export agent. Mr. Glucksmann is now making plans for the erection in Buenos Aires of a theater of over 3,000 seating capacity to be run on the same style as the Rialto and Strand in New York. This theater will be copied after the style of these two beautiful New York houses, and moving pictures, together with classical music, will be the sole source of the amusement. They already have one house, called the Palace theater, that seats over 1,000 people and shows a program of film that is international in scope. The house of Max Glucksmann not only has an office in New York but also has a branch office in Paris whereby their pictures are composed of the cream of the market from both Europe and the United States. Jacobo Glucksmann has decided to remain permanently in our city and will look after the needs of the Latin-American people from a New York viewpoint.

"THE GREEN SEAL" FOR CARMEL MYERS.

Charles Edmund Walk's popular novel, "The Green Seal," an absorbing and thrilling story, is being filmed at the Bluebird West Coast studios, under the direction of Stuart Paton, from the screen version by A. G. Kenyon, who recently joined the Bluebird writing staff. The book contains all the ingredients that go into the ideal picture play—suspense, strong love interest, stirring action and baffling mystery in full measure—and all of these elements have been developed and their utmost possibilities in the scenario.

Carmel Myers plays the principal feminine role, and opposite her appears Ashton Dearholt, who recently finished an engagement of two years with the American Film Company, and who makes his bow in Bluebird photoplays in "The Green Seal." In the supporting cast are Betty Schade, Harry Carter, Alfred Allen, Frank Deshon and Frank Tokanaga. One of the striking features of the production will be the elaborate Chinese settings which have been designed. Though the action occurs in an American metropolis, a band of influential Chinese plays an important part in the production, its work contributing largely to the mystery interwoven in the story.

NEW FARRAR-ARTCRAFT FILM FINISHED.

Artcraft's second Geraldine Farrar picture, "The Devil Stone," has received its final preparation for public presentation and will be released December 17. The same supporting cast which has appeared to excellent advantage in previous Farrar films is seen in this latest photoplay, including Wallace Reid, Hobart Bosworth, James Neill, Horace B. Carpenter, Tully Marshall, Raymond Hatton and Theodore Roberts. To Alvin Wyckoff chief of the camera staff, who has been responsible for the splendid photography of Lasky pictures, is due the credit for the exquisite effects in "The Devil Stone" and the splendid ocean views of the fisheries of Brittany.

Secret Service Serial Progressing

Whartons Have Practically Completed Cast for Chief Flynn's Big Story, and Preliminary Scenes Are Being Taken in New York.

DURING the past ten days the Whartons have been busily engaged in filming the opening episodes of their new serial, "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service, starring King Baggot and Marguerite Snow, which will be distributed through M. H. Hoffman, Inc.-Foursquare exchanges.

Scenes about New York City in which the representatives of the Imperial German Government figure socially have been taken, including the reproduction of the famous U. S. Naval Ball, which was held at the Hotel Ansonia in 1915, just prior to President Wilson's review of the Atlantic Fleet. This big affair was staged in the ball room of the Ansonia between 12:30 and 4 A. M., and was declared by several of the guests who attended the original festivities to be an exact duplicate of the scene amid which the Kaiser's agents added the finishing touches to one of their most ambitious and daring conspiracies. Several hundred people took part in the re-creation of the event, and according to the report of Leroy Baker, chief of Whartons' mechanical staff, the lighting utilized amounted to over 450,000 candle-power.

The cast of "The Eagle's Eye" is now practically complete, and in addition to Baggot and Miss Snow, who will appear as the hero and heroine, Harrison Grant and Dixie Mason, respectively, John P. Wade, William N. Bailey, Paul Everton and Bertram Marburgh have been assigned to fill important roles. George A. Lessey, well known as a stage and motion picture director, is handling most of the preliminary work under the personal supervision of Theodore W. Wharton.

Through the influence of Chief Flynn, access has been secured to locations that are now absolutely closed to other picture concerns, while excellent discretion is being used in the filming of scenes showing shipping and other activities of vital import in the conduct of the war. Exhibitors who book "The Eagle's Eye" can be assured of several thousand feet of film crammed with new interest that will not be duplicated by any other production on the market.

Courtney Ryley Cooper, one of the most successful of contemporary short-story writers, is making the screen version of Chief Flynn's expose of the Imperial German Government's propaganda and espionage in the United States.

FOX CIRCUIT PROMOTES JOE LEO.

Joe Leo, who has been for many years a prominent figure in the film world and in theatrical circles, has been appointed assistant to the general manager of the large William Fox circuit of theaters, now consisting of twenty playhouses, most of which are in New York City.

Mr. Leo was closely associated with Mr. Fox in the latter's pioneer days as a showman and as a motion picture producer. It was he who opened the first theater Mr. Fox ever had, and as the circuit grew his duties were enlarged correspondingly. For several years Mr. Leo had a booking office upon which scores of vaudeville houses relied for their acts. About three years ago he returned to the Fox forces and served at first as business manager for various companies of Fox players making feature photoplays. In this way he obtained an intimate knowledge of actual film making.

Following this work, Mr. Leo did special duty in connection with most of the Fox theaters. He has an unusually wide acquaintance among exhibitors and in the legitimate.

PATHE ANNOUNCES THE PENDLETON ROUND-UP.

The West that has almost vanished, the West that is fleeing before the advance of fences and the farmer's plough, the West that was the most picturesque and truly native of anything that America has ever evolved, that West is to be seen in a remarkable three-reel Pathe special, "The Eighth Annual Round-up, Pendleton, Oregon," which will be released on December 30. One ordinarily thinks of a melodrama as furnishing the most in the way of action and thrills, but this picture is so crowded with what in circus parlance are known as "death-defying deeds" as to be in a class by itself.

In the picture are shown such thrillers as broncho busting, wild horse racing, bull-dogging steers, horse-breaking by some of the famous cow-girls of the West, squaw races, roping cattle and riding them. The observer soon becomes conscious of the great danger to life and limb that these contests impose. There are several instances where men and girls are thrown so violently to the ground before the camera that they lie senseless and are taken away to the hospital.

DE MILLE AT WORK ON BIG SERIES.

Cecil B. De Mille has commenced preparatory work on the production of "The Whispering Chorus," from the novel by Perley Poore Sheehan. This will be the first of the series of special De Mille super-productions for Artcraft release, featuring the artistic accomplishments of this talented director as well as the work of exceptional casts of well known artists. The Artcraft release schedule calls for four of these special De Mille subjects during the year.

For the first picture a number of players already have been selected, including Kathlyn Williams, Elliott Dexter and Raymond Hatton.

Triangle's Weekly Schedule

J. Barney Sherry in "Fanatics" with Olga Grey, One of Screen's Most Alluring Sirens; Followed by "The Learnin' of Jim Benton," Featuring Roy Stewart.

THE Triangle program for the week of December 9 offers features certain to attract attention. "Fanatics," with J. Barney Sherry in the leading role, supported by Olga Grey and Donald Fullen, is scheduled as the first release. "The Learnin' of Jim Benton," with Roy Stewart as the star and Fritz Ridgeway supporting, will follow.

In "Fanatics" the tense story of a man's desire for "silks, satins, wine and women" is presented. The beautiful Olga Grey, who recently returned to Triangle, appears as the adventuress whose machinations lure one man to death and whose charm glances off the armor of another more firmly in control of his destiny. Miss Grey is an unusual type, possessing all the appealing Slavic traits of her Hungarian blood. Her work with Douglas Fairbanks in "Double Trouble," "Jim Bludsoe," and with Henry Walthall in "The Pillars of Society," recommends her for the exacting role in "Fanatics." "Fanatics" was written by John Lynch. The scenario is by Joseph Roach and the play was produced by Raymond Wells.

The results of a country school teacher's efforts to convert a ranch owner and two-gun man are shown in "The Learnin' of Jim Benton." Roy Stewart, whose work in Triangle productions has attracted considerable attention of late, plays the part of Jim Benton. Fritz Ridgeway is the school teacher.

In the Keystone Comedy, "The Grave Undertaking," George Binns and Lloyd Bacon are both very much in love with Maude Wayne. It is a battle of wits between both for the hand of the fair maiden. But one day Maude imagines she sees Lloyd carrying on with another, and in order to get back at him showers all her attentions on Binns. Lloyd can't stand this and he attempts to commit suicide. When two undertakers, both very hard up for want of business, arrive to care for Lloyd, the broken-hearted suitor begins to grow nervous. The undertakers depart, Lloyd stands up, coffin and all, and after being extracted from his "packing," he prevents George from securing a fortune that he (Lloyd) has inherited while he was "dead." Of course Bacon "brings home the bacon."

"Their Straying Feet" and "When War Meant Peace" will also be released on the regular program for December 9 as one-reel Triangle Komedies.

"HIS ROBE OF HONOR" COMPLETED.

Henry B. Walthall's first Paralta play, "His Robe of Honor," written by Ethel and James Dorrance and adapted for the screen by Julian Louis Lemothe, was recently completed at the Paralta studios in Los Angeles, Cal., and the first print was received in New York on Thursday of last week.

"His Robe of Honor" is an absorbing account of love, law and politics in metropolitan New York of to-day. It is a daring exposure of the corruption of certain elements of the bench and bar by political and corporation interests. It is a bold work of fiction based on facts, and for truth and timeliness it has not its like in any fiction of to-day. In the role of Julian Randolph, the shyster lawyer, who is a tool in the hands of a great political machine, and who, through the refining influence of a woman of noble instincts abandons his party and becomes an upright judge of the Supreme Court of the State of New York, Mr. Walthall has found a role particularly suited for the style of acting which has won for him his greatest laurels.

In this photoplay Mr. Walthall has two leading women. Miss Mary Charleson, who has appeared opposite him in many of his greatest successes of the past, is seen in the role of Roxana Frisbee, an adventuress who assists the lawyer in his underhand methods. The role of Laura Nelson, the girl who awakens his nobler instincts, has been allotted to Lois Wilson, whose work in J. Warren Kerrigan's first Paralta play, "A Man's Man," received the unstinted praise of all the critics who have reviewed the film.

The remainder of the supporting cast includes Noah Berry, Jr., who plays the part of the political boss. Eugene Pallette appears in the role of his younger brother, who faces the electric chair on a murder charge, and whose case is fought by Julian Randolph; J. J. Dowling as Bruce Nelson, and Ray Laidlow as Robert Partland, attorneys for the traction company, which the shyster lawyer has bled unmercifully with his damage cases, and Fred Montague as Million Mulligan, one of the gangsters.

"TYPHOON" GLANTZBERG IN THE SOUTH.

Ernst Glantzberg, president and chief engineer of the Typhoon Fan Company, is traveling through the South, and, as usual, is booking orders right and left for the installation of Typhoon cooling and ventilating systems. The consensus of opinion among theater managers throughout the South seems to be that because of the moderately cool summer we had this past year we are due for a long stretch of torrid weather next year. Many of these managers are getting ready now, as may be seen from the fact that they are equipping their houses with Typhoons. Some of these managers, of course, are Typhoonizing their theaters now not only because of the jump it will give them on next summer's hot weather, but also to ventilate their houses at this time of the year.

ZUKOR AND ROTHAPFEL VISIT INCE.

During his sojourn in California Adolph Zukor, president of the Famous-Players-Lasky Corporation, visited the Thomas H. Ince studios. S. L. Rothapfel, manager of the New York Rialto Theater, was present.

While Mr. Ince was conducting his guests about the studio William S. Hart, accompanied by a score of his cowpunchers, whirled into the lot, after three weeks in the mountains.



Left to Right—William S. Hart, Thomas H. Ince, Adolph Zukor, S. L. Rothapfel.

Following the interchange of greetings the four representative men were requested to pose for a photograph.

At the left of the picture is seen the redoubtable "Bill" Hart; next is Thomas H. Ince, producer; then Adolph Zukor, and then S. L. Rothapfel, the well known exhibitor of Manhattan.

EDNA GOODRICH IN WALL STREET STORY.

What happens to a financier who introduces casual financial friends into the bosom of his family is the basis of a new drama, "Her Second Husband," produced by Mutual and starring Edna Goodrich, one of the best known of the speaking stage stars whose allegiance has been transferred to the screen.

Miss Goodrich has been given a wonderful opportunity in "Her Second Husband," which reveals the topsy-turveydom caused by abnormal stock market conditions which permitted all sorts of people to make large fortunes over night and gave them the chance to invade social centers to which they had not previously aspired.

The new Goodrich play is said to be one of the most thrilling of modern stories of "The Street." The wife, portrayed by Miss Goodrich, is placed in an impossible position by her husband's determination to play his social assets against his financial liabilities.

A situation which compels a one-time exclusive stock broker to entertain his former chauffeur in his own home and to entertain a proposition of marriage for the hand of his favorite sister of course involves humiliating aspects, but when the chauffeur happens to be a war bride millionaire, why what's a poor banker to do?

"BROADWAY LOVE" (Bluebird).

W. Carey Wonderly's story, "Broadway Love," has been translated to screen uses by Ida May Park who also directed Dorothy Phillips in the star role. This will be a Bluebird of forthcoming release, but the date of distribution has not been definitely filed; it will probably be late in January before the offering will reach the regular schedule.

The story of "Broadway Love" was originally published in a popular magazine and reflects the career of a country girl who advances to interesting and exciting experiences through the medium of her start on the road to fame as a chorus girl in musical comedy. William Stowell, who has long been Miss Phillips' leading man, will head the supporting company in which Lon Chaney will also be featured. Harry Von Meter, William Burress, Gladys Tennyson, Eve Southern and Juanita Hansen will be among others in the assisting organization.

UNIVERSAL WEEKLY TRADE SHOWINGS.

The Universal Film Manufacturing Company will show a Butterfly and Bluebird feature for the benefit of the trade at the Broadway theater every Friday morning beginning December 7. Mr. Laemmle, President of Universal and Director General of Bluebird, believes that exhibitors will take advantage of these showings, as they make it easy for them to see the pictures before they book them.

Comedies at Triangle-Keystone Studios

Five Directors Working Hard on Productions—Abundance of Material Being Prepared—Two New Additions to Scenario Staff Announced.

TRIANGLE-KEYSTONE director Reggie Morris is making final scenes this week for his first comedy featuring Harry Gribbon. "Dancers and Dimples" is the title of the production, and it is thought it will even surpass the Western comedy recently completed by Morris.

Director of Production Albert Glassmire is preparing a new story for Director Morris, and it is expected work will be started this week. The story calls for a great deal of action in a roller skating rink, and as this requires a very smooth floor, it is likely a skating rink set will be erected on the immense new comedy stage at Culver City. Thus far, the cast that has been selected for the skating rink comedy will be headed by Harry Gribbon, supported by Claire Anderson, Franklyn Bond, Dora Rodgers, Myrtle Lind, Mario Bianchi and Dorothy Hagar.

Director Herman Raymaker has his Sea Captain story well under way and plans to start on the boat scene at San Pedro Harbor next week. The leading roles in the new story will be played by Billy Franey, Dale Fuller, Maud Wayne, Milton Sims, Jim Donnelly, Lloyd Bacon and Frank Opperman. Dale Fuller's parrot also has a prominent role in the story.

With one of the largest cafe sets ever erected in the Triangle-Keystone studios, Director Charles Avery "shot" one of the greatest rough and tumble fights ever used in motion pictures last week, for his current comedy, "Courts and Cabarets." The cast in Director Avery's story includes Max Asher, Marianna de la Torre, Myrtle Reeves, Arthur Moon, Baldy Belmont, Peggy Pearce, Milburn Morante and Eddie Gribbon.

Director William Beaudine has his piano mover story near completion. The cast includes Harry Depp, Paddy McGuire, Sylvia Ashton, Ruth Langston, Nate Salmon, Jack Henderson and Ed. Baker. Beaudine is getting some real action in this picture.

Director Walter Edwards is making a Triangle-Keystone comedy that promises to be a whirlwind of action. In the Edwards' comedy, Alatia Marton and Rose Carter will be seen as artists' models, which is probably one reason why everyone on the comedy "lot" not otherwise engaged have been "watching" Director Edwards. Others in the cast of the picture are Milburn Morante, Martin Kinney, George French, Sylvia Ashton, Dorothy Hagar and Fred Mack.

Ferris Hartman and Harry Wulze are the latest additions to the Triangle-Keystone scenario staff. Mr. Hartman was formerly a Triangle-Keystone director and just recently completed a five-reel comedy drama at the Triangle Culver City studios. When producing comedies, Mr. Hartman practically wrote all his own stories and his services as a staff writer at the Triangle-Keystone studios is considered a valuable acquisition by Director of Production Albert Glassmire.

Harry Wulze was also formerly with the Keystone organization and before re-signing with the comedy forces had been free-lancing.

HOLMES IN "UNEASY MONEY."

George K. Spoor will offer, early in January, Mr. Taylor Holmes in "Uneasy Money" as the first of a series of ultra features to be released at various times regardless of any fixed program.

The story is from the pen of Pelham Grenville Wodehouse and ran as a serial in The Saturday Evening Post. It gives Mr. Holmes unusual opportunities and undoubtedly is his best screen production.

The story opens in England, where Mr. Holmes as "Lord Dawlish," is bequeathed a million pounds by an aged gentleman whom he cured of the habit of slicing at golf. A niece and nephew in America are cut off with a shilling and a hundred dollars, respectively, and when Lord Dawlish hears of it he makes an endeavor to restore to them their just portion.

Such an endeavor is not easily accomplished, however, and the incidents of his efforts are amusing and numerous.

In the cast with Mr. Holmes are Miss Virginia Valli as "Elizabeth Nutcombe," the niece; Arthur Bates as "Nuttie Nutcombe"; Virginia Bowker as "Lady Wetherby," Fred Tiden as "Lord Wetherby," Lillian Drew as "Claire Edmont," James F. Fulton as "James Pickering," and Rod La Rocque as "Johnny Gates," an American newspaperman.

"LES MISERABLES" TO SUCCEED "CLEOPATRA."

"Cleopatra," the William Fox Standard Picture, which has been running at the Lyric theater, New York city, since fall, will make way there soon for William Farnum in "Les Misérables." The picture during this seven weeks has had one of the most successful showings of any of the Fox productions that has been given its premiere in a big Broadway district theater.

During the last week or two copies of the production also have been run in other cities. It was the attraction for one week at the Belasco theater in Washington, D. C., and did a business proportionately equivalent to that done in New York. It also was shown with similar results at the Teck theater in Buffalo and in Schenectady, N. Y.

MacMahon's Lists Ready

Is Supplying the Trade with Addresses of Authors, Editors and Syndicates.

HENRY MACMAHON, who is conducting a bureau of general literary service to the industry, with headquarters at 321 West Fifty-fifth street, New York, has completed his lists of authors, editors, syndicates and feature writers, and now offers them to scenario and publicity departments. He says of his plan:

"I aim to facilitate the relations between the world of letters and the world of pictorial art. For example, I have compiled the names and addresses of the 600 most distinguished fiction authors in the United States. The executive or scenario chief in search of filming rights of current fiction will find this a guide. The author of any story that strikes his fancy can be located by means of the list, and the rights secured without delay.

"The service rendered to publicity departments is to put them in touch with the men behind the scenes of newspaperdom. Hundreds of tons of useless motion picture mail are dumped on the desks of dramatic editors throughout the country. The wastage is enormous and will have to be stopped in the course of construction brought on by the war. My suggestion for economy is that publicity departments cut out 'dead' names, specialize their stories to meet the wants of special mediums, and above all make use of the news, magazine and feature syndicates and of the writers that contribute to them and to the weekly and monthly magazines. A single good story landed through these channels will do more good than thousands of pieces of routine press matter that are regularly mailed out and as regularly consigned, with the fat, bulky envelopes unopened, to the office cat.

"My list of 500 newspaper editors standardize a careful selection of those daily mediums which encourage and support the motion picture. As even more valuable, however, I regard the shorter list of feature syndicates and writers and editors of magazines. These are the real men behind the scenes, the syndicate or 'chain' story being automatically reprinted everywhere. I offer the three lists at a nominal figure, as my idea is more to help the entire industry than to gain immediate personal reward."

HARRY CAREY WESTERN UNIVERSALS.

Having identified Harry Carey with features that especially involved Western atmosphere, wild riding and straight shooting, the Universal is undertaking a campaign of promotion for this particular style of photoplaying in which Mr. Carey will be coupled with the production of a series of special features. Jack Ford, who has directed the dashing horseman for many months, will produce these attractions from stories he will invent as collaborator with George Hively.

The first of these special productions will be "Bucking Broadway," a combination of episodes that link the Great White Way with the grassy plains. Molly Malone, L. M. Wells and Vesta Pegg will have the chief roles in Mr. Carey's support and there will be a large cavalcade of horsemen to raise the dust and animate the scenes. "Bucking Broadway" will "buck" the asphalt and subway canyons of New York's main street during the current days at the Broadway theater as a prelude to general circulation Dec. 24. Universal believes that in this feature it will bring to exhibitors something to create a Merry Christmas at the box office.

"The Phantom Riders" has been prepared by Messrs. Ford and Hively as the second "special" in which Harry Carey is to appear late in January. Molly Malone will continue as Mr. Carey's leading lady in "The Phantom Riders," with Buck Connors heading the saddle cavalcade. Bill Gettinger and Vesta Pegg will also be prominent in the support.

ALICE BRADY MAKING "WOMAN AND WIFE."

Alice Brady's second Select production, in which she plays the role of Jane Eyre, is now finished and cutting of the film is under way. The screen version has been taken from an adaptation by Paul West of Charlotte Brontë's famous novel, and owing to certain necessary departures from the plot of the original story, the book title, "Jane Eyre," is not being used. "The Lifted Cross" was first suggested as a title for the photodrama, but has since been definitely rejected and "Woman and Wife" adopted in its stead.

"Woman and Wife" has been screened under the able direction of Edward Jose, who directed Miss Brady's first Select production, "Her Silent Sacrifice." In her interpretation of the appealing and unhappy Jane Miss Brady gives a fine bit of characterization and rises splendidly to the emotional demands of the part. She is competently supported by Elliott Dexter in the role of Rochester, Jane Eyre's fascinating and unhappy lover, and by a brilliant cast which includes Helen Lindroth, Victor Benoit and Helen Green. "Woman and Wife" will be distributed through the Select exchanges.

"THAIS" NOW IN ASSEMBLING STAGE.

Mary Garden has completed the final scenes of Goldwyn's master-production of Anatole France's "Thais." The work of assembling and titling the thousands of feet of film is now well under way at the Fort Lee studios and trade prints of the production soon will be in the hands of exhibitors throughout North America.

Kipling's "Naulahka" by Pathe

Scenario by George B. Seitz, Direction of George Fitzmaurice—Big Cast Includes Doraldina, Antonio Moreno, Warner Oland, Helene Chadwick, Mary Alden, J. H. Gilmour.

WHAT is characterized as the biggest special feature Pathe has ever made, a picture that stands out in the same relation to others as "Les Miserables" did when first presented, is announced for the first time in Rudyard Kipling's famous story of romance and adventure, "The Naulahka."



Scene from "The Naulahka" (Pathe).

lahka." The scenario was written by George B. Seitz and the picture made by the Astra Film Corporation under the direction of George Fitzmaurice, a combination which has been responsible for a number of the best features made in the past year or so.

One of the most carefully chosen casts is a feature of the big film and the names include Doraldina, the famous Hawaiian dancer, who has taken New York by storm, who makes her screen debut in "The Naulahka"; Antonio Moreno, known as one of the most popular heroes in motion pictures; Warner Oland, Helene Chadwick, Mary Alden and J. H. Gilmour.

George B. Seitz's script of "The Naulahka" is a splendid piece of writing, having been read and O. K'd by Rudyard Kipling without a change.

Doraldina plays the role of the Gypsy Queen about whose machinations to place her son on the throne revolves the exciting story in which two young Americans find themselves playing such important parts. In her role she performs a number of amazing native Indian dances, on which she is an authority.

Antonio Moreno's role is that of Nic Tarver, a wideawake, energetic young American of the great West.

Warner Oland's role is that of the Maharajah, a powerful Prince of India and owner of the fabulously precious stone known throughout the world as "The Naulahka."

Helene Chadwick plays Kate Sheriff, a pretty young native of Topaz, who loves Nick Tarvin and is loved by him, but feels that she ought to be doing more in the world than simply marrying the man she wants and settling down. She gives a charming interpretation of this girl with a "mission" who finds out in the end that her man is the most important thing after all, and it is she that makes his ultimate triumph complete.

Mary Alden plays the first wife of the Maharajah, whose son is the rightful heir to the throne, and despite the desperate efforts of the Gypsy who has stolen her husband's love to steal the palace also, she wins final victory through the fearless intervention of Nick and Kate.

J. H. Gilmour has the part of Mr. Mutrie, millionaire president of the railroad in whose hands rests the ultimate fate of Topaz.

The story, delightfully simple in its basic theme, thus has every element for success. It deals with America and with India, with the Great West and the Great East. It presents characters we all know and love and others of which we have read and hate. It has romance, adventure, action and speed, and it is brought to an end that is superlatively satisfactory because it is what you want with all your heart as you watch the tale unfold.

"The production breathes the spirit of Kipling, which Mr. Seitz seems to have caught in the scenario and Mr. Fitzmaurice to have held in direction to perfection. Mr. Fitzmaurice has spent a great deal of time in India and knows it like a book. The result is a picture which is as nearly perfect as brains and unlimited money can make it," an official stated. "The method of release has not yet been determined."

GRADUATION OF RESERVE OFFICERS.

The Gaumont Company has always endeavored to make its news reel, the Mutual Weekly, as timely as a newspaper. With this object in view, the release date has been placed on the first day of the week so that there will be as little delay as possible in showing it to the public.

Timely views in No. 153 of the Gaumont-Mutual Weekly, which will be released on Sunday, December 2, show the graduation of the new classes of reserve officers and students of our nautical schools. At Fort Meyer, Virginia, President Wilson and his wife are interested onlookers while Secretary of War Baker presents commissions to the new officers. This number of the Weekly contains many other subjects of up-to-the-moment interest. In Phoenix, Arizona, Governor Campbell presents the colors to the Range Riders' Regiment, while the crack cowboy cavalry entertains the fifty thousand visitors to the Arizona State Fair. Somewhere on our coast—the censors will not permit us to name the place—rookie sailors are shown in an educating boat drill. Everywhere in the United States Red Cross workers are doing their bit, and in one subject they are shown making bandages and appliances for wounded soldiers. Away down in Texas, Governor Hobby and his staff review thirty thousand men of the army of liberty. On the Pacific Coast an old wooden dry-dock has been burned to make way for a newer one with greater capacity, and the construction of the new concrete dock is pictured.

FAIR WEATHER DELAYS CONSTANCE TALMADGE.

Constance Talmadge's projected departure for the west has been held up by the stretch of unusually fine weather which New York and its environs enjoyed for ten days. Miss Talmadge's next Select production, "The Studio Girl," which is to be completed before her departure, calls for a great number of rain scenes and she and her director, Charles Giblyn, were distractedly marking time while the sun shone.

ETHEL BARRYMORE IN "AN AMERICAN WIDOW."

In "An American Widow," a Metro Pictures Corporation production to be released December 19, Ethel Barrymore, for the first time on the screen, has a comedy for the background of her brilliant talents. It is from the play of the same name of Kellett Chambers. It calls for spontaneity, sparkle, and charm, differing entirely from the powerful dramatic work Miss Barrymore has done in such Metro pictures as "Life's Whirlpool," "The Eternal Mother," and "The Call of Her People."

In this new picture Miss Barrymore plays Betsy Carter, a rich, vivacious, young woman who has everything in the world she can think of—except a title. She decides to buy this in the person of the Earl of Dettminster. But a codicil in the will demands that she marry an American. In the event the clause is disregarded the estate is to revert to Pitney Carter, a nephew of her deceased husband, who also loves her in spite of her indifference to his attentions.

In the series of amusing complications that follow, Mallory, who is really in love with Betsy and determined to remain married to her, discovers that the codicil in the will was forged by Pitney Carter's lawyer. By this time he and Betsy are



Scene from "An American Widow" (Metro).

deeply in love with each other, and their happiness is further assured by the receipt of a telegram from the Earl saying that he has eloped with Mlle. Albani, and the American widow becomes a happy American wife.

Betsy is the sort of role Miss Barrymore has scored so brilliantly with on the stage. Irving Cummings, who has recently appeared in "The Whip," "Rasputin, the Black Monk," and other well known screen pieces, plays opposite Miss Barrymore. Dudley Hawley, Arthur Lewis, Charles Dickson, Ernest Stallard and Alfred Rappeler complete the cast.

MISS YOUNG TO MAKE "HOUSE OF GLASS."

In the face of competition among the producing companies Clara Kimball Young has secured the screen rights to "The House of Glass," the great stage success of a few seasons ago. Owing to the number of prospective purchasers Miss Young was forced to pay a record figure for the play.

"The House of Glass" is a melodrama from the pen of Max Marcin, and with Mary Ryan in the leading role enjoyed a record run at the Cohan and Harris theater two years ago. It



Scene from "Shirley Kaye" (Select).

is the story of a reformed girl crook and her desperate efforts to regain her lost status in society. The plot abounds in tense scenes and thrilling moments, and the role of the ex-thief affords a rare opportunity for emotional acting.

The end of the week witnessed the last bit of filming on "The Marionettes," and work on the new play will follow immediately. Scenario writers are already busy on the script and nothing is being left undone to facilitate production. It is Miss Young's determination to make "The House of Glass" the banner play of the year.

"The Marionettes," which is now being completed, will be one of the holiday releases and will follow "Shirley Kaye," Miss Young's latest picture. Distribution will be through the Select Pictures Corporation.

"TROUBLEMAKERS" A FOX STANDARD PICTURE.

"Troublemakers," a Fox Standard Picture featuring Jane and Katherine Lee, William Fox's "Baby Grand" stars, ready for exhibitors December 9, appeals with equal force to adults and juveniles. It conveys a story with a number of emotional scenes—a wee bit of tragedy and an abundance of sure-fire



Scene from "Troublemakers" (Fox).

comedy. The story is primarily a background for the Lee children's pranks, but everything they do has a bearing on the climax.

Their mischievousness compels a servant to "disappear" mysteriously; another servant is charged with murder because of another prank of the youngsters and is condemned to be executed, being finally rescued from the death chair by the children.

In "Troublemakers" cast supporting the "Baby Grands" are

Lillian Concord, Richard Turner, Robert Vivian, Stuart Sage (now in the army), William T. Hays and Frances Miller. Keanan Buel wrote the story and directed the picture.

"OVER THE HILL" (Pathe-Gold Rooster).

Gladys Hulette's next appearance on the Pathe program will be on December 30 instead of December 9 as originally announced. The picture is "Over the Hill," produced by Astra under the direction of William Parke, from the story and scenario by Lois Zellner. It is a romantic comedy-drama of a small town newspaper that is pulled "over the hill" to success through the efforts of a plucky little girl and the man she loves.

The cast in this picture is one of the biggest that has ever appeared in a Pathe Gold Rooster play. It includes J. H. Gilmour, as the millionaire owner of a chain of newspapers, William Parke, Jr., as his spendthrift son Roy, Dan Mason, the famous character actor as an old minister, Gladys Hulette as his plucky little daughter, Chester Barnett as Allen Stone, business manager of the newspaper and hero, Richardo Thornton, as Jim Barnes, the editor, Joyce Fair, who is a star in her own right, as Rose Lawlor, Paul Clerget, the famous French actor, as her father, Tula Belle as Rose's younger sister, Inda Palmer as Mrs. Finn, Johnny Carr as Mike and William Sullivan as King Arthur, pitcher on the local baseball team.

"BULLETS AND BONEHEADS" (L-Ko).

Not to be outdone by the more serious-minded producers, the management of L-Ko starts a "star series" of its own with the presentation of Dave Morris, in "Bullets and Boneheads" Dec. 19. Craig Hutchinson created this release as the first of a number of comedies in which Mr. Morris will be presented, among other stars, with Gladys Tennyson his leading lady.



Scene from "Bullets and Boneheads" (L-Ko).

Mr. Morris has a distinctive style in creating screen-laughs that has been demonstrated in other comedy brands and his presence among L-Kos is depended upon to add materially to the effectiveness of the series in attracting for exhibitors the attendance of theatregoers who like to laugh as a prelude to their enjoyment of feature photoplays. "Bullets and Boneheads" is confidently depended upon to give L-Ko's "star series" a good send-off.

NEW STARS IN "RUGGLES OF RED GAP."

Taylor Holmes, featured in Essanay comedy dramas, has been successful in adding a number of new stars to the cast of "Ruggles of Red Gap," the famous Saturday Evening Post story by Harry Leon Wilson, now being put into film by Essanay for release as an ultra feature.

Mr. Holmes, who is to be seen as "Ruggles" in the visualization of the story, already has the support of Mr. Lawrence D'Orsay as "The Honorable George," Frederick Burton as "Cousin Edgar," Edna Phillips Holmes as "Klondike Kate," Lillian Drew as "Mrs. Effie" and Virginia Valli as "Mrs. Judson."

To this cast Mr. Holmes has been successful in adding Charles Lane, who has been with William Gillette in "A Successful Calamity" at the Studebaker theater, Chicago; Ferdinand Munier and Miss Rose Mayo. Mr. Lane will be seen as "The Earl of Brimstead," Mr. Munier as "Senator Floud" and Miss Mayo as "Maw Pettingill."

The remainder of the cast will be chosen before the company leaves for location in Arizona.

HART TAKES UP WORK AFTER ACCIDENT.

William S. Hart, who has been resting as a result of a recent accident in which he tore his arm and smashed a finger, is back at the studio. Simultaneously with his return to work comes the announcement that the title of the photoplay now being produced has been changed from "The Bloodhound" to "Dead or Alive." The picture is scheduled for release the middle of January.

"The Cardinal"

A Brady-Made Incident of the War in Which Cardinal Mercier Is Characterized.

CARDINAL MERCIER, one of the most stalwart and commanding figures of the war, has been made the central personage of a new and exceedingly timely photodrama provisionally called "The Cardinal," directed by George Archainbaud under the direct supervision of William A. Brady. The picture, which is not directly a war picture, since it



Scene from "The Cardinal" (World).

contains no battle scenes, is in eight reels, and the dominating role is embodied by Montagu Love, the principal member of whose support is Jeanne Eagels, the young leading actress of George Arliss' company.

The story of "The Cardinal" is laid entirely in Belgium with the exception of a single episode depicting the history-making visit of Cardinal Mercier to Rome seeking the intervention of the Pope.

At the beginning Belgium is at peace, totally unsuspecting the calamities which are to follow with such astounding swiftness. In the great Cathedral, which is thronged with devout men and women, the Cardinal is celebrating mass.

Suddenly this scene of tranquil yet impressive religious observance becomes a tumult. German troops rush in with hoarse cries and clattering accoutrements. The people, in mingled horror and indignation, attempt to resist the invading force. A soldier attacks a young woman, who resents the action by slapping his face.

Instantly she is shot down and the troops overrun the edifice, brutally ejecting the civilians and advancing even to the altar, where the Cardinal, in the full majesty of his holy office, defies them. They retreat, but pile up the furnishings of the Cathedral and set fire to them.

From this point onward there is a rapid succession of events military and otherwise in which "the protector of Belgium" matches his wits against the mailed force of the invaders, playing upon their superstitions, meeting craft with craft, and pitting the power of the Church against the enemy's arms.

Through these stirring events runs the love story of a young Belgian officer and the Cardinal's ward, illicit possession of whom is sought by the German military governor. It is only by the most consummate devices of the Cardinal's invention that the girl is saved from this fate, secretly married to her lover by her guardian himself and finally smuggled to safety behind the French lines.

The greatest of care and the utmost prodigality of expenditure have been devoted to this production in the completion of which several months were consumed. The cathedral was built upon a massive scale of realism, as were several street scenes of proportions sufficiently ample for the passing of masses of artillery, cavalry and infantry.

Some of the military scenes were taken in Belgium and are a part of the formal records of the invasion, while the interiors of the Cardinal's residence are accurate copies in detail, made from enlarged photographs. Real tapestries and antique furnishings of very great value were collected for this picture to carry atmospheric perfection.

This consideration of reality was pursued also by Mr. Love in sinking his own identity in the personality of the revered Cardinal of Belgium. The remarkable facility of this player in the art of make-up is already a matter of general knowledge, and it has been carried to its highest quality in the present instance.

In composing the likeness for the real Cardinal Mercier, Mr. Love assembled a number of authentic portraits, taken from different angles, and placing these upon his dressing table made himself up to resemble them as closely as pos-

sible. The result is said to be a remarkably faithful reproduction of the greatest Belgian of this time.

"The Cardinal," in magnitude and timely interest, may be regarded as a companion picture to "Rasputin, the Black Monk," which has been exceedingly successful. In addition, it carries a powerful religious appeal and doubtless will receive the sanction of the Catholic Church.

ZUKOR PRAISES "LITTLE MARY'S" LATEST.

Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his return to New York from California last week, announced the completion of Mary Pickford's newest Arctcraft picture, "Stella Maris" and expressed great enthusiasm over the dual characterization presented by "Our Mary" in this picture. This production was adapted from William J. Locke's well known book by Frances Marion and staged by Marshall Neilan.

"The production of 'Stella Maris' is the most remarkable thing which Mary Pickford has ever done for the screen," was the declaration of Mr. Zukor in an interview at his New York office. "Miss Pickford has made a wonderful success in charming characterizations from child life, bringing joy to millions of hearts through her winning personality, but I am sure all will agree with me, when they have seen 'Stella Maris' that her work in this will be long remembered as one of the outstanding accomplishments in screen art. The fact that Miss Pickford plays a double role, one of two distinct personalities, has made this a triumph all the greater. As for the comedy of the piece that is of necessity a minor feature, although it finds its rightful place in some of the amusing sides of the character of Unity Blake."

"WHISTLING DICK'S CHRISTMAS STOCKING"

(General Film).

General Film Company announces this week the completion of an O. Henry Christmas story, "Whistling Dick's Christmas Stocking," a two-reel feature which will be released on December 22. It is one of the few Christmas stories ever written by O. Henry, who provided a few thrills to accompany one of the most whimsical holiday stories ever conceived. George Cooper and Adele De Garde, two screen favorites, are featured in this picture. Cooper impersonates a musically inclined tramp whose search for cozy winter quarters leads him into an amazing Christmas Eve adventure. Miss De Garde, the ingenue who made such a hit in "Within the Law," plays Virginia Rodney, whose "Merry Christmas" came very near changing the entire course of Whistling Dick's life. A rich vein of humor is found throughout the entire story.

"BELOVED JIM" (Butterfly).

Harry Carter and Priscilla Dean will be featured in the Butterfly designed for release Dec. 17. Joseph Girard provided the story and leads the supporting company in a role that carries equal importance with the featured character portrayed by Mr. Carter. There will be an excellent assisting company involved in the story among whom Charles Hill Mailes, J. Morris Foster, Sidney Dean, Frank Dachio, Edward Brown and Mrs. A. E. Witting will be prominently disclosed.

"Beloved Jim" is a Christmas story that is worthy of exhibi-



Scene from "Beloved Jim" (Butterfly).

tion the year 'round—for its spirit of charity and good will may be absorbed with profit in any season. But in timeliness and force, the exhibitor will have, in "Beloved Jim," a feature that may be exploited as particularly applying to the Christmas season. It will be released just at the right time to help combat the influence of the usual apathy of theatregoers just previous to Christmas and may be continued right through Yuletide as an offering of special worth and effectiveness.

"THE LOST EXPRESS" APPROACHES THE END.

The mystery of "The Lost Express" has been solved, but the motion picture public won't know what happened to the missing passenger train until holiday time, when Chapter XV of the fifteen-chapter Mutual-Signal photo novel is set for release.

"The Lost Express" has forcefully shown the drawing power of a mystery serial. The exhibition of the production starring



Scene from "The Lost Express" (Mutual).

Helen Holmes has met with constantly increasing attendance at theaters where it has been booked.

Chapter XIII is entitled "The Escape." It is scheduled for release December 10. The last chapter is entitled "The Return of the Lost Express."

MISS FISCHER NOW SEEN IN ARMY STORY.

Margarita Fischer's first production under her recently made contract with the American Film Company, Inc., "Miss Jackie of the Army," is set for release on the Mutual schedule for December 10.

Miss Fischer, heroine in "Miss Jackie of the Navy," a box-office record breaker—is cast in "Miss Jackie of the Army" as the irresponsible daughter of an American army post, desperately but coyly in love with one of her Colonel-father's aids, a lieutenant.

The picture shows both the social and military sides of life at an army post. There are pretty and impressive camp scenes, there is a perfectly gorgeous Red Cross benefit with a kiss auction as a side issue, alien spies, traitorous soldiers and knitting bees.

Miss Fischer produced "Miss Jackie of the Army" under the direction of Lloyd Ingraham, who has directed the last few Mary Miles Minter pictures, at the American studios, Santa Barbara. It is from the pen of Beatrice Van and William Parker, adapted for the screen by Chester Clapp.

FOX ANNOUNCES COMING SUNSHINES.

William Fox's predictions of success for his new Sunshine Comedies is being realized, for with but two releases, reviewers everywhere have acclaimed the Sunshine brand. The comedies have not only been most successful in motion picture theaters throughout the United States but have been equally so in many of the foremost vaudeville houses.

The Sunshine Comedy releases for December and January are: December 9, "His Smashing Career"; December 23, "Damaged—No Goods"; January 6, "Shadows of Her Pest"; January 13, "Are Married Policemen Safe?"

All the Sunshine Comedies are under the personal direction of Henry Lehrman. He now has four companies at work at Los Angeles and Mr. Fox announces he will continue to release a Sunshine every two weeks—twenty-six a year.

SENNETT'S "THAT NIGHT" A GALE OF LAUGHTER.

Fast and furious is the fun in "That Night," Paramount-Mack Sennett comedy scheduled for release December 16. The effect of the film may be described as "heady," and advance showings indicate that the producer has outdone himself.

Featured in the cast are Charles Murray, Wayland Trask, and Mary Thurman, ably supported by Wallace Beery, Gene Rogers, Eva Thatcher and Tom Kennedy. Eddie Cline directed the picture. The bevy of beauties inseparable from Sennett comedies appear to advantage in cabaret scenes, and novel effects are secured in the camera work during the pursuit of an eloping pair who believe themselves married but are not.

"Taming Target Center" will be the next release following "That Night," and will again bring to the fore darling Polly Moran, Ben Turpin, Tom Kennedy and Gonda Durand.

KEENAN'S FIRST PATHE PLAY HAS STRONG STORY.

In "Loaded Dice" it is believed Frank Keenan, the Pathe star, has one of the strongest stories of his photoplay career. In it he plays a part of the kind in which he delights, that of a strong and masterful man who accomplishes his ambitions regardless of all opposition. "Loaded Dice" was written by Ellery H. Clark, with a scenario by Gilson Willetts, and is being directed by Herbert Blache.

The story is that of a man who believed there was no God. Unscrupulous, forceful, dominating, he at last realizes his ambitions and becomes the governor of his state. And then, at the height of his power, and apparently of unbeatable strength the hand of God shows itself. The picture portrays a character and a belief (or lack of it) that is not uncommon in public life. And there is a moral there that is obvious. All who have seen Mr. Keenan on the screen will at once appreciate the suitability of his vigorous personality to such a part. It is expected that the picture will be ready for assembling and titling within the next few days.

VIRGINIA FOLTZ IN "EVIDENCE."

Virginia Foltz, daughter of Clara Shortridge Foltz, well-known Los Angeles club woman and suffrage leader, has been engaged for an important role in "Evidence," a forthcoming Triangle feature of unusual interest. At one time Miss Foltz was one of the best-known musical comedy actresses in the country, being exceedingly popular on Broadway.

Work on "Evidence" is progressing rapidly under the direction of Walter Edwards at the Triangle Culver City studio. Jack Cunningham wrote the play and it is said that "Evidence" is a play of the type that Henri Bernstein would have been proud to have written for the French stage. The leading male characters are a highly successful criminal lawyer and his closest friend, a physician. The theme of the plot is based on the attorney's assertion that almost anyone could commit deliberate murder, give himself up and escape punishment by securing competent counsel. Throughout the picture there is a strong air of mystery.

"SECRET SERVANTS" (Nestor).

William Franey and Gail Henry, a brace of Nestor's most popular merry-makers, will lead the company presenting "Secret Servants" Dec. 17 as an issue in the supplemental series of Nestors the Universal announced for distribution when activities at Universal City were recently curtailed. For the comedies scheduled as these additional Nestors a selection of the best offerings were made from the negatives then on hand and "Secret Servants" was included in the lot. Exhibitors have found their audiences quickly responsive to the comedy "stunts" of Mr. Franey and Miss Henry and there is managerial assurance that "Secret Servants" represents one of the best comedies they have turned out during the time they have been making Nestors.

LITTLE RAYS FROM SIMPLEX.

Sam Berry, connected with the Lucas Theatre Supply Co., the well-known Southern distributors of Simplex Projectors, has become a benedict according to the latest reports from Dixieland. Miss Lillian Hightower was the lucky girl.

The Wurlitzer Hall, New York, N. Y., has lately installed two type B Simplex Projectors.

One more star has been added to the Service Flag of the Precision Machine Company by the call to arms of Wm. Eggerman. This makes the twelfth Simplex employee to answer his country's call. Five selected the navy and seven the army.

Two Simplex Projectors are "doing their bit" at Heroland, the mammoth bazaar now being held in the Grand Central Palace, New York, N. Y.

ANOTHER SUNSHINE COMEDY TO BE RELEASED.

"His Smashing Career," the Fox-Lehrman Sunshine Comedy to be released December 9, is a story depicting the exciting and thrilling adventures of Hundred Horsepower Harry, a valiant automobile racing driver, in his efforts to win the Girl, whose father does not fancy Harry in the light of a prospective son-in-law. Various and sundry villains and others do everything they can to prevent Harry from winning. There are declared to be some remarkable automobile stunts in this Sunshiner, which shows the lowly flivver doing things that would tax the versatility of an aeroplane.

The cast includes Billie Richtie, who is Little Peter; Gertrude Selby, whose role is that of the Girl; Billy Bevan, who makes a lively Father, and Victor Slim Potel, whose part is that of the judge of the races.

FOX NAMES THREE JANUARY RELEASES.

Titles have been selected for three uncompleted pictures which have been tentatively set for January release as Fox Special Features. The arrangement, as it now stands, is to start the month with a Gladys Brockwell picture and to follow with Tom Mix's first production as a star in Western dramas. The third offering of the month in the 52-a-year series probably will be another Sonia Markova feature.

The Brockwell picture is to be called "Stolen Honor" and the Mix debut will be made in "Cupid's Round-up." For the Markova picture the title "A Heart's Revenge" has been decided upon.

Fox Gets Encouraging Reports

News from All Over the World Tells of Expanding Field for His Productions.

PERSONAL reports on the motion picture situation in the United Kingdom and in Europe brought to New York on his recent visit by Ernest Reed, managing director at London for William Fox, are declared to be highly encouraging and indicative of continued success of Fox productions in this territory. Spain and Portugal, recently booked for pictures that Fox is showing in the United States, are declared to have manifested the same interest in the productions which have been shown in them by people of this country and elsewhere.

Communications from Johannesburg, Cape Town, and other cities in British South Africa indicate exhibitors are anxiously awaiting the showing there of "A Daughter of the Gods," the Annette Kellermann picture, and the first of the Fox Special Features, which also are to be introduced to the public of that territory.

Theda Bara super-pictures, according to cabled reports, have taken Peru, Chile, and Bolivia by storm, their reception, it is contended, being exactly what the Fox management had predicted for them. Somewhat less favorable word comes from Central America, but this concerns transportation rather than public attitude toward the pictures, which, it is said, is altogether encouraging. The difficulty in this field is that express and railroad companies cannot guarantee films will be delivered safely, so that in many cases it is necessary to employ special messengers to carry them from central distribution points.

The universal appeal of Fox pictures, which is the point most strongly emphasized, recently has had new demonstration through successes achieved in Egypt, India, Ceylon, Burma, and the Straits Settlements. The test here, because of the varying and peculiar racial customs and prejudices of the people, was considered particularly severe, but the pictures are declared to have come through with flying colors, and now are considered to be firmly established.

Work is being carried on with characteristic Fox energy and thoroughness through other portions of the civilized world, the very greatest possible assistance being afforded the foreign buyer in the development of territory. Special opportunities in this field are said to be open, but it is announced that they are rapidly being seized upon, scarcely a day passing during which the foreign department does not close contracts respecting temporarily undeveloped territory.

"HER SECOND HUSBAND" (Mutual).

What happens to a financier who introduces casual financial friends into the bosom of his family is the basis of a new drama, "Her Second Husband," produced by the Mutual Film Corporation and starring Edna Goodrich, one of the best-known of the speaking stage stars whose allegiance has been transferred to the screen.

Miss Goodrich has been given a wonderful opportunity in "Her Second Husband" which reveals the topsy-turvydom caused by abnormal stock market conditions, which permitted all sorts of people to make large fortunes over night and gave them the chance to invade social centers to which they had never previously aspired.

The new Goodrich play is said to be one of the most thrilling of modern stories of "The Street." The young wife, portrayed by Miss Goodrich, is placed in an impossible position by her husband's determination to play his social assets against his financial liabilities.

A situation which compels a one-time exclusive stockbroker to entertain his former chauffeur in his own home and to entertain a proposition of marriage for the hand of his favorite sister, of course, involves humiliating aspects, but when the chauffeur happens to be a war-bride millionaire, why, what's a poor banker to do.

REID TO BE FEATURED IN "RIMROCK JONES."

"Rimrock Jones" by Dane Coolidge is to be produced with Wallace Reid in the leading role and released by Paramount in January. This interesting announcement proved as pleasing to the author now in New York, as it will to the photo-play public and to exhibitors, who will appreciate the drawing power of Wallace Reid in a story of the virility of this moving tale of the Western copper country. Donald Crisp is director, assisted by L. Howland, and the photography is by Saxon Dean.

Mr. Coolidge is author of many novels of the West. "Rimrock Jones" was scenarioized by Harvey Thew and Frank X. Finnegan. A strong cast will support Reid and the scenic features will be particularly striking. The story abounds in startling situations and a strong vein of romance runs through it.

SOME COMING SHORT MUTUALS.

Billie Rhodes wears a dress suit, gets tipsy and also gets caught in "Putting One Over," the Mutual-Strand comedy slated for release Tuesday, December 21. Billie decides to put the kibosh on Fred's flirting. She impersonates a count, calls on herself when Fred is watching, keeps him in suspense just long enough, but—she upsets things when she tries to hide her disguise by slipping her dress over the trousers.

Jerry uses unfair but effective methods of beating the high

cost of living in "Jerry's Boarding House," Cub comedy, released by Mutual, Tuesday, December 13.

The Mutual Weekly, Number 154, released Monday, December 10, carries scenes of the latest and most important of world events up to the hour of going to press.

NORMA TALMADGE FINISHES HUGHES DRAMA.

Norma Talmadge's new picture, "Ghosts of Yesterday," an adaptation for the screen by Mildred Considine, of Rupert Hughes' powerful drama, "Two Women," has been completed, and the star has retired to Atlantic City for a quiet stay over the Thanksgiving season.

With a fine record of past successes, Miss Talmadge has probably achieved the triumph of her career in "Ghosts of Yesterday." Her interpretation of the role which Mrs. Leslie Carter made famous is said to be the most pretentious thing she has done. In it she sets new standards.

The picture is scheduled to follow Miss Talmadge's "The Secret of the Storm Country," and will be distributed through Select Pictures.

STAR SYSTEM FOR L-KO.

Julius Stern, president of L-KO, has decided to adopt the star system in presenting the several comedy companies that are under the general supervision of J. G. Blystone, with an individual director for each organization. When the situation was canvassed and the decision reached, contracts were closed for the appearance of Mack Swain, Hughie Mack, Myrtle Sterling, Gale Henry and Bobbie Dunn to appear as L-KO stars.

Immediately forthcoming releases will have Dave Morris as an L-KO star in one subject, "Bullets and Boneheads"; Myrtle Sterling will be the star of "Deep Seas and Desperate Deeds," with Vin Moore her personal director; Bobby Dunn, directed by Dave Kerr, in "A Hero for a Minute," and Mack Swain, in "Ambrose's Icy Love," in which William Frederick has prepared "Ambrose" for his L-KO initiation.

METRO SOUTHERN HEADQUARTERS MOVES.

Arthur S. Dickinson, manager of the Southern headquarters of the Metro Pictures Corporation, is moving his offices from Chattanooga, Tennessee, to Atlanta, Georgia, to meet the rapid increase of business Metro pictures are doing in the south today. Sales have been particularly heavy, according to Mr. Dickinson, in the states of South Carolina, Alabama, Tennessee, Louisiana, Mississippi, Florida and Georgia, the last year.

The new main headquarters of Southern Metro will be in a spacious suite of rooms in the Hirsch building at 146 Marietta street. All Metro films, as heretofore, will be handled in the south from Mr. Dickinson's offices.

Screencraft

BY LOUIS REEVES HARRISON

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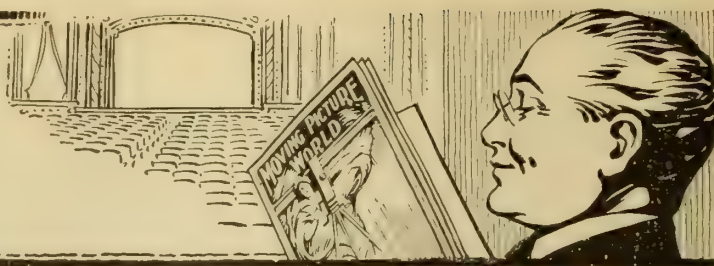
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Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Rivoli Theater Opens Under Good Auspices

Hatch-Adams Amusement Takes Old Fifty-second Street Theater and Reopens After Many Improvements as the Rivoli Theater.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The Fifty-second Street theater in West Philadelphia, after having been closed during the past year, was reopened on Thanksgiving Day under the new name of the Rivoli. The Hatch-Adams Amusement Co., who have secured the lease for a long period of years, spent approximately \$25,000 in improvements, alterations, and in beautifying the house throughout.

A handsome Japanese stage setting has been artistically painted in oils, giving a rich and striking effect. Electric light dimmers have also been installed to enhance its beauty. The auditorium will have indirect illuminating ceiling lights. A marble effect base runs from the stage clear around, and the woodwork is neatly painted in French gray. Two new Simplex machines have been installed with general electric motor generator. The house has a seating capacity of 1,000, and will come under the capable management of Carl Miller, formerly of the Knickerbocker.

Mr. Miller is prepared to make things hum in general, and will open with Eva Tanguay in "The Wild Girl." One of the special features about the theater is the marble booth, which contains an automatic ticket selling machine, and which cost \$2,300 alone. The Hatch-Adams Amusement Co. is also interested in the film distributing business, having purchased the state rights for "The Whip" for West Virginia and Ohio for \$50,000.

Sachsenmaier Will Open the New Brunswick.

Philadelphia, Pa.—William Sachsenmaier, a leading luminary of the local film industry, and distributor of the Universal Film Service in this territory, announced last week that he was going to open the New Brunswick theater, which had undergone extensive overhauling, and which he purchased some time ago. The New Brunswick, at 2011 Frankford avenue, was originally owned by S. Goodstein, and contains five hundred seats. Considerable repainting and redecorating have greatly beautified the house, which will also have a magnificent organ. William Kellner, formerly manager of the Family Vaudeville theater in Chester, Pa., will manager the New Brunswick, which is scheduled to show first-run Metro, Universal, Fox, Goldwyn, and all the leading feature films.

L. J. Chamberlain Building Theater in Shamokin.

Shamokin, Pa.—L. J. Chamberlain, who controls a chain of theaters in Pennsylvania, was in Philadelphia last week, and stated that business was generally fair. He is completing a new theater in Shamokin next to Higgins & Sons' theater, separated by a partition wall only.

Charles Calehuff Back.

Philadelphia, Pa.—Charles Calehuff, branch manager of the United Theater

Equipment Corp., recently returned from a successful business trip, having taken a little tour calling on old friends among the exhibitors throughout the state.

D. E. Allen Goes to Pittsburgh Pathe.

Philadelphia, Pa.—Donald E. Allen, formerly roadman of the Goldwyn, has joined the Pittsburgh branch of the Pathe forces.

J. M. Flynn Will Distribute Petrova Films.

Philadelphia, Pa.—J. M. Flynn, manager of the First National Exhibitors' Circuit and the Peerless Feature Film exchange, 1339 Vine street, will distribute the new Petrova productions for this territory. Mme. Olga Petrova as the star in her first new release will be ready for booking during the latter part of December. Charles Chaplin's new productions will also be announced later.

Regent Theater Changes Hands.

Philadelphia, Pa.—The Regent theater, a high class photoplay house at 16th and Market streets, has been bought by the Central Market Street Amusement Co., of which Frank W. Buhler is general manager, and will be added to their chain of theaters here. The Regent was built by Alexander R. Boyd, a prominent exhibitor of this city, and opened on November 1, 1913, under the management of Mr. Buhler. It also contains the first Kimball organ installed in any theater in this city. It has a high class patronage, which is expected to be materially increased in numbers while under the efficient direction of Mr. Buhler.

Notes of Interest.

Philadelphia, Pa.—Many exhibitors witnessed "The Planter," featuring Tyrone Powers, at a private performance given by J. Gill, of the Mutual Film Corp., on Sunday, November 25, at the Belmont theater. This production was considered by the majority of the newspaper men present as a noteworthy and a highly dramatic feature of merit, having a considerable amount of interest throughout the story.

Philadelphia, Pa.—W. J. Hagerty, manager of the local Triangle, announces that a considerable amount of interest is being manifested with the release of the seven-reel production, "Because of a Woman," which will be booked on the regular program without additional advanced rental.

Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Benefits Continue Strong.

BALTIMORE, Md.—The patriotic ardor of the Maryland exhibitors knows no waning, and this fact is being shown in the number of benefits which are being held for patriotic purposes. This list, which keeps it up to date, follows:

Red Cross Collection at the Broadway.

On Sunday, November 25, J. Louis Rome, counsel for the Maryland Exhibitors' League and manager of the Broadway theater, 509 South Broadway, gave a benefit performance for the Whirlwind Campaign of the Fourth District of the American Red Cross. Young ladies dressed as Red Cross nurses acted as ushers and took up the collection, and the affair was held under the auspices of the Broadway Red Cross Circle.

Ladies' Auxiliary Gets Two Benefits.

On the same day the Ladies' Auxiliary of the Sixteenth Draft Division had a benefit performance at the Walbrook theater, North avenue and Rosedale street, through the courtesy of Manager Thomas D. Goldberg; while another was held at the West End theater, Baltimore and Gilmor streets, through the courtesy of Manager Paul Emmert. The films used at the former benefit were loaned through the courtesy of M. Seigel and Peter Oletzky, of the Baltimore Film exchange.

Machine Gun Company Helped by Hornig.

Frank A. Hornig, president of the Maryland Exhibitors' League and proprietor of the Horn and Royal theaters, both on Pratt street near Payson, courteously loaned the houses for benefits which were given on this same Sunday to start a company fund for the Machine Gun Company of the 131th Infantry, which is made up of men from the Twentieth. One hundred and sixty-two dollars was donated to the cause by those attending the performances.

For Comfort Kits at the New.

On the night of that same Sunday, L. A. DeHoff, the manager of the New theater, 210 West Lexington street, gathered a standing room only crowd into this playhouse for a benefit given under the auspices of the Red Cross Comfort Division of the Maryland Equal Suffrage League to enlarge the comfort kit fund. A fine program of film plays was arranged for the occasion.

Drafted Men Aided by Schlichter.

On the evening of this Sunday, Louis Schlichter, vice-president of the Maryland Exhibitors' League and president of the Edmondston Amusement Company, loaned the Bridge theater at Edmondson avenue and Pulaski street for a benefit for the drafted men of the Twentieth district under the auspices of the Patriotic Association of this district. Lou Tellegen in "The Victoria Cross" was the feature.

Company I Mess Fund Helped by Levine Brothers.

On the evening of this same Sunday at the Little Pickwick theater, 312 West Lexington street, through the Levine Brothers, a benefit performance was held for the mess fund of Company I of the 131th Regiment at Camp Meade under the auspices of the men themselves.

Receiver Appointed for Ker Mar.

Baltimore, Md.—On Tuesday, November 27, in the Circuit Court of Baltimore City, Judge Stump appointed Samuel Want receiver for the Ker Mar Picture Producing Company. This action was taken upon the petition of J. Henry Marchant, a creditor to the extent of \$340. The bond was fixed at \$500.

Theater Notes in Northwest.

By Frank H. Madison, 623 Wabash Ave., Chicago, Ill.

Wisconsin Items of Interest.

GREEN BAY, WIS.—The personnel of the new unsalaried city board of censors is interesting. It is composed of D. M. Cranston, head of the Boy Scouts' organization in Green Bay; R. R. Campbell, a Civil War veteran; John H. Bennie, railroad train dispatcher, who was identified with theatrical work for several years; Mrs. John Gary, wife of a railroad engineer, and Mrs. Rowland T. Burton, wife of a real estate dealer. Both women are active in club work.

Cassville, Wis.—Glen Ashlock has sold the moving picture show to Warren Craig and Peter Wester.

Phillips, Wis.—C. W. Rice has been making arrangements to reopen the Idle Hour theater. Rice formerly operated the Unique theater at Marshfield.

Rio, Wis.—Bridges & Price have been making arrangements to reopen the Princess theater.

Milwaukee, Wis.—C. C. Perry, of Minneapolis, has been made manager of the Strand theater.

Sheboygan, Wis.—John G. Froidel, who managed the Pastime theater for six years, has purchased the interest of Otto Koch and George Froehlich in the Idle Hour theater.

Sunday Shows Attract Out-of-Town Patrons.

Kearney, Neb.—The popularity of Sunday moving picture shows and their value as a sane recreation is attested by some observations made in connection with seventh day shows here. It has been found that seventy-five per cent. of the patrons were visitors from out of town.

Nebraska Changes.

Nelson, Neb.—George Allgaier, Jr., has bought a moving picture theater here.

Westpoint, Neb.—The Ideal theater is now under the management of Zed Oaks.

Ong, Neb.—The Ong moving picture theater has been sold to C. D. Wilcox.

Cleveland Theaters Show a Falling Off

Business in and Near the City Was Poor During the Early Weeks of November—Recovered Slightly Before the Close of the Month.

By M. A. Maloney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—As was expected the month of November showed a falling off in receipts of the Cleveland theaters. It ranges from 10 to 20 per cent. the first two weeks, but there was a slight recovery during the latter part of the month. This was as compared to the same month of the preceding year.

Likewise the method of collecting the tax in the neighborhood districts developed into a conflict. At first most of the theaters started out to collect it by the extra pennies. Then a group on the west and south side broke away from this idea, some of them raising to straight 15 cents every day and paying the tax. Then others in different neighborhood sections followed this example.

The majority, however, carried out their original promise. These included the first-run theaters and the downtown houses. They reported little difference in their gross receipts.

A Theater with Interesting Owners.

Plymouth, O.—In Plymouth there is an interesting family in the exhibiting business. Reuben Diesler, pioneer picture man of this town, is blind, but that does not prevent him from taking care of the job of cashier at the theater. Mr. Diesler can tell each coin by touch, and has become so proficient in this respect that he can handle the largest crowds in quick time.

Many Changes Among Toronto Exhibitors

Week Sees What Looks Like a Change All Around—Cameraman A. Kay Killed by a Train—Other Interesting Notes of the Film Trade.

By W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont.

TORONTO, ONT.—The exhibitors of Toronto have taken a turn at turning things upside down. A few weeks ago the exchange men changed hands all 'round, and now the theater owners and managers are taking the jumps.

S. Besvenick, one of the oldest exhibitors here, formerly of the Empress theater, has taken a five-year lease of His Majesty's, which is one of the best known downtown houses. He took the theater from Bert Applegath, who will continue with the Red Mill, another Yonge street theater.

J. Jenks, formerly with Besvenick at the Empress, has taken the Iola theater on Danforth avenue from Mr. Burns.

N. Neun has assumed the proprietorship of the Playatorium, also located on Danforth avenue.

S. Massoud has become the owner of the Empress theater.

Helen Chadwick Attends Exhibitors' Dance.

Toronto, Ont.—The members of the Manitoba Exhibitors' Association were in need of a special attraction for their annual film ball in the Fort Garry hotel, Winnipeg, on Thursday evening, November 29, so they got in touch with President L. E. Ouimet, of the Specialty Film Import, Ltd., Canadian distributors for the Pathe. He came with Helen Chadwick, one of the dainty Pathe artists. Miss Chadwick first made appearances in the Holman and Lord Nelson theaters in Montreal on Monday evening, November 26, after which both the star and Mr. Ouimet proceeded to Winnipeg for the annual society affair. The ball was staged as a benefit for the blind soldiers of Canada, and the tickets were \$3 a throw. Moving pictures were taken of the grand march, and various theaters supplied vaudeville attractions.

Miss Moving Picture World Graces Toronto.

Toronto, Ont.—The Moving Picture World was vividly represented at a recent pantomime performance in Toronto. Various publications, representative of different fields of interest, were depicted in a parade of young ladies who bore sandwich boards on which were painted the front covers of the journals or magazines. The Moving Picture World was taken as the representative paper of the film industry. (Our sincerest good wishes and compliments to the young lady.)

Got \$18,000 for Victory Loan.

Toronto, Ont.—More than \$18,000 was secured for Canada's Victory Loan during the week of November 18 by George Nicholas, managing director of the Independent Amusement Company, Montreal, who devoted the entire proceeds of his three houses to the purchase of Victory Bonds. The theaters were the Strand, Regent, and Moulin Rouge, Montreal. The company's fund was augmented by the subscriptions of employees and officials of the company. Great interest was taken in the move by the general public, and the three houses were crowded every night of the whole week. The growth of the receipts was shown on large thermometers over the lobbies of each theater.

Changes Among the Distributors.

The Toronto office of the Triangle has been moved to the Canadian headquarters of Regal Films, Ltd., 21 Adelaide street West, by whom the Canadian Triangle franchise has been obtained.

Kenneth Davidson, of Toronto and Montreal, has joined the Globe Films, Ltd., and is now in charge of the "Redemption" road show in Western Canada. The Evelyn Nesbit feature is being presented in the West at 25 and 50 cents.

Miss Madge Bloomer, formerly of the Toronto Universal headquarters, has joined the staff of Super-Features, Ltd., and Griffin Pictures at Montreal.

Bert Mason has resigned from the K-E-S-E to accept a position as salesman with the General Film Company, Montreal.

Cameraman A. Kay Killed.

London, Ont.—A regrettable accident occurred at London, Ont., when A. Kay, cameraman of the Pathscope of Canada, Ltd., Toronto, was instantly killed when a taxicab in which he was riding was struck by a railway train. He was on his way to take pictures at the London Asylum. After an inquest the remains were removed to his old home in Philadelphia, Pa., for interment. The deceased leaves a wife and family. He was a veteran cameraman, and was originally associated with Lubin.

"Nation" Film Again at Massey Hall.

Toronto, Ont.—The people of Toronto apparently never tire of seeing "The Birth of a Nation." After ascertaining that there was a further demand for this masterpiece, General Manager William Cranston, of the Basil Film Corporation, arranged for still another run at Massey Hall for two weeks starting Christmas Eve. This will be the fourth presentation of this feature in Toronto. "Intolerance," which is also controlled in Canada by this company, is also due for another Toronto engagement early in 1918.

Montreal, Que.—The management of the Tivoli theater, Montreal, took advantage of the presence of Sarah Bernhardt in the city to revive "The Mothers of France," in which the great French actress played the leading role.

Cleveland Theater Ownership Fluid.

Cleveland, O.—Whether or not the war tax had anything to do with it the fact remains that during the two weeks ending November 24 many theaters have changed hands in Cleveland.

The S. W. Mannheim company, brokers, report the following sales:

The Corona theater, downtown, was sold by Aubley & Hess to T. Felber & Zoffer Brothers for about \$13,000. The rent per year on this location is \$8,400.

The Atlas theater was sold to John I. Emig on a rental basis, which calls for \$6,000 for five years.

The Center theater was leased from Beatrice R. Forbes by Carl Novak for six years for a rental of \$125 a month for the first three years, and \$150 a month for the last three years.

The Peerless theater was sold by Carl Noval to Rosenfeldt and Krantz for \$1,500. The Victor theater was sold by Gusie Schneider to Max Greenberg for \$1,500.

The U-No theater was sold by J. V. Wolcott to J. Stoss and A. Ransom for \$3,000.

Screen Advertisers of World in Convention

Cincinnati Entertains Screen Ad Men on November 23 and 24—San Francisco Will Have the 1918 Convention—Broader Name Taken.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—Some of the leading men of the moving picture producing business were in Cincinnati, November 23 and 24, in connection with the annual convention of the Advertising Film Producers' Association, the name of which was changed at this meeting to the Screen Advertisers' Association of the World.

The organization is affiliated with the Associated Advertising Clubs of the World, whose secretary, P. S. Florea, of Indianapolis, was one of the principal speakers, addressing the members on the subject of "Better Advertising." He warned the producers against the dangers of exaggeration, which he admitted formed a strong temptation in advertising films, but paid a high tribute to the possibilities of the publicity end of the business.

Another speaker was J. Maurice Ridge, publicity representative of the Famous Players-Lasky Company, who was strongly in favor of increased use of newspaper space for local purposes. An interesting feature of the entertainment was the offering of the Cincinnati Advertisers' Club on the evening of November 23, various stunts being pulled off by the ad men for the amusement of their guests. The convention was handled by a Cincinnati committee of film men, and the visitors were so pleased with the Queen City and with the manner in which they were treated that it was decided to throw the influence of the organization in favor of Cincinnati as the meeting-place for the 1919 convention of the Associated Advertising Clubs of the World.

The 1918 convention of the association will be held in San Francisco at the same time as that of the advertising clubs, and a strong delegation will be sent to pull the two conventions to Cincinnati together. Several interesting films were shown during the convention, including a three-reel production dealing entirely with the St. Louis convention of the Associated Advertising Clubs, while another showed the process of making a film from start to finish. Officers to serve until the next convention were elected as follows: President, Joseph Brandt, of New York, general manager of the Universal Film Co.; first vice-president, R. R. Hollister, Dayton, O.; second vice-president, Tyre Ford, San Francisco; secretary, W. A. Harris, Cincinnati; treasurer, W. F. Herzberg, Chicago.

McMahan & Jackson Buy Carrel Theater.

Cincinnati, O.—The Carrel theater on Eastern avenue, near Carrel street, has been bought outright from Shober Bros. by McMahan & Jackson, \$14,000 being the price of the entire property, including a frame store building. The purchasers, who own several theaters in Cincinnati, including the new Gifts and the Forest theater in Avondale, will make extensive improvements to the Carrel, including the addition of 300 seats to the theater.

Alhambra Theater Gets Films of Local Boys in Camp.

Cincinnati, O.—Manager Charles Weigel, of the Alhambra theater, made a decided hit with Cincinnati audiences, especially people having a direct interest in the old "Fighting First" Regiment of the Ohio National Guard, Cincinnati's own organization, now in training at Camp Sheridan, Montgomery, Ala. A fine set of pictures showing the work of the boys while in camp near Cincinnati, comprising two reels in all, was made, and was shown recently at the Alhambra for the first time as a whole, having been taken from time to time as a part of the Pathe-Times

Star Weekly. The release was by special arrangement with the Pathe organization in view of the fact that Mr. Weigel donated 20 per cent. of the gross proceeds for the week's run to the Christmas fund of the regiment. Many Cincinnatians availed themselves of the opportunity to see brothers and sons again in the pictures, and the fact that the boys may depart soon for France lent to the exhibition more than a touch of seriousness. The soldier picture was only a part of the Alhambra's bill for the week, a William S. Hart picture, "The Narrow Trail," being the feature.

S. L. Martin Consolidates Ashland Theaters.

Cincinnati, O.—A welcome visitor with Manager H. L. Orear, of the General Film, a few days ago was S. L. Martin, of Ashland, Ky., who was in the city in search of attractions for his houses. He brought the news that he is now the magnate of the moving picture business in Ashland, although he did not put it in precisely that fashion, being of genial and modest mold. At any rate, Mr. Martin has added to his ownership of the Columbia and the Edisonia the Grand and the Modern, having just purchased the latter two houses, and these four being all of the theaters in Ashland. He has been decidedly successful with his other houses by dint of a policy of good pictures and good treatment of his patrons, and hopes to do as well with the new members of his string.

Electric Signs Must Darken Early.

Cincinnati, O.—New and more stringent regulations regarding the use of electric signs were announced in Cincinnati a few days ago by the Hamilton County Fuel Administration Committee, making definite the requirements laid down to save the fuel which goes to make electric current. Theaters will be permitted to start their signs a half-hour after sunset, or at about five o'clock in these winter days, but they must shut the signs off half an hour after the beginning of the first performance. This applies to all theaters, but works a slight hardship on moving picture houses, some of which run not less than three performances after five o'clock.

It can easily be seen that the enforcement of the requirements indicated leaves the sign dark for persons looking around for a moving picture show from about half-past seven to ten o'clock, two full performances being without the advertising benefit of the electric signs now so generally used. However, the exhibitors are a patriotic lot, and are doing the best they can under the circumstances, relying upon public knowledge of the location of their houses and on lobby displays to give information about the attraction running.

Girl Ushers at May's Opera House.

Piqua, O.—The management of May's opera house is one of the first in Ohio, as far as can be learned, to try the experiment of using girls as ushers. It was announced by the management some time ago that the plan would be tried in consequence of the shortage of male help on account of the demands of the army, and the announcement was made good during the run of "The Garden of Allah." The idea seems to work nicely, and will be retained permanently.

New Gifts Theater in Cincinnati Opens

McMahan & Jackson's Newest House Formally Opened November 23—Admission Is Fifteen Cents for Adults and Includes War Tax—Some Features.

CINCINNATI, O.—The event of the week in moving picture circles in Cincinnati was the formal opening of the Gifts, McMahan & Jackson's new house at Sixth and Vine streets. The house proper is located on Sixth street, but has a handsome lobby and entrance on Vine, which is expected to prove a great advantage. Curiously enough, however, the firm states that so far the Sixth street entrance, which, of course, is the entire width of the theater, has proved much the more popular. The theater seats about a thousand persons, and, with its equipment, cost the firm in the neighborhood of \$100,000.

The formal opening on the evening of Friday, November 23, was under the auspices of the Sixth Street Business Men's Club, which bought out the house and staged the initial show in first class style. Some leading citizens made addresses in honor of the occasion, and McMahan & Jackson were given high credit for their enterprise in placing so handsome a house on Sixth street, this being the first theater on that busy thoroughfare, although there are several just north or south of that street on Walnut and Vine.

Naturally, the house was filled to capacity for the semi-private opening, and the same was the case on the following Saturday, when the public was admitted for the first time. The opening bill was the Goldwyn production of "Polly of the Circus," featuring Mae Marsh, and it ran all of the following week, in accordance with the house policy of running but one show a week. Both Goldwyn and Fox Standard attractions will be run at the Gifts.

The admission price of 15 cents for adults and 10 cents for children has been so adjusted as to include the war tax, the firm feeling that this would be a concession much appreciated by the public, inasmuch as the extra pennies which must

go to Uncle Sam are not always convenient. On the other hand this admission charge is higher than that of all but the Walnut theater in Cincinnati, so that the Gifts is advancing and not reducing prices.

The two lobbies of the Gifts are finished in white Italian marble, with tapestry decorations in ivory and gold, and an electric fountain adds attractiveness to the Vine street entrance. An unusual feature of the design is the high pitch of the rear of the house, which is fifteen feet above the street level, giving it the appearance of a balcony, and providing every seat with a fine view of the screen. Three entrances lead from the Sixth street lobby, and, with that from Vine street, give remarkable speed to the entrance and departure of patrons. McMahan & Jackson will manage the house personally, its location just around the corner from their offices on Opera place making this an easy matter.

Iowa News Letter

By Dorothy Day, Register Tribune, Des Moines, Ia.

Price Opens Isis Theater in Des Moines.

DES MOINES, IA.—J. H. Price has opened the Isis theater on the corner of East Sixteenth street and Grand avenue on Thursday the 22d of November. The Isis is one of Des Moines finest suburban houses, and it has been closed some little time.

Bruce Burgess Back with Metro.

Des Moines, Ia.—Bruce Burgess, who left the Metro exchange in Des Moines to go to the Universal office in this city, is returned to his first job the first of December. Mr. Burgess is one of the best known and most successful film salesmen in this territory.

War Tax Closes Two Iowa Houses.

Deep River, Ia.—C. L. Light has closed his Lyric theater in Deep River on account of the war tax and O. E. Johnson, of the Idle Hour in Guernsey, Ia., has followed suit. Both houses are closed indefinitely.

Walter Peacocke with the Colors.

Des Moines, Ia.—Walter Peacocke, shipping clerk with the local Pathe exchange, has left for service with Uncle Sam. Mr. Peacocke left the office Saturday the 17th of November for the Great Lakes and from there plans to leave for Harvard to take up wireless telegraphy.

With Iowa Exhibitors.

Barnes City, Ia.—Putnam and Morrow have purchased the Opera House in Barnes City from M. Johnson.

Wellman, Ia.—Messrs. Cook and Bell have bought the Lyric theater in Wellman from C. C. Hahn. The house is closed at the present time and the new managers are doing some extensive remodeling and redecoration.

Montezuma, Ia.—Monday the 18th of November the Princess theater in Montezuma was badly damaged by fire. Fred Wasson, the manager, is showing his pictures in the opera house while the Princess is being remodeled and redecorated.

Toledo, Ia.—Forney and Kvidera reopened their house in Toledo on Monday the 19th of November after three weeks' repair work after the fire that partially wrecked the house. The offering was "The Slacker" and the entire proceeds of the evening were given to the Red Cross. The house was literally packed from the time the doors opened until very late in the evening.

Revenue Collector Hits at Profiteering

Scores Theaters That Raise Their Prices More Than Amount of Direct Tax as Though Tax on Seats Were the Sole Tax on Shows.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Managers of motion picture theaters and other places of entertainment who have raised their prices of admission more than 10 per cent. under the pretext that the increase is to cover the new war tax are likely to get into serious trouble immediately, according to notices sent out this week by Peter J. Kruyer, internal revenue collector for the Indianapolis district.

Mr. Kruyer says his department has received complaints that some theaters in this district have increased the admission prices in excess of the war tax, and have led the public to believe that the increase is based on the ground that it is rendered necessary by the imposition of the tax. The treasury department, he says, has given instructions to him to send all complaints of this nature to him at once.

Considers Seat Tax as Whole Charge.

An investigation of the complaints is being conducted now, he said, in an effort to find out if there have been deliberate misrepresentations of the amount of the tax for the purpose of justifying the increased prices. The Government, he says, has not authority to control prices, and does not wish to do so, but does not intend that false statements shall be made to the public concerning the amount of the war tax.

"The tax on theater admissions is 1 cent for each 10 cents or fraction thereof paid for admission," continued Mr.

Kruyer, "and any increase in admission charges beyond this amount is not necessary in order to absorb the tax. Deliberate misrepresentations of the amount of war tax for the purpose of justifying increased prices will not be tolerated by the department, and warning is hereby given to all of those who are indulging in that practice."

Mr. Kruyer did not give the names of any of the theaters which he had been informed with misrepresenting these things, and the motion picture men say they know of none in this city who have been doing so.

Discuss Changes in City Building Code.

Marion, Ind.—The motion picture exhibitors of this city are about to face some municipal legislation in regard to the industry as a result of the city's efforts to get an increase in fire insurance rates. In order that the decrease might be granted the city must pass several ordinances recommended by the Indiana Inspection Bureau, one of which deals with the operation and equipment of motion picture machines and the premises wherein the same are operated.

The proposed measure stipulates that the picture machine must be inclosed in a booth not less than 6x8 feet and 7 feet high. Covering for the booth is also designated in the ordinance, as well as minute description as to the operation of the machine. The measure would also provide that no machine be operated in a building that does not abut directly on the street.

The proposed measure also provides for exit doors, setting out that the opening shall not be less than five feet wide, and that the doors shall swing outward. Regulations as to seating are that no more than twelve seats shall be placed between the aisles. In order to operate a motion picture theater, according to the measure, the manager or owner must procure a certificate from the fire chief showing that the rooms conform to the measure.

The measure was discussed at the last regular meeting of the council, but the councilmen did not take any action on it. It will come up in regular order in a few weeks, it is said.

Burden of Blue Sundays Covers Alabama

Every Branch of Business Feels the Weight of Radical Interpretation of Old Sabbath Laws That Go Back to Territorial Days.

By J. L. Ray, Trade News Service, Nashville, Tenn.

NASHVILLE, TENN.—Every branch of business, including the moving picture industry, has fallen into the grasp of what is probably the most radical and stringent interpretation of the Sunday closing "blue laws" ever seen in the South.

At Selmer, following the indictment by the Dallas county grand jury of every druggist in the city on a charge of violating the Sunday law, a mass-meeting of citizens was held, and it was decided to give the town a taste of a real "blue Sunday." Every merchant pledged himself not to sell anything, even the newstands, although the court ruled that the sale of newspapers did not come under this head. Automobile owners have even been warned that they cannot buy gasoline at the street filling stations.

At Montgomery, Judge Wm. Hodge Sanford, of the Court of Appeals, reversed himself on a former decision, and held that bona fide drug stores alone could operate, and that a drug store which opened for the sale of anything else than drugs exclusively would be closed immediately by the authorities.

At Anniston, Judge D. C. Blackwell, a member of the Alabama legislature from Calhoun county, disclosed the fact that the popular idea of the Sunday "blue laws" being a recent enactment is erroneous. The territorial assembly of Alabama first provided against any kind of business or amusement on the Sabbath by an act adopted in 1803. From 1803 to 1833 it was even a violation of the law to make music for merriment or entertainment. In 1833 the legislature let down the bars to such an extent that druggists alone were exempted from the provisions of the Sunday act. Hunting, fishing, or engaging in any kind of amusement on the Sabbath was prohibited, and penalties were provided for hauling or delivering any kind of merchandise on Sunday. Alken's Digest, which was the law dur-

ing this period, provided strict penalties for operating amusement concessions, and even for swearing on the Sabbath.

The moving picture men of Alabama are having a hard time in keeping any shows open at all, and in those cities and towns where the law is not so closely pressed by local authorities with regard to Sunday closing threats are coming from outside to the effect that action will be taken very shortly.

Nashville Sizing Up Situation.

Nashville, Tenn.—The local attorney employed by the Nashville theater interests to look into the question of bringing about a reopening of the moving picture shows on Sunday is conducting research work in an effort to locate former opinions and decisions of the Tennessee courts with regard to the Sunday opening matter. In the past few weeks renewed activity has been in evidence toward securing a way in which to operate the shows of Tennessee seven days a week, and a careful study of the situation at Chattanooga and Memphis is being made. Sunday shows are running in both of these cities.

Kaufman Eliminates Reel Tax.

Memphis, Tenn.—Feeling that the exhibitor has made more than his share of burdens to shoulder this day without assessing a reel tax upon him, A. H. Kaufman, manager of Kaufman Specials, of Memphis, has decided to eliminate the 15 cents tax on the new Oro Features.

The Oro Pictures are being put out on a unique plan. An extensive scale has been published showing the population of every city and town in each state. The pictures are exploited on a population basis; for instance, cities with a population of 1,000 pay \$1 a reel; 2,000, \$1.25 a reel, etc.

Sunday Show Charity Fund Criticized.

Indianapolis, Ind.—The Joseph E. Bell Charity Fund, which is and has been maintained in this city for the last four years by contributions from Indianapolis motion picture show owners who operate their places on Sunday, was the object of criticism by the New York Bureau of Municipal Research, which has just completed an investigation of Indianapolis city departments under the auspices of the Chamber of Commerce.

The report submitted by the bureau in regard to the charity fund advises that the "people of Indianapolis should either obtain from the state legislature an act legalizing Sunday performances in motion pictures houses, or require the city officials to enforce the law to the letter."

Conquest Program for Children's Shows.

Lafayette, Ind.—The management of the Lyric theater in this city has announced that beginning the latter part of the week there will be special school children's programs each Saturday. The Edison-Conquest program of subjects of special interest to children has been obtained for the events. The plan, according to the management, is in accordance with a similar movement in a number of the larger cities, and is approved by the teachers and Board of Education.

Trade Notes of Interest from New Orleans

New Boehringer House Nearly Ready—Suicide of Widely Known and Eccentric Exhibitor in Jackson, Miss.—War Burdens Close Theaters.

By N. A. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The Liberty theater, the new project under the direction of the Boehringer Amusement Company, is rapidly nearing completion, and it is the expectation of Manager Boehringer to have the theater ready not later than the middle of January. The other projects of the Boehringer Amusement Company in the other cities of the state are moving apace, and this organization will soon be an active factor in the New Orleans territory.

E. V. Richards Back at His Desk.

New Orleans, La.—E. V. Richards, Jr., managing director of the Saenger Amusement Company, is back at his desk after being confined to his home for more than a week by an illness that for a time occasioned his friends some concern. His indisposition was brought about by too close attention to business, and even while he was confined to the house he kept his stenographers busy and directed the multitudinous affairs of the Saenger Amusement Company by wire and messenger.

J. C. Landen Found Dead.

Jackson, Miss.—J. C. Landen, one of the best known exhibitors in the New Orleans film territory, builder of the Istrione theater in this city, and pioneer in the advanced idea of motion picture presentation, was found dead in the garage at his home on Monday morning, November 26. An empty carboloid acid bottle was the mute witness which was found by his side. J. C. Landen was a man whose personality was impressed upon all with whom he came in contact. Uncompromising fidelity to principle, blunt adherence to the truth, and an unswerving belief in his convictions made him, at times, appear to be rough, but no man had a bigger heart, nor is it frequent that one is found who experienced more personal pleasure in helping others than did he. He believed in progress, and brought the first automobile to Mississippi. He drew the plans for the first modern theater in Jackson, and, when the projectors expressed doubt as to the success of the enterprise, he built the theater himself, and named it the Istrione. Recently he disposed of this theater, and offered his services to the Government as an expert builder. Because of his age his offer was rejected, and this, in connection with other disappointments over which he could exercise no control, are held to be responsible for his demise. The New Orleans exchange managers sent a beautiful floral offering as a testimonial of the high regard in which he had been held by them, and as a tribute to his memory.

War Burdens Close Theaters.

New Orleans, La.—War taxes and the effect of heavy enlistments in the United States Army are beginning to show their results in the Southern territory. Within the past few days the motion picture theaters of Vivian, La.; Grenada, Miss., and two or three other towns of considerable importance have been closed, and reports that other managers are preparing to give up the struggle to provide entertainment for the people are becoming more numerous.

"Jack" Stewart Weds.

New Orleans, La.—"Jack" Stewart, the popular New Orleans manager of the Southern Triangle, was married on Wednesday, November 28, to Miss Gertrude Louise Morris, daughter of Mr. and Mrs. William Morris, of Memphis, Tenn., and all of "Jack's" friends are offering him congratulations. There is not a more

popular manager among the New Orleans boys than is Manager Stewart.

New Orleans Notes of the Trade.

New Orleans, La.—President C. E. Tandy, of the Southern Paramount Pictures Corporation, of Atlanta, spent a few days here last week looking over the affairs of the local office. Manager Wilkes, of the New Orleans exchange, has been swamped with business for the past few weeks, and there appears to be no cessation of the work which is being piled upon him. President Tandy is well pleased with the affairs of the local exchange.

Arthur Lucas, representative of Goldwyn for the Southern states, with headquarters at Atlanta, was a New Orleans visitor for a few days last week. The Goldwyn pictures are gaining in popularity here despite the fact that they have had very spasmodic and indifferent advertising.

The remodeling of the old Trocadero theater on Adams street has about been finished, and Manager Frank R. Heiderich, Jr., expects to open the new house early in December. It is to have a new name, and the best class of patronage will be invited.

Walter Kattman, who has had the management of the Palace theater since it was opened as a "pop" vaudeville and picture theater, has resigned to take up work in the Red Cross division, and he has been succeeded by Sam Meyers, of New York, who took charge on Sunday, November 25.

Louisville News Letter.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Changes in Universal Service.

LOUISVILLE, KY.—A. S. Farrel, manager of the Central Film Service Co., Louisville Universal office, reports that the Universal company has discontinued its short program, but in addition to its Butterflies, news pictures, serials, and weeklies it is now booking Bluebird specials, Jewel production, Alco comedies, and other material that was formerly handled through the Indianapolis Bluebird office, which has been consolidated with the Universal office. While the short program stuff has been discontinued the local office will continue for several months booking the material on hand, a considerable portion of which is comparatively new.

Only Nickel Theaters Are Filled.

Louisville, Ky.—Business with the local photoplay houses has been under par for the past four or five weeks due to bad weather conditions and the increased box office prices. Both afternoon and night business has suffered a severe slump. The boys at Camp Taylor have not been patronizing the theaters as well as formerly, the Liberty Loan having been over-subscribed by the soldiers, who have been having trouble in taking care of their insurance, and have been pressed for ready cash. The jitney theaters are doing an excellent business in most cases, however.

A New Exchange with Cheap Films.

Louisville, Ky.—Arthur Scheckler, formerly connected with some of the Fall City's theaters, is now doing nicely with a new film concern which he has organized, and which is operating in the Columbia building as the Dixie Feature Film Co. This concern has a number of reprints and cheap films, which are in good demand among the small theaters.

Discuss Young Girls at Theaters Near Camps.

Louisville, Ky.—Much discussion has been heard in Louisville of late, and various welfare organizations have been prominent in this discussion, which is relative to a curfew law for young girls, some leading persons claiming that such a law is necessary to protect the young girl in connection with the military camp at Louisville. However, the leaders in welfare work claim that such a law would be out of harmony with the protective agencies now at work, and they prefer military police to protect the city. Attendance of young girls at theaters unchaperoned has been lighter during the past few months as a result of local conditions, and a few unfortunate affairs which got into the press, and which were closely linked to the theaters. However, the agitation will probably blow over.

Notes of Interest to the Trade.

Louisville, Ky.—The Strudo Amusement Co., operators of the Walnut theater, 418 West Walnut street, have purchased and installed a large Wurlitzer unit orchestra. This company recently leased the theater, which had been closed for some weeks.

Louisville, Ky.—The "Four Minute Men" have started another campaign through the theaters of Louisville, the subject being "Carrying the Message," the purpose of which is to show people where to procure the best literature on the issues of the war, and how to keep informed on the subject. The Alamo, Walnut, Majestic, Strand, Keith, and other downtown houses and a number of the suburban houses have been lined up to aid in the work.

Atlanta Film Men Watching Effects of Tax

Find That About Forty Per Cent. of Patrons Are Kept from Attending the Shows by the Added Expense—Will Collect New Data.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—With the present theater war tax, will the public appreciably cease to patronize the theaters? These are questions which are harassing the theater managers and owners, and it is said close tab is being kept on the matter in Atlanta so that exact status can be placed before Congress if necessary at the beginning of the next session. It is not the disposition of the theatrical people to protest needlessly, but it is also not the disposition of Congress to levy and enforce a tax which will prove a decided hardship or burden on anybody. If the public can stand the war tax, well and good. If the public cannot afford to pay the war tax the theaters will be forced to close up.

In Atlanta alone it is estimated the tax nets about \$2,000 on a normal week. Sixty per cent. of the theatergoers paid it and do not miss it. The other 40 per

cent. do miss it, and the question arises that if it proves a deterrent to this 40 per cent., and if they cease to be theatergoers, will this fact not tend to put out of business many of the smaller houses?

There is no intention on the part of the theatrical folks to evade a patriotic duty, but rather to intelligently aid Congress in making every effort to make successful the great world war with as little hardship as possible to the great public.

Free Shows for Soldiers and Their Friends.

Atlanta, Ga.—Beginning Sunday, December 2, the soldiers at Camp Gordon and Fort McPherson will be able to attend a motion picture show in Atlanta prepared especially for their benefit. These pictures will be a part of an elaborate entertainment at the Auditorium,

which is scheduled to begin at 2:30 in the afternoon and run well into the evening.

Under the auspices of the Atlanta commission on training camp activities a program will be provided which will include an organ recital, community singing, and special feature pictures. Both the public and the soldiers will be admitted without charge, and it is expected that the meetings will provide a common meeting place where the men in uniform and the people of the city can become acquainted. The pictures will be of the very highest standard, and will not be taken from the cast-offs of the film exchanges. Feature films which have just been released will be shown, and many short subjects of special interest. The exact schedule has not yet been worked out, but just how this will be viewed by moving picture exhibitors of Atlanta and also those who were recently so active in closing all forms of amusements on Sunday in Atlanta is to be seen.

Forsyth Gets Big Organ.

Atlanta, Ga.—Frederick W. Smith, of the J. P. Seeburg Company, of Chicago, is in Atlanta now installing one of the large type Seeburg Smith instruments in the Forsyth theater. Mr. Smith has come to Atlanta for the sole purpose of supervising the finishing touches on the erection of this instrument for the Forsyth.

Lyric Collects \$874 for Smokes Fund.

Atlanta, Ga.—Atlantians who attended the Lyric theater last week contributed \$874.70 to buy tobacco for American soldiers. George H. Hickman, manager of the theater, issued a statement thanking the public for the generosity displayed. The contributions were made in cash in response to an invitation given at each performance to the people generally to swell the fund being raised in the theaters on the Keith circuit to supply tobacco to the men while they are on transports.

Big Camp Gordon Theater Almost Ready.

Camp Gordon, Ga.—Seats are being installed in the big War Department theater on the reservation at Camp Gordon, Ga., preparatory to the final completion of the structure on December 1. The building will have about 20 exits, so there will be little danger from fire.

J. B. Kelly Gets Important Job.

Atlanta, Ga.—James B. "Smiling Jimmy" Kelly has been appointed general Southern representative and manager for the Southern States Film Corporation, and his headquarters will be in Atlanta, Ga. For the past seven years he has been salesman and then manager of the Consolidated Film & Supply Co., the local distributor of the Universal output. He is fortunate in the possession of an extremely large acquaintance among film men in the South, and, more fortunately still, they are more than apt to be on most friendly terms with "Smiling Jimmy," who used to tack "Universal" to his friendship name. He has had to cover eleven states, and knows the ground between Kentucky, the Atlantic Seaboard, the Gulf of Mexico, and New Mexico.

The Southern States Film Company is connected with the U. S. Exhibitors' Booking Corporation, and Mr. Kelly will have pictures like the big Thomas Ince production, "The Zeppelin's Last Raid" and "Those Who Pay." In leaving the Universal organization, "Smiling Jimmy" will still have the same boss, as Hon. William Oldknow, "The Atlanta Commuter," with whom he has been connected for the past seven years, is one of the leading figures in the U. S. Booking Corporation.

Kansas City Exchange Managers Organize

Move to Form a Union to Advance Good Business Methods—Officers to Be Chosen at Next Meeting—Committee on Arrangements.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Firm in the belief of the old doctrine "that in union there is strength," the managers of the local moving picture exchanges have again organized. On November 14, the local managers of the exchanges met at the Hotel Muehlbach for a luncheon and a business meeting. The meeting which followed lasted three hours, and during this time the advisability of effecting an organization among themselves was discussed and acted upon in the affirmative.

Richard Robertson, manager of the local Goldwyn office, presided over the meeting. A committee of three was selected to draw up rules, regulations, and to inform all interested in the aims and purposes of the organization. At the present it is planned to include only managers and assistant managers in the organization; however, it is probable that the membership may be extended to the sales and advertising forces of the different companies.

The first meeting was successful; but not so great a success as the one which followed a week later, November 21, at the same place. The report of the first meeting was withheld awaiting the report of the arrangements committee, which was composed of George Bowles, manager of the Bluebird office; F. F. Nine, manager of the Greater Vitagraph office, and J. E. Storey, manager of the George Kleine's office here. This committee reported that the purposes of the organization would be manifold. Some of these are the reporting of the violations of contracts by exhibitors, failures of these persons to pay past accounts, as well as to put the deposit system on a firm basis, treat cancellations, and to form a defense against practice of several exhibitors in one locality combining to secure a low rental of films.

Another meeting of the young, yet-unnamed organization, was to be held November 28, at which time it is possible that an election of officers will be held. This organization will be for business only and will not in any way be similar to the now-dead Screen Club, which has been closed for some time.

Marty Williams Will Travel for Standard

Kansas City, Mo.—Marty Williams, formerly manager of the Kansas City Bluebird office and also with the Universal Film and Supply Co., is now again in the employ of the Standard Film Corporation. He will travel in the capacity of salesman in southeastern Missouri and also will make a part of Kansas as his territory.

Two New Men Signed Up by Select.

Kansas City, Mo.—The Select Pictures Corporation announces the signing of two new men, Charles P. Hammon, who will be soon assigned to a territory, and E. J. Peskay. Mr. Peskay will assist W. H. Bell, the manager of the office, and will make trips throughout the territory on special business matters.

John W. Hicke, Jr., Heads Local General.

Omaha, Neb.—John W. Hicke, Jr., formerly manager of the Kansas City office of the General Film Co., has been appointed manager of the General Film Company's office here.

Exchange Notes and Personals.

Adolph Zukor, president of the Famous Players-Lasky Corporation, was a visitor in Kansas City November 21 for a very short period, but while here he conferred with A. D. Flintom, president of the Kansas City Feature Film Company and district manager for the Paramount-Artcraft interests.

C. A. (Red) Jones, Missouri salesman for the Universal Film and Supply Co., and J. H. Morgan, southern Kansas salesman for that company, visited the local office of the company November 24.

H. W. Talbot, manager of the Universal Film and Supply Co., recently made a trip to St. Joseph, Mo., to visit the exhibitors of that city.

Bluebird Pictures are proving popular for holiday bookings, judging from the number of requests for "My Little Boy" for Christmas and "Mother o' Mine" for Thanksgiving. The first picture is especially appropriate for Christmas, as the story is laid in that particular time of the year; however, it would prove an equally good attraction for any season.

R. C. Cropper, president of the Standard Film Corporation, was a recent visitor from Chicago at the local office of the company.

Private showings of the new one-reel Finley Nature Study Series, released by the Universal Film and Supply Company, were held at the local office of the company November 23, at which many of the local exhibitors and several out-of-town exhibitors were present.

In Illinois and Michigan.

By Frank H. Madison, 623 Wabash Ave., Chicago, Ill.

Changes Among Illinois Exhibitors.

BELLEVIEW, ILL.—The Washington theater has been taken under new management, that of the Erber Theater Company, of East St. Louis. Joseph Embler, who has been in control of one of the East St. Louis houses, will have direct charge. Vaudeville and moving pictures will be used. Following the change a banquet was given on the stage at the Washington theater for Louis Landau, Jr., who for five years has been president and manager. More than a score of employees bade him farewell, and presented him with a handsome silver loving cup. In addition he was presented with a large bouquet of chrysanthemums and a gold pocket knife.

Stonington, Ill.—Fred Weiser has sold the Gem theater to G. E. Rodman.

Benton, Ill.—F. D. Whittington, the new manager of the Auditorium, has purchased two new picture machines.

Galesburg, Ill.—The Orpheum theater has reduced its admission price to 10 and 20 cents, plus the war tax.

Benton, Ill.—Manager George Colovos, proprietor of the Mars theater, donated his house to the county Y. M. C. A. to three shows for the school children.

Mt. Pulaski, Ill.—Snyder & Snyder are remodeling their building to be used by Mr. and Mrs. C. C. Zach for the Dreamland theater.

Michigan Theater Notes.

Grand Rapids, Mich.—The Columbia theater, which has been dark since last spring, has been reopened by H. S. Logan, of Chicago, who has taken a lease. O. R. Sebring will be manager. The house will use five acts of vaudeville, three reels of pictures changing twice a week. Admission, 10 and 20 cents, with 10-cent matinee.

Benton Harbor, Mich.—Emily Wehlen in "The Duchess of Doubt" was shown at the Bell opera house for the benefit of the Home Guards.

Benton Harbor, Mich.—Manager W. C. Mellanson, of the Princess theater, has donated a space on the side of his theater for a huge electric sign, 18x40 feet. "Food Will Win the War, Don't Waste It."

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Texans Slowly Coming to Accept the Tax

Business in State Is Generally Good and Bank Deposits High—Theater Patronage Returning to Normal by Degrees Despite Taxes.

By Douglas Hawley, The Times Herald, Dallas, Tex.

DALLAS, TEN. — Deposits in Texas banks on November 20 were 20 per cent. lower than they were on September 11, but Texas moving picture men disclaim any great help in the attainment. The statistics are available as a result of the statements made by Texas bankers in response to the call of the national comptroller and the state banking commissioner. Picture theater men claim they are not doing a business that warrants piling up hoarded wealth in the shape of bank deposits, but at that they're not downhearted. The big deposits, it is pointed out, are due to the high prices being paid for all agricultural products, and that Texas, despite its drouth, is an agricultural commonwealth which produces the things that a nation must have. Ergo, basic conditions in Texas and the eleventh Federal reserve district are really better than in any of twelve financial zones established under the new Wilson administration currency system.

Picture theater patrons are slowly coming 'round to the new order of things, and are slowly becoming accustomed to the added charge put upon their amusements as a result of war-time conditions. But amusements are amusements, and the first line of retrenchment begins at luxuries, so the result is apparent in Texas amusement circles just as it is elsewhere.

Texan Gets Big Cantonment Contract.

Dallas, Tex.—What he believes is the biggest single contract ever written by a Texas moving picture branch house manager has just been closed by J. B. Dugger, manager of the Dallas branch of the Vitagraph company. Signed on the part of the Red Cross for the Government by J. E. Bagley, Southwestern secretary, a contract calling for nearly \$10,000 has been closed under which fourteen weeks of film service will be given to army cantonments in the Southwestern district, which includes the camps at San Antonio, El Paso, Fort Worth, Waco, Houston, Laredo, Mission, and other points in Texas. Mr. Bagley is representative of the Community Motion Picture Board, headquarters at Boston. It will be remembered that Henry Putz, of Dallas, pioneer projector man in Texas, has already gone with the board in the capacity of expert and supervising operator. The board is furnishing three "shows" a week at each of the several Y. M. C. A. huts at the various cantonments.

Can't Knit and Watch a Picture, Too.

Mineral Wells, Tex.—It may be done with additional development, but at the present writing a woman can't knit soldiers' sweaters and properly assimilate the fine points of a first class moving picture. So says J. C. Fanning, who operates the Crazy theater at Mineral Wells, Tex., but who is far from being a candidate for an institution the chief characteristic of which is barred windows. Fanning says the women folks are knitting all the while—very commendable, of course, and all that sort of thing—but it hurts the moving picture business because they can't knit and weep over the heroine at the same time. "Out side of that everything's pretty," said the genial and horn-rim spectacled gentleman from Palo Pinto County. And he's been giving them some good stuff, too—Jane Cowl in the Goldwyn, "Spreading Dawn," for instance, which at this writing hasn't even been shown to a Dallas audience yet.

Special Offerings in Dallas Recently.

Dallas, Tex.—Charley Murray and the bevy of beauties Mack Sennett offered in "A Bed Room Blunder" made an awful big hit at the Old Mill theater during the week of November 17 as the first of the new Paramount-Sennett productions shown here. To many people in this territory

Murray is really more popular than another film comedian of wide reputation.

Fairbanks in "Reaching for the Moon" was a clean-up during the latter part of the week. For the following week the Old Mill offerings were the Paramount, "Judgment House" and Hart in "The Silent Man."

The censor got her scissors on "The Planter" at the Hippodrome, but not before Manager Arthur Clare had done some "clarifying" that he thought local conditions demanded himself.

"Babbling Tongues," with James Morrison and Grace Valentine, were the Hippodrome offerings following Tyrone Power's big picture.

Manager Lew Bissinger's offering at the Washington for the week beginning November 26 was the Selznick, "The Silent Master," with Robert Warwick, which proved entirely popular.

G. L. Randal Goes on the Road.

Dallas, Tex.—G. L. Randal, for the last few months in the bookkeeping department, has been placed on the road for Vitagraph by Branch Manager J. B. Dugger.

W. S. Tottle, of the local Vitagraph branch, has been transferred to the St. Louis branch as booking clerk.

Why Theaters Near Camps Don't Pay.

Dallas, Tex.—Moving picture theaters established in close proximity to army camps in Texas have not proved to be paying propositions. Several exhibitors who have tried it will so testify. The answer is simple, and undoubtedly it applies to army cantonments in other states as well. The Y. M. C. A., with its Community Motion Picture Board, is the reason. In one Texas cantonment there are sixteen Y. M. C. A. "huts." In each of these three "shows" a week are given. They're free. As long as "Sammie" is on duty in camp and has an hour or so of recreation he sees his "movies" in the Y. M. C. A. balliwick. But when Sammie is given shore leave, does he go to the moving picture show just outside the cantonment boundaries? Hardly. He takes a hike for the white lights on Main street—and that's the answer.

Notes of Interest from Texas.

Dallas, Tex.—Ben Meyer, manager of the Queen theater at Tyler, Tex., now wears a fez. Mr. Meyer took the Masonic Shrine degrees in Dallas at the Scottish Rite reunion which closed on November 25 along with nearly two hundred other candidates. He says East Texas is in good shape, and that he is surviving despite war taxes and other tribulations.

J. C. Clemmons, of the Tivoli theater, Beaumont, was a visitor to Dallas exchanges during the third week in November. He reports business good, with all sorts of activity in a shap-building way in his home town.

Sherman, Tex.—C. W. Batsell, of the King theater, Sherman, booked Goldwyn releases in Dallas recently, and reports this prosperous north Texas city in excellent condition, with business fairly good. Manager L. B. Remy, of the Dallas Goldwyn branch, has made a trip over the greater portion of the state, and, while admitting that conditions could be better, says the picture filmed by drouth calamity howlers isn't near as black as they'd have it appear.

Waco, Tex.—J. C. Roberts, who is opening a new theater at Waco, booked Goldwyns during the week also.

Dallas, Tex.—Slim attendances is a complaint that picture theater men are not alone in apparently. "Bargain matinee, 25c., including war tax," is a big sign on a local vaudeville house's bill board.

Middle West Theater Jottings.

By Kansas City News Service.

Noonan, S. D.—Louis Gits and Eugene Tripp have bought the Grand theater.

Arlington, S. D.—S. H. Cornell has bought the Fad theater.

Chotopa, Kan.—The picture show here has gone out of business.

Greenleaf, Kan.—A fire here recently destroyed the picture show.

Muscotah, Kan.—C. W. French has bought the Electric theater from W. L. Norris.

Baxter Springs, Kan.—Messrs. Tindale and Margruder, owners of the Elite picture show in Iola, Kansas, and the Starr theater in Cherryvale, have rented the Grantham building here, which was formerly occupied by the Cozy theater. The building is being remodeled and will be up to date in every respect. The new theater is to be called the Elite.

El Dorado, Kan.—The Everson theater is to be managed by Charles Parton and will soon be opened for business.

Rosendale, Mo.—The new opera house here will probably be fully completed within a week or so.

PACIFIC COAST NEWS.

"Quo Vadis" Has Pre-Showing.

San Francisco, Cal.—Manager M. J. Cohen of the local office of the George Kleine System, recently featured a pre-showing of the revised edition of "Quo Vadis" at Photo Player hall which was attended by exhibitors, dramatic critics, members of the clergy, school principals and members of the local school board.

Express Rates to Increase.

San Francisco, Cal.—The State Railroad Commission has authorized an increase in express rates in this state ranging from one cent to five cents a shipment, depending on the weight. The order applies to both first and second-class shipments and is expected to add about \$100,000 a year to the revenue of Wells, Fargo & Co.

Circuit Building Occupied.

San Francisco, Cal.—Ackerman & Harris, who control a circuit of large theaters on the Pacific Coast, have moved their headquarters from the Humboldt Bank building, where they have been located for several years, to the Circuit building, a three-story structure recently completed at 281 O'Farrell street. The offices of Sam Harris, the Western Vaudeville Association and the Western Vaudeville Managers' Association are located on the second floor, while Irving C. Ackerman has his offices on the third floor.

San Francisco Briefs.

The new owners of the Halcyon theater on Devisadero street have decided to change the name to that of the Park theater.

The Fox exchange has been repaired and now presents as handsome an appearance as formerly. The recent fire blackened the ceiling and necessitated replastering a portion of the interior.

The People's theater on Mission street has been closed for remodeling and a thorough overhauling.

Walter Preddey recently disposed of two Power's Cameragraphs and a motor-generator set to be installed in a new theater at Bay Point, Cal.

Architect Carl Werner is completing plans for the theater to be erected at Ninth and Clement streets by the Colonial Theater company. The cost of the house is estimated at \$125,000.

The Western Poster company has issued its new date books covering the year 1918 and is offering these to exhibitors free of charge.

The California Camera Club, which includes several camera men in its membership, recently showed the Leon F. Douglass natural-colored moving picture at Native Sons' Hall.

New Producing Company Very Busy.

San Francisco, Cal.—The Rev. Paul Smith Motion Picture Co., which recently produced and released the "Finger of Justice," featuring Crane Wilbur, has met with so much success with this that work is to be commenced at an early date on a second release to be known as "More Deadly Than Battle." L. W. Chaudet, who directed the first production, will also have charge of the making of the second release, which will be filmed at San Rafael, a suburb of this city, noted for its beauty and the excellence of its climate. Bookings on the "Finger of Justice" have been very heavy in this territory and the producing concern has decided to give up its downtown offices and locate on Film Row, quarters having been secured at 120 Golden Gate avenue. The production is now being shown over the entire T. & D. circuit and at an early date will be offered at the Portola theater, this being the first time that a picture has ever been put on at this house after having been shown elsewhere in this city as a first run. It has already been shown for three full weeks at the Savony theater. William H. Joblemann is now acting as assistant general manager of this new concern and has charge of the publicity work. Negotiations are now under way for placing it in the southern part of the state and in the Northwest.

Italian Battle Films for Red Cross.

San Francisco, Cal.—Local moving picture interests were startled recently to learn that plans were under way to use the Exposition Auditorium in the Civic Center, a structure with a hall having a seating capacity of about 12,000, for the presentation of Italian war pictures, ostensibly for the purpose of raising funds for the Italian Red Cross.

Strongly suspecting that the charitable feature of the proposed nine-day exhibition was but a cloak to cover the profits of the promoters' representatives of the United Motion Picture Industries of Northern California met at the new California theater and decided to investigate the matter and to oppose it if their suspicions proved true. It later developed that the Italo-North American Commercial Union, which controls the films and which, it is asserted, represents the Italian Government, has offered to sell the California rights to the pictures for \$20,000. The Red Cross has disclaimed any connection with the exhibition, it being pointed out that when it gives an entertainment no rent is paid and the full proceeds go into its funds.

The moving picture men later attended a meeting of the Auditorium committee and made a protest against allowing the hall to be used for the purpose specified, claiming that the proposed exhibition was for commercial purposes. Through their attorney, Eustace Cullinan, they offered to assist the project, provided one hundred per cent of the proceeds went to the Red Cross or the Italian Government and further offered to supply operators, ushers, musicians and all help gratis. The opinion was expressed, however, that the proposed exhibition was primarily a commercial enterprise for the profit of its promoters.

Included among those who met at the California theater were Eugene H. Roth, Norman Eisner, E. B. Johnson, I. Oppenheimer, J. A. Partington, L. Weinberg, H. J. Sheehan and Herman Wobber.

The indications are, however, that the protests of the moving picture men have been not without avail. Advertisements have appeared in the daily press stating that the exhibition will be given under the supervision of Mayor Rolph and Italian Consul Margotti, with the entire net receipts going to the Italian war sufferers through the Italian Government. The prices are listed at 25, 50, 75 cents and \$1, including the war tax. The opinion is expressed that the strong opposition of theater owners has led the local city officials to safeguard the receipts and that the pictures will be shown under an entirely different plan than was at first intended.

Rothapfel Talks on Conditions in Trade

Entertained at Luncheon in San Francisco Press Club—Talks to Distinguished Fellow Guests on Conditions in the Trade and Modern Showmanship.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—S. L. Rothapfel, the well-known New York exhibitor and member of the First National Exhibitors' Circuit, Inc., spent several days here recently inspecting local houses and conferring with members of the Turner & Dahnken Circuit, which is also a member of this organization. On November 21 he was the guest of honor at a luncheon tendered by Turner & Dahnken and the Press Club at the rooms of the latter organization on Powell street, a gathering that was attended by almost one hundred film men of this city and vicinity.

Mr. Rothapfel's Speech.

After luncheon the visitor was introduced in a happy manner by Al C. Joy, president of the club. Mr. Rothapfel stated that he was "running on a flat tire," referring to a distressing cold he had contracted on the road to the Pacific Coast, but this was lost sight of as he warmed up to his talk on "The Moving Picture Game." This speech was along the same general lines as the one delivered here by him two years ago, but brought right up to date. At that time he declared that the day of the exhibitor had arrived, that moving pictures were fast becoming the greatest factor in the amusement field and that the crying need of exhibitors was some manifestation of individuality in the manner of conducting their business.

Conditions Serious for Film Men.

In his recent talk he stated that conditions throughout the country, from the standpoint of exhibitors and film men in general, were serious. The war has brought about new conditions and exhibitors have made too few changes in their methods, he declared. With the drama in a rut and vaudeville showing nothing new, he expressed the belief that a wonderful opportunity was open to the moving picture industry and urged his hearers to get out of the idea that pictures were still a side-show attraction.

Program Coming Back.

Mr. Rothapfel stated that while the open market is here the program is coming back; not the old-style tight program, but one in which the exhibitor has a hand, that of the First National Exhibitors' Circuit being mentioned as an example. Exhibitors were urged to select their bills with care and not to depend on so-called stars to keep their houses filled. By keeping in a rut and depending on names that are a household word exhibitors are but boosting the salaries of these stars higher and higher, he said, and keeping quality production down. The prediction was made that during the coming year there would be a weeding out in the moving picture business, with a decided

change for the better, as the result of a closer co-operation between producer, distributor and exhibitor.

Methods Used at Strand and Rialto.

The speaker told of the methods he had utilized in making a success of the Strand and Rialto theaters and declared that the latter had not fallen below \$16,000 in receipts in the past twenty-one weeks, with some weeks passing the \$20,000 mark. He told how he had worked to make the theater a social factor in the community and how the musical programs were appreciated. Declaring that moving pictures were the hardest form of amusement to "put over," on account of the length of most programs and the semi-darkness he stated that the exhibitor needed to employ taste, snap, precision and new ideas to secure an impression above the ordinary.

He told of some of the innovations that would be found in the new Rival theater in New York, how perfumes were to introduce the sense of smell in addition to those of sight and hearing and what plans were under way to make the music the finest in any moving picture theater. In regard to prices the statement was made that four hundred seats had been set aside for which a charge of one dollar would be made and he made the interesting remark that these had all been sold in advance for a period of one year.

The talk throughout was essentially one of good cheer, with an appeal for exhibitors to show their individuality and make their houses above the ordinary. The speaker frowned on the double-bill program, the shelving of film to keep a competitor from getting service, and similar tactics.

Among Those Present.

Among the other guests of the Turner & Dahnken circuit and the Press Club, included among which will be found the names of leading exhibitors and film men, were the following: Eugene H. Roth, J. A. Partington, Harry David, Herman Wobber, J. A. Allen, Louis Reichert, M. J. Cohen, E. C. Jensen, E. O. Child, Ben F. Simpson, William J. Citron, Newton Levi, Harry Schmidt, M. J. Sheehan, Irving C. Ackerman, Louis R. Greenfield, Joseph E. Levin, Robt. Abraham, A. Goldberg, Nassau Bros., S. Wolf, Joe Wiseman, A. A. Richards, Bert Levey, Marion H. Kohn, I. Oppenheimer, A. Karski, Fred Gibbs, Joe Bauer, Charles I. Luntz, E. B. Mayer, Chas. Rosenthal, Jr., Larry Lund, A. Markowitz, Morris L. Markowitz, Harry Leonhardt, R. B. Quive, C. B. Parsons, H. Gosliner, Reuben Cohen, X. K. Stout, T. A. Church, F. Habekos, E. W. Scott, H. G. Schmidt and Henry Frohman. The Turner & Dahnken Circuit was represented by Fred Dahnken, Jr., J. T. Turner, E. B. Johnson, Claude E. Langley, E. M. Asher and L. V. Crook.



Luncheon Given by Turner & Dahnken Circuit and Press Club of San Francisco in Honor of S. L. Rothapfel, on November 20, 1917.

Northwest Film Association Gets to Work

Exchanges in Pacific Northwest Working for Permanent and Useful Organization—Committees Appointed for Special Activities.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The Northwest Film Association, the formation of which was discussed two weeks ago, was permanently organized on November 20, when the exchange managers stationed in Seattle met at the Metropolitan Club. J. A. Koerpel, manager of the Northwest territory for the World Film, presided, and a plan of immediate action was drawn up.

Committee on Transportation.

A Transportation and Traffic Committee will discuss with the express companies the quickest and best routes for the handling of film throughout the territory. It will look after the adjustment of claims against the express companies for both exchanges and exhibitors. It will also insist upon prompt and proper collections for C. O. D. orders. One of the first benefits which the exchanges themselves expect to receive from co-operated action is a later delivery of films each day by the express companies. This committee is now working on this problem, and expects at the next meeting of the association on November 27 to lay the matter before some of the managers of the express companies. It will be prepared with a written statement from the postmaster to the effect that if all the exchanges will agree to send films by parcel post he will have a delivery wagon to handle films alone. The Transportation Committee is also working on the matter of better service for the exchanges during the holiday season, when so many delays in the delivery of film generally occur.

A Credit Committee.

The Committee on Credits will furnish the association with regular reports as to the financial reliability of exhibitors. This information will be given to the committee by the different exchange managers. The names of all exhibitors who give an N. S. F. check, hold shows extra days without paying, or in any other way make it advisable for one exchange manager to give protective information to the others will be reported by the Credit Committee.

Committee on Complaints.

There is a Grievance Committee which will attend to the complaints made by any individual exhibitor or group of exhibitors against any exchange. The members of this committee will discuss such problems both with individuals and with state and national organizations of exhibitors.

Will Watch Legislation.

The Legislative Committee has been appointed for the purpose of leading the fight against legislation that is adverse to the interests of any branch of the motion picture industry. It will work against local censorship not only in Seattle, but in any town in the territory where this restriction on motion pictures is threatened. This committee will also handle operators who steal scenes from films, and attend to all business for the association where points of law are involved.

Want Permanent Organization.

By the immediate perfection of such a businesslike organization as this the exchange managers of Seattle show that they intend to have a permanent association at last. Heretofore attempts at such an organization have been half-hearted, and the idea given up after a few poorly attended meetings. The Northwest territory is one of the largest in the country, and co-operation between different exchanges and between exhibitors and exchanges is much more important than in a more compact territory. It is to be hoped that every exchange man will continue to support the association with the

same enthusiasm with which it has been started.

Mr. Koerpel is peculiarly fitted as a leader for the association through his long experience in all branches of the film business and his past record as an organizer. He was an exhibitor in New York when motion pictures were the wonder of the day, and he charged 5 cents to see the pictures and 10 cents to see the projection machine. Since that time he has managed exchanges all over the United States. He was general manager of the 1915 Motion Picture Convention and Exposition.

G. A. Faris Wins Promotion.

Seattle, Wash.—G. A. Faris, for the past year Northwest manager for Greater Vitagraph, has been promoted to the managership of the Los Angeles territory. Mr. Faris leaves many friends in the Northwest, for he was truly a man whom Ruggles of Red Gap would call "a mixer." J. M. Tally, formerly manager of the Denver office, has succeeded Mr. Faris. Mr. Tally is the nephew of T. L. Tally, the well known exhibitor of Los Angeles. H. D. Naugle, Vitagraph Coast division manager, spent several days in Seattle at the time of the changing of the managers. Mr. Naugle had with him his father and mother, whom he has taken with him on a tour of the country, which he is just now completing.

Spokane News Letter

By S. Clark Patchin, East 1811 Eleventh Ave., Spokane, Wash.

Union Men Advertise Friendly Theaters.

SPOKANE, WASH.—Representatives of local unions, carrying banners urging patronage of theaters and motion picture houses that are employing union men

paraded the downtown streets of the city Friday night, November 16.

Permission for the parade, which was headed by a band of about 40 pieces, was secured from the city council by C. Reimer, representing the musicians, and C. S. Alderman, business agent of the picture machine operators' organization. The permission of the city council was asked after failure to obtain a permit from the department of public safety, in the absence of Mayor Fleming, head of that department.

It was with considerable reluctance that the other members of the council gave the permit, and only after some of the legends proposed for the banners had been censored because of their imputation of a boycott upon the show houses—six in all—which have become involved in difficulty with the unions.

Liberty's Policy Will Be About the Same.

Spokane, Wash.—Manager Cohn of the Liberty announces that there will be no material change in the program policy of the theater, although more "open-market" productions will probably be offered in addition to the standard Arctcraft and Paramount releases.

Under the new management all Fairbanks' pictures will be shown at the regular admission price. Heretofore the price was raised on all the Fairbanks' releases.

"The Daughter of the Gods" is coming back to the Liberty before the end of the year at popular prices. Other bookings for the near future include William S. Hart in "The Cold Deck," Clara Kimball Young in "The Easiest Way," "The Whip," Billie Burke in "The Mysterious Miss Terry" and a return engagement of the Griffith super-spectacle, "Intolerance."

"Heroic France" at Auditorium.

Spokane, Wash.—For one week beginning Sunday, November 25, the Auditorium theater will present the latest French government picture, "Heroic France," released under the auspices of the American relief clearing house association of Paris. A percentage of the receipts goes to the war relief fund of the association.

Minneapolis Has Snow and Full Theaters

An Abundance of Good Feature Pictures Fill Houses—Some of the Recent Offerings in the Twin City Theaters—Notes About Film Men.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—With new managers in action at the Pathe and Hoffman Foursquare exchanges the film rialto has slunk back into the solitude and it looks as if things will be quiet until after the holidays. The first heavy snow since October fell upon Minneapolis and St. Paul Sunday night, Nov. 24, and, despite slush-covered sidewalks and an occasional chilly breeze good crowds attended theaters in both cities.

In Minneapolis capacity houses were recorded almost everywhere and an abundance of good features was exhibited. The New Garrick began a four-day run of Elsie Ferguson's "The Rise of Jennie Cushing." The Strand showed "The Bar Sinister" and the fifth and sixth reels of "France in Arms," the Lyric offered Norma Talmadge in "The Secret of the Storm Country," the New Garden offered "Fear Not" and "Minnesota Boys of the Rainbow Division," the New Unique William S. Hart in "The Disciple" and the New Astor displayed Earle Williams in "The Grell Mystery."

In St. Paul the New Garrick offered Douglas Fairbanks in "Reaching for the Moon," the New Majestic Margery Wilson in "Wild Sumac," the New Princess "The Public Be Damned," the Alhambra George Walsh in "This Is the Life," Starland, William Russell in "Snap Judgment" and the Blue Mouse, Bushman and Bayne in "The Voice of Conscience."

Rialto Begins Again as the Summit.

Minneapolis, Minn.—The theater at Western and Selby avenues, previously called the Elk and the Rialto, has been reopened by J. B. Reisman under the name of the Summit.

G. W. Malone and T. C. Goldrick Leave Metro.

Minneapolis, Minn.—"Governor" George W. Malone and Thomas C. Goldrick have resigned from the Metro exchange.

Louis Kaufman Now Laemmle Road Man.

Minneapolis, Minn.—Louis Kaufman, former Pathe exchange salesman, has gone out on the road for the Laemmle exchange. He is covering Southern Minnesota towns.

Prosper Schwie Made Corporal.

According to advices from Camp Dodge, Iowa, Prosper Schwie, former Arctcraft, Bluebird and American Maid salesman, has been appointed a corporal in the National army.

Manie Gottlieb at Camp Mills.

Manie Gottlieb, former manager of the Favorite Feature exchange, is now encamped at Garden City, L. I., awaiting orders to embark for France.

John Fournier Now a Sargeant.

John Fournier, former salesman for the Unicorn and Lochren exchanges, is now a sargeant at Camp Devins, Boston, Mass.

Karl Goethals Joins Mutual.

Minneapolis, Minn.—Manager Dan Donnelan of the Mutual exchange has secured Karl Goethals for his South Dakota roadman.

What the Exhibitors Are Doing.

Minneapolis, Minn.—Manager Branham of the Strand has shifted to an open-book policy. He has booked "For the Freedom of the World," "The Auction Block," "Her Hour," "Easy Money," "The Burglar," and two Sennet comedies and Burton Holmes' travelogues for showing in the near future.

Manager James A. Keough of the New Lyric will show "Draft 258" for the first time in the Northwest at his house the week of Dec. 2. Manager Branham of the Strand will offer "For the Freedom of the World" in opposition.

Manager Koch of the New Astor has contracted for future Metro releases.

Manager Watson of the New Garden has booked "Fighting Mad" and "The Door Between" for future showing at the New Garden.

The Shubert theater following its unsuccessful season of stock productions, Dec. 1, will begin a two weeks' run of the Supreme feature, "The Italian Battlefront" Dec. 2, according to announcement by Manager Niggermeyer.

St. Paul, Minn.—The Seven Corners theater has been reopened and is now showing the best second-run pictures available.

Manager Bert Goldman of the New Princess has booked "The Co-respondent" for showing at his house in the near future.

What Exchangemen Are Doing.

Minneapolis, Minn.—The third meeting of exchangemen bent on organizing a permanent exchange managers' club here was scheduled for Monday evening, November 25, at the Minneapolis Elks' Club.

Manager Benjamin Friedman of the Friedman Film Corp. has sent out invitations for a showing of "The Whip" at the Lyric theater the afternoon of Nov. 26.

Manager Myron Conhaim, of the Supreme exchange has booked "The Russian Revolution" film in the Strand theater, Duluth, Minn., for the week beginning Dec. 2.

Manager Graham, of the Klein exchange, has booked Perfection pictures in the Casino theater, Des Moines, Iowa.

General Manager J. Earle Kemp, of the Westcott Film Corp., has gone to New York on a ten-day business visit.

Harry A. Sherman spent a few days in Minneapolis last week. Harry stated he was unable to get passports for London when he attempted to cross the Atlantic for Goldwyn.

Manager Dan Donnelan, of the Mutual exchange, displayed "The Planter," featuring Tyrone Powers, to exhibitors at a special showing in the Gold room of the Hotel Radisson recently.

According to Manager Conhaim, of the Supreme exchange, Ruth Stonehouse, former Universal star, will be in Minneapolis and St. Paul Dec. 1 and 2.

Manager Harry Rathner, of the Select exchange, has booked a majority of his productions in the Lerner theater at Eveleth, Minn.

James V. Bryson has booked "20,000 Leagues Under the Sea" in the Orpheum theater, Fargo, N. D.

It has been reported that Benjamin Judell has secured territorial rights to the feature, "Redemption," featuring Evelyn Nesbit Thaw and her son.

Manager Wilson, of the American Maid Film Co., has announced the purchase of territorial rights to the George Loane Tucker production, "I Believe."

Portland Film Business Up in the Air

Exhibitors Making Strenuous Efforts to Keep Up to Mark—Trying New Policies—Prices Upset—Tax Pay Day Causes Gloom.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Indications are that the depression in business experienced in the Rose City last week and reported in these columns was of a temporary nature, and that the people are becoming accustomed to the twenty-cent admission in the downtown theaters. Managers report that this week's receipts have shown a perceptible increase.

However, the situation is not at all serene, and individual managers are much to blame for the condition. The People's Amusement Company dampened the ardor of the downtown exhibitors this week when it cut the admission price at the Star theater to 15 cents all day and absorbed the war tax. The Sunset slipped back to 10 and 15 cents, also paying the tax. While these two theaters do not control the price situation in Portland the other downtown exhibitors feel that it would have been to the general advantage of the industry if they had stuck it out for thirty days anyway at 20 cents and given the plan a fair trial.

That the price raise has caused the managers to go to work and figure new ways of getting the money is indicated by the changes in policy of operation made during the past week. At the Star, Ann Pennington has been showing all week, this house usually changing twice a week. At the Columbia, starting November 24, the show began on Saturday instead of Sunday as has been the custom. The Majestic has been following the Saturday opening plan for some time, also holding all its attractions for the full week, and has been meeting with fine success.

Little if any profit in business and the war tax paying day near made Old Man Gloom a popular character on theater row this week.

Salem Theaters Raise Prices.

Salem, Ore.—All the theaters here have combined to boost their prices for both matinees and evenings. The houses involved are the Bligh and Liberty, controlled by George Bligh, and the Oregon, operated by Geo. B. Guthrie, of Portland. The old prices of 10 and 15 cents have been raised to 15 and 20.

Few Exhibitors Refuse to Pay Tax.

Portland, Ore.—A canvas of the exchanges in Portland demanding the war tax discloses that very few exhibitors refuse to pay the toll outright. All complain vigorously, but eventually pay up under protests. The exchanges are referring the absolute refusals to the home office.

Malotte Gives Organ Concert.

Portland, Ore.—Albert Hay Malotte, the popular organist at the Liberty theater, was presented in recital November 28 by the Oregon chapter of the American Guild of Organists; E. J. Myrick, manager of the Liberty, giving the use of his theater for the occasion.

Mr. Malotte's work has done much to popularize the big Liberty, and his noon-day concerts are features of the theater.

Tacoma Theater Gets Big Organ.

Tacoma, Wash.—The Rialto theater, now under construction by Baker and Moore, will be equipped with a specially built Wurlitzer Hope-Jones Unit Orchestra costing \$30,000. The theater will be completed in about six months.

Serials Are Hard to Land.

Portland, Ore.—Film salesmen in this territory claim that selling a serial right now is about the hardest thing there is in the world to do. It wouldn't be policy to say which serials are going around begging for a first run, but there are several. One logical first run exhibitor is quoted to have said he wouldn't run a

serial if he were paid to do so. After being placed on the shelf until a good first run is despaired of the serials are being put into the ten-cent houses, the vaudeville shows or any old place where they can find some kind of a decent berth.

H. H. Brownell Goes to Universal City.

Portland, Ore.—Hobart H. Brownell, well known in all the branches of the film industry in Portland from cameraman to salesman, has been called to Universal City to act as cameraman for the Universal company. Mr. Brownell has been on the job as cameraman at every Pendleton Roundup since 1912, and has done much to put Oregon scenery into the news and scenics of the country.

Exhibitors' League Ball Off.

Portland, Ore.—There is no exhibitors' ball in sight in Portland for some time. The exhibitors are having troubles of their own to contend with right now, and there does not seem to be anybody willing to take hold of the proposition. The ball was scheduled to take place at the Municipal Auditorium, November 28, but it now has been postponed indefinitely.

Portland Exchanges Prosper.

Portland, Ore.—Exchanges located in Portland are doing wonderful business, if the exhibitors that constantly crowd them are any indications. Much of Pathe's local business has been divided between Mutual, Universal, and General, who have exchanges here. George E. Jackson, manager for Mutual, reports that if ever a feature has a day's lay-over in Portland it is snapped up as an emergency show. Seattle exchanges, especially Triangle of late, sometimes miss shipments, and local lay-over shows are in big demand.

Fred Simonton with General Film.

Portland, Ore.—Fred Simonton, former manager of the Standard Feature Film Company, has been selected as road man for General, and made his first road trip under the new colors November 22. C. E. Waite, General Film branch manager, reports good business, but does not know whether to attribute it to the discontinuance of the war excise or to the general conditions.

Owing to the rush of local business and the great amount of office work demanding attention, Manager C. M. Hill has had his two road men, Sperry and Hunter, staying close to home.

New Mutual Road Man.

Portland, Ore.—Ted Johnson, former manager of the Idaho Amusement Company, and secretary and treasurer of the Idaho Exhibitors' Association, with headquarters at Boise, has been employed as road man for Mutual to work out of Portland. Mr. Johnson is very popular with exhibitors in the territory, and Mr. Jackson is considered exceedingly fortunate in getting his services.

Short Notes of the Film Trade.

Elgin, Ore.—The Elgin Commercial and city authorities have joined in erecting a concrete motion picture theater under the management of L. B. Tuttle, city recorder. New projection equipment was recently installed by the Service Film Company, of Portland.

Troy, Ida.—R. C. Spence has installed new projection equipment in the Jewel theater.

Burns, Ore.—C. B. Smith has bought the Liberty theater from Thompson and Klingham.

Portland, Ore.—Sidney E. Abel, executive office representative of Select Pictures, was a recent visitor in Portland.

Happenings in Buffalo Filmdom Last Week

Many Patriotic Benefits Given by Buffalo Theater Managers—New Theaters and Managerial Changes in the Territory—Business Notes.

By Joseph McGuire, 152 North Elmwood St. Buffalo, N. Y.

BUFFALO, N. Y.—“On Friday, November 30, the Star, Teck, and Majestic theaters, this city, held matinees for the benefit of the Red Cross fund,” said Valentine O’Grady, secretary of the Buffalo Theatrical Managers’ Association. “These were regular performances, and the gross receipts were donated to this worthy cause. This action was decided upon at a recent meeting of the association. The large theaters of Buffalo are collecting \$750 to \$1,000 a week in connection with the ticket tax, thereby contributing substantial amounts to help the Government defray the expenses of the war.”

Herman Lorence Enlists in Army.

Buffalo, N. Y.—The enthusiasm of local film men in actual military service must not be overlooked. Herman Lorence, former sales representative of the Buffalo branch of the Mutual, resigned Saturday to enlist in the U. S. Army. He decided not to wait for the draft. The Buffalo correspondent has just received a postal from Private Isadore Wartikowsky, former night shipper at the Mutual, Buffalo, who is now at Camp Gordon, Atlanta, Ga. The young man wrote in an optimistic mood, and said the strenuous training at the camp was highly fascinating.

Service Stars Will Shine for Mutual.

Buffalo, N. Y.—The Mutual Film Corporation is preparing a mammoth service flag for prominent display at its headquarters in Chicago. W. A. V. Mack, Mutual manager, Buffalo branch, says: “Each branch of our company is also being furnished a separate flag on which will appear the number of stars representing the men from that particular branch who have joined the colors.”

Other War Activities in Buffalo.

Buffalo, N. Y.—Shea’s Hippodrome recently showed the Buffalo boys at work and at play at Camp Dix. As group after group of the local soldiers were recognized on the screen the audiences cheered vociferously.

Through the board of commerce of Lockport, N. Y., four minute speakers are addressing audiences in that city on the reasons the Government entered the war to aid the allies. “Carrying the Message” is their slogan.

Local film men are heeding the War Department’s request for co-operation in an endeavor to secure all the photographic lenses possible. They have been informed that the war authorities at Washington are exerting efforts to secure as many of the lenses as possible for use on the photographic instruments with which aeroplanes are to be equipped for observation purposes in the European war.

Some of the film men helped the Buffalo Chamber of Commerce in a drive for 1,000 new members. Considerable enthusiasm was displayed by the various team captains in the campaign. Archer A. Landon, president of the chamber, emphasized the importance of increasing the membership, and declared that in times of war all forces of the country must be organized, and efficiency must be the watchword. To these statements the film men gave their hearty approval. They also helped in the national campaign to raise \$35,000,000 for the Y. M. C. A.’s war fund. Buffalo’s contribution totaled \$506,792.

New House in Binghamton Opened.

Binghamton, N. Y.—J. F. Small has opened the new Floral theater, Binghamton, N. Y. He is using the Mutual Star productions twice a week.

A. W. Newman, formerly connected with the People’s theater, Binghamton, is about to reopen the old Lyric theater, that city. For the past year the Lyric has been used for boxing exhibitions.

Buffalo General Film Jottings.

Buffalo, N. Y.—G. E. Dickman has been appointed traveling representative of the General Film, Buffalo. R. E. Gallagher is manager of the company’s new branch in Albany. “Camille,” a general feature, is meeting with favor in Buffalo and western New York.

“Our business has shown a marked increase in the past year and a half,” said Manager E. J. Hayes, of the Buffalo General Film office.

Samuel Carver Opens Globe Theater.

Buffalo, N. Y.—Samuel Carver, of Boston, has opened the Globe moving picture theater at Main and East Ferry streets, Buffalo.

Business and Personal Notes.

Buffalo, N. Y.—Harry Marsey, of 47 West Swan street, Buffalo, is busy getting contracts for the Hoffman Foursquare Pictures.

“The Sun theater, Buffalo, featured the Unicorn service last week,” said L. L. Hager, Unicorn manager, this city. “A children’s matinee at five cents on Saturday was crowded.”

G. I. Matthews, manager of the Veribest Pictures, Inc., Buffalo, has returned from a trip through the western part of the state, and reports good business on all the feature productions of the company. Mr. Matthews is handling to advantage “The Italian Battle Front” and “The Russian Revolution.” The Plaza theater, Buffalo, has had a successful showing of “Parentage” and “God’s Man,” Veribest productions. S. D. Matthews, president of the company, was a Buffalo caller.

Harry T. Dixon Needs an Aeroplane.

Buffalo, N. Y.—Harry T. Dixon is the new manager of the Frontier moving picture theater, Buffalo. He also performs similar duties at the Variety theater. The first-named house is on the west side of the city, and the other is many blocks away on the east side.

“No, indeed, I don’t use seven-league boots to jump from one theater to the other,” said Mr. Dixon. “I am quite contented to use the simple, old-fashioned aeroplane route.”

Gardiner Syndicate, Special Film Exchange, Opens.

Buffalo, N. Y.—The Gardiner Syndicate has opened headquarters at 323 Chamber of Commerce, Buffalo. This firm reports that it has the exclusive privilege of displaying advertising and industrial pictures in fifty-three theaters in this city, and will shortly release a Western New York Weekly. The concern also supplies moving picture entertainments for homes and banquet halls, and has its own cameramen and other facilities.

Hippodrome in Marietta, O., Burns.

Marietta, O.—Fire, which is thought to have started from defective wiring in the main hall of the building, completely destroyed the Hippodrome theater early Saturday morning, Nov. 23. The roof and the entire interior of the theater were demolished by the flames, and nothing but the fire-proof walls remained standing when the fire was finally extinguished. The blaze was discovered shortly after two o’clock this morning by a patrolman.

The complete equipment of the theater, including scenery, mirroroid screen, curtains, drops, seats, picture machines, orchestrian, pianos, and stage equipment, were destroyed in the blaze. In addition to this the entire wardrobe and scenic effects of Zarrow’s Little Bluebird Company, which was filling an engagement at the theater this week, were destroyed.

In speaking of the fire, Manager Seybert stated that the loss to the C. & M. Amusement Company would probably total \$25,000.

Of this amount only \$6,700 is covered by insurance.

“Just as soon as the wreckage can be cleared away and equipment placed on the spot work will be started on a new Hippodrome that will be bigger and better than ever,” Manager Sybert stated.

Trade Notes From Quincy Ill.

By Joe Esler, Traveling Representative of Moving Picture World.

Eddie Krause Managing The American.

Quincy, Ill.—Eddie Krause, formerly with the Oliver Players, has been appointed manager of the American theater at Davenport, Ia., the cozy picture house of the tri-cities. The policy of the theater under Krause management will be to play state rights pictures. Universal, Vitagraph, and Foursquare will be featured.

During Thanksgiving week “Intolerance” will be the bill, and Manager Krause is using a lot of publicity in putting the picture before the public.

The Tokyo Reports Good Business.

Macomb, Ill.—The Tokyo theater at Macomb, under the management of V. F. and M. P. Grubb, are paying the war tax for their patrons to the Government. They are using Triangle, Fox, Vitagraph, and Goldwyn services, and have just had a splendid run on the feature play, “The Crisis.”

Ludy Bosten Puts Price at 15 Cents.

Muscatine, Ia.—Ludy Bosten, of the Amuse-U theater at Muscatine, Ia., reports that his house will have a uniform admission price of 15 cents, which will absorb the war tax. At the present time he is featuring Paramount, Artercraft, and Vitagraph films.

Earl Huggins Managing The Broadway.

Hannibal, Mo.—Earl Huggins has been appointed manager of the Broadway theater at Hannibal, Mo., and J. B. Price, of the Star theater, will look after the film bookings of both houses.

Park Theater Adds Vaudeville.

Hannibal, Mo.—T. A. Rigler, of the Park theater at Hannibal, Mo., is now showing vaudeville with his pictures, and reports business on the increase.

New Theater Company at Ft. Madison.

Ft. Madison, Ia.—The G. O. E. Amusement Co. has been formed at Ft. Madison, Ia., with Simon Diekman as president and manager and Roy Martin as assistant manager. The new company will control the Grand and Orpheum theaters in that city.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Stories of the Films

General Film Company, Inc.

ESSANAY.

THE FABLE OF THE BACKTRACKER FROM THE HOT SIDEWALKS (George Ade Fable—Two Parts).—Once there was a farm dwelling on a knoll that served as the home for a foundling who was getting his board and keep. Being a relation, he only had to crowd fourteen hours of labor into each day. He slept in an apartment just under the rafters, with the seed corn and medicinal herbs, and was up at four a. m. without a call.

The county seat was a boob settlement, but to the adopted waif it looked like four European capitals welded together until he got a book of travel views, and then he was taken with a sudden yearn to zip away in a day coach with his head out of the window. The call could not be downed, and soon the sturdy specimen was on his way for the Incandescent Pitfalls determined to take up some vocation that could be practiced while seated in a rocking chair.

He started in a livery stable, but in three years we find him employed in a department store in the very heart of the city, and twenty years later was a perfectly good floorwalker, with nearly \$80 piled up awaiting investment.

He decided to backtrack it to the jungle and let the poor flatheads have a look at his palm beach suit while they were washing up for dinner. But times have changed, and instead of finding the muscle bound yeomen tilling the soil he is informed that the family is just going to the links, and is rebuked with, "You should have brought your clubs along."

MORAL.—It must be dull for the people away out in the country without any fire engines passing in front of the house.

BANFF NATIONAL PARK—A TRIP THROUGH THE GREAT PLAYGROUND OF CANADA (One-reel Scenic).—This scenic reel shows the wonders of the 2,000 square miles comprising the Rocky Mountain Park. The enchanting Bow River valley, its falls and rapids; the climb up the Cascade mountains, country where the buffalo still roams the haunts of ancient days. You will also see the precipitous Mount Rundle, poking its frost-bitten nose 9,788 feet into the sky, and other famous and wonderful peaks, including Mount Field and Snowpeak avenue, between Field and Emerald Lakes. Boating and fishing in the Yoho valley, including Takakawa falls, higher than Niagara.

BROADWAY STAR FEATURE.

ONE DOLLAR'S WORTH (One of the O. Henry Series—Two Parts).—The cast: Judge Derwent (W. L. Rodgers); Bob (Chet Ryan); Kilpatrick (Jack Pierce); Rafael Ortiz (Willie Calles); Rattlesnake (White Cloud); Nancy (Frances Parks). Directed by David Smith.

Judge Derwent, of the Rio Grande border district, found a letter in his mail one morning signed "Rattlesnake," in which the writer set forth that four years before he had been sent to the pen by the Judge, who, in the course of his remarks, had called him a "rattlesnake." That a year later his daughter had died of poverty and disgrace, and that it was his intention to make the Judge, who also had a daughter, "know how it feels to lose one." And he paid his respects to the district attorney, whom he also intended to get. Neither the Judge nor Bob Littlefield, the district attorney, paid particular attention to the threats further than to hazard a guess that the writer might be Mexican Sam, whose four year term had just expired.

Court was in session at Brownsville, and one case was that of young Rafael Ortiz, who had been caught passing a counterfeit silver dollar. The day before the case was to be tried, Nancy, the Judge's daughter, and Littlefield's fiancée, appeared at the office to get Bob to go plover shooting with her. While they were talking a beautiful, dark-eyed girl entered and began to plead in Spanish for young Ortiz, saying that she had persuaded her lover to pass the silver dollar for some medicine, and that the medicine had saved her life. Nancy was touched, but to the district attorney it seemed like an old story, and the girl left murmuring, "If the life of the girl you love is ever in danger remember Rafael Ortiz."

Littlefield slipped Exhibit A, the counterfeit coin, into his pocket, and soon he and Nancy had forgotten the incident in the excitement of plover shooting. On the way home they were confronted by Mexican Sam armed, and with

the evident intention of carrying out his written threat. With his rifle he played with them as a cat with a mouse, always keeping out of range of their bird shot. Crouching behind a wounded horse, the words of the Spanish girl came to Littlefield, and with them inspiration. Presently he rose on one knee, took careful aim, and fired. The ruffian fell from his horse—dead. The next morning when the case of Rafael Ortiz was called the district attorney moved that it be stricken off, as there was not sufficient evidence for conviction in the hands of the government.

That afternoon a deputy asked Littlefield what on earth he shot the Mexican with, saying that the body looked as though nails had been used. "With Exhibit A," said the district attorney. He had sliced the coin into slugs with his pocket knife, and loaded his gun with them.

"THE LAST LEAF" (One of the O. Henry Series—Two Parts).—The cast: Behrman (Bernard Siegel); Johanna (Mildred Manning); Sue (Patsy De Forest). Directed by Ashley Miller.

At the top of a three-story building in New York's old Greenwich Village, Sue and Johnsy had their studio—Johnsy a frail, tiny girl from California, and Sue from Maine. It is November and pneumonia stalked about the colony, touching finally the little woman with blood thinned by California zephyrs, and Johnsy lay scarcely moving on her iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house. The doctor had told Sue that Johanna had one chance in ten, "and that chance is for her to want to live." But she had made up her mind that she was not going to get well, and as she counted the leaves drop one by one from an old ivy vine on the brick wall she became weaker and weaker.

Convinced that when the last leaf falls she will go, too, she makes no effort to live. Sue, heartbroken, tells old Behrman, the painter on the floor beneath them, of Johnsy's fancy. Behrman, always scoffing at tenderness, has constituted himself personal guardian of the two girls. Always about to paint a masterpiece, he is now past sixty and has never yet begun it. That night a cold, persistent rain falls and when morning comes Johnsy, with dull wide-open eyes, asks Sue to pull up the shade. Drearly she obeys, but lo! after the beating rain and fierce gusts of wind one leaf is still visible against the pane. And then Johnsy begins to realize her wickedness in waiting to die and asks for some broth. That day old Behrman is taken to the hospital with pneumonia. He was found by the janitor with his shoes and clothing wet through, with a lantern still lighted near by and a palette with green and yellow colors. Behrman had painted on the window pane his masterpiece the night the last leaf fell from the vine.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS (Episode 14—"Trapped"—Two Parts—Dec. 15).—General Thurston is abducted by Pitts and kept in a rooming house, secluded. Simultaneously Crosby returns from the United States mint with a receipt for \$102,000 worth of gold ingots.

"The Baron" and his associates try to reach the Mountain King workings through the entrance of the old Miller mine shaft. Murphy is imprisoned by a blast.

Pitts makes a determined effort to murder Helen by drowning her in a basement vault.

MUTUAL WEEKLY.

ISSUE NO. 153 (Dec. 2).

Fort Meyer, Va.—Review Ends Reserve Officers' Training. President Wilson attends graduating exercises while Secretary of War Baker presents commissions.

Hunters Point, Cal.—The Old Makes Way for the New. Modern concrete dry dock replaces old wooden structure which is burned. Subtitle: The new dry dock nearing completion.

New York City.—New Styles in Millady's Shoes. (Courtesy of I. Miller, New York and Chicago.) Subtitles: Novelty slipper for the ball room. The "Mollie King" cloth of gold evening slipper. Walking boot. Burgundy kid with ivory buckskin top and pearl buttons. Mahogany calf walking boot with military heel. Green kid vamp with ivory buckskin top.

Some-Where-in-America.—Red Cross Workers all Over the Nation are Doing Their Bit. Are you doing yours?

Phoenix, Ariz.—Crack Cowboy Cavalry Entertain 50,000 Visitors at State Fair. Gov. Campbell presents colors to the Range Riders' Regiment.

Somewhere-in-America.—Rookie Sailors in Boat Drill. The navy needs you now.

San Francisco, Cal.—President Wilson's Commission to Probe Mooney Case Arrives Here. Headed by Secretary of Labor Wm. B. Wilson this board has orders to sift facts in Labor-man's "Frame-Up."

Down-in-Old-Virginia.—The First Frost is the Time the Sugar Cane is Ripe. Good old sorghum 'lasses is just as sweet as sugar and costs a whole lot less.

Billancourt, France.—Mr. Albert Thomas, Minister of Munitions, visits the Renault Works.

Columbus, Ohio.—Japanese are Buying American Horses. Beautiful Percherons will be bred for Mikado's army.

New York City.—State Nautical School Graduates New Class.

San Jose, Costa Rica.—Mysterious Explosion Wrecks National Armory. German plot suspected in catastrophe which cost 20 lives.

Camp Travis, Texas.—Thirty Thousand Men of the Army of Liberty on Parade. Governor Hobby and staff at review.

Universal Film Mfg. Co.

L-KO.

A HERO FOR A MINUTE (Two Parts—Dec. 5).—The cast: Kid Camerage (Bobby Dunn); The Chief (S. Kennedy); Mrs. Chief (Katherine Young); The Maid (Peggy Provost). Produced by Bob Kerr.

Kid Camerage, the Chief's chauffeur, was secretly married to the maid. She had promised to take good care of him before he married her, but everything was different now, for he was made to do the menial work and became a full-fledged kitchen mechanic to meet the high cost of living. The Chief and his wife were happy. They had a battle every other minute. The Chief gets an order from the Mayor, advising him that all blackhanders must be clean-shaven. This aggravates one of the blackhanders, who picks himself out a well-fed bomb, and wends his weary way to the office of the Mayor.

Kid Camerage, whose duties varied, was lining up the cuspidors, when he spied the bomb nesting in one of them. Every one looked on to see the Kid's finish, but picking the bomb up he flung it out of the window, hitting the blackhanders, and saved the day.

"You're fired!" said the Mayor to the Chief. "You're hired!" said the Mayor to the Kid. "You're chauffeur!" said the Kid to the Chief, and so the Chief became the chauffeur, while the chauffeur became the chief. Returning home, the ex-chauffeur and the maid took possession of the Chief's house. Kid Camerage fell asleep in Mrs. Chief's room. The maid tried to detain the Chief by fainting in his arms. Friend wife, seeing her husband's arms full of maid, entered her room, and she found the Kid trembling in her clothes closet. Thereupon she, too, fainted. The ex-Chief's bullets send the Kid to the roof, but they all drop through the skylight and land back where they came from. Explanations are in order, and the Kid relinquishes his right to Chieftom.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 100 (Nov. 28).

American Clothing Helps Suffering Belgians Outlive the Winter.—Clothing donated to the American Red Cross is eagerly sought by homeless victims in the devastated war zone. Subtitle: Hands across the sea.

New Officers of Our Army of Freedom Get Their Commissions.—President Wilson and Secretary of War Baker review 940 members of the officers' training camp before debauching them to lead our boys to victory.—Ft. Meyer, Va. Subtitles: Morally and physically fit. The coveted commissions are distributed by Secretary Baker.

Teaching Future Generals How to Shoot.—Members of an officers' training camp learn the rudiments of small-arm practice under the tutelage of experts who have been "over there"—Plattsburg, N. Y. Subtitles: A sharpshooter in the making. This target, representing a man lying down, has been recommended by General Pershing. Ten shots a minute. The men are becoming experts with revolvers. The targets are well battered when the boys get through.

The Gas Bag Takes Its Place in War.—Coal furnace product is successfully used as a substitute for gasoline in generating power—England.

Making Liberty Bread to Help Win the War.—Coeds of the University of Southern California hearken to the voice of Hoover and learn the art of kneading economy bread.—Los Angeles.

geles, Cal. Subtitle: Mother never baked anything as good as this.

Penn Wins the Annual Cross Country Run.—Quakers defeat Cornell, Dartmouth, Columbia and Massachusetts Institute of Technology in Intercollegiate contest—New York City. Subtitle: Ivan C. Dresser, of Cornell, carried off individual honors.

Honors for the Heroes of Britain.—King George decorates soldiers of the Empire with the Victoria Cross for conspicuous bravery in action—London. Subtitles: The V. C., the most valued military decoration in Great Britain. The cheers and tears of war—decorating the widow of one who has bravely fought and died for liberty. His blood has consecrated the battlefield of Vimy Ridge. England opens wide her arms of welcome to American officers at the New Army and Navy Club in London. The Stars and Stripes and the Royal Ensign! Long may they wave! Ambassador Page and Admiral Sims are hosts to the King and Queen.

Cadis Pay Homage to Their New President-General.—Mohammedan judges welcome Gen. Lyautey upon his arrival as ruling representative of France—Morocco.

Fun and Frolic Keep Our Boys in Trim.—200 rookies of an artillery unit display their athletic prowess in a field and track meet—An Atlantic Coast Force. Subtitles: Digging in. Roars of laughter followed the Sack Race. While the rescue competition brought forth cheers. The high jump is always popular. High walls are easily climbed.

Cartoons by Hy. Mayer.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 8—"The Lair of the Beast"—Two Parts—Dec. 8).—The cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Harry Archer); Sergeant Winthrop (Larry Peyton); Steele Heffern (Charles Brindley); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Selbie); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson).

Try as she could, Virginia was unable to regain her position in the saddle. When the horse finally did stop, it was in her own yard, and Little Bear, who had escaped from his pursuers, released her from the saddle.

In the meantime, three important things had happened. First, Winthrop had been rescued by three mounted policemen, who, with Bobby, had been making all possible speed toward Lost Lake. Second, Bertha Schweir, whom we last saw in Virginia Dixon's Washington home acting as Virginia's maid, had arrived at Lost Lake. She registered at the inn after giving the secret sign of the foreign service which employed her, and upon being admitted to the hidden room, presented a note to Dr. Hirtzman urging him to make all haste in taking over the Dixon mine. In the third place, Steele Heffern discovered how Virginia had escaped, and turned his hand back toward her house.

At that moment a cry went up in the inn. "The mounted police are coming!" Pandemonium reigned as charges and counter charges of treachery flashed back and forth between Fouchard and Winthrop. But Winthrop was too nervous about Virginia to remain long there. He left the cleaning-up of the trading post to his companions, and took a man with him to Virginia's cabin, where he found Virginia reading a letter from the Du Pont Powder Company to her father, demanding that he send them the amount of platinum contracted for. Virginia regards this as a sacred duty, and starts out to obtain what platinum she can, using her secret entrance to the mine. She and Bobby start work in the river-bed.

But in the meantime the enemy forces have completed their secret tunnel into the same mine, and when Virginia's back is turned the terrible man-ape jumps upon Bobby and drags him away without a sound. Before Virginia has discovered his absence even, the beast is back and has grappled with the girl. Virginia is dragged through a long passage and into an underground dungeon, where she is left. Through an adjoining entrance she sees several shadowy forms. They turn at the noise, and four flashes of light are directed at the girl. As she becomes accustomed to the darkness she realizes that two lions are pacing back and forth in the next room. As things grow plainer to her, she discovers a skeleton, which, upon investigation, proves to be that of her father. Again the demand is made upon her to decipher her brother's letter, telling where the hidden platinum can be found, and again she refuses. This last refusal is the signal for

the door to be lifted. Virginia screams as the two lions leap through the door, and she summons all her strength as one of the lions attacks her.

THE MYSTERY SHIP (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier).

Miles Gaston aboard his yacht, watches the effect of the gunshot he fired on the ship carrying Betty Lee. Betty's aunt has to carry her to her cabin. But Gaston does not remain unpunished. In the height of the storm a bolt of lightning strikes so near as to stun him. Jack Fay carries Gaston below. Neither Gaston nor Betty are seriously hurt.

There is a stowaway on board of Gaston's yacht, known to the police as The Phantom. San Francisco headquarters suspect he is on Gaston's yacht and wireless to hold him. Meanwhile the man who is "wanted" eats the meal of the sleeping Gaston and hides again.

Betty's captain conceives an idea: Two sailors are to be put on a raft and have themselves saved by Gaston. Betty instructs the two men to disable the engine when they are picked up. Meanwhile, Gaston succeeds in cornering the stowaway at the point of a revolver. He promises not to turn him over to the police. The two sailors are saved.

The next morning Gaston's yacht is still in close pursuit of Betty's boat. The two sailors enter the engine-room but are put out by the engineer. Then they conclude that there is but one chance left; they will throw Gaston overboard. They watch their opportunity, and Betty, horror-stricken, sees Gaston drop into the sea. While Jack Fay, in a motorboat, tries to locate the missing Gaston, the two sailors sneak into another boat and are later picked up by Betty's crew. She berates them, as they were not sent out to kill. Fay returns empty-handed. To his surprise he finds Gaston aboard. Gaston explains that the stowaway had overheard the plotting of the two strange sailors and in gratitude had taken Gaston's place, dressed in his great coat. The stowaway is not lost, but swims ashore in the distance. Within an hour Gaston, thoroughly roused by the attempt on his life, says he will be in possession of the map, locating the treasure; and he will have his revenge on Betty. Gaston fires the deck gun with telling effect. Betty's boat is struck below the water line, and is fast sinking. Betty faints.

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HEARST-PATHE NEWS NO. 95 (Nov. 24).

The Allies Triumph.—The Hindenburg line has fallen. In one of the war's greatest drives Marshal Haig leads his forces six miles nearer the goal. Subtitles: One of the ponderous, invincible tanks which paved the way to victory. British Tommies who took part in the brilliant advance.

Davis, Cal.—The University of California opens a farm tractor school to meet the country's demand for increased food production. Subtitle: Ready for the task.

Fort Myer, Va.—Shot and shell may decide the struggle for Democracy, and American batteries will give a good account of themselves. Subtitles: Battery F, Third Field Artillery, in action. Off for a "further advance."

Buenos Aires, Argentine.—Anti-German demonstrations sweep the nation when Count Luxemburg's note to "sink ships without trace" is disclosed. Subtitles: German clubs and business houses are wrecked. Leaders demand vigorous action in answer to the German Envoy's treachery. The arrival of a British warship is cordially welcomed.

London, Eng.—The beautiful home of Lord Beconfield is turned over to American officers for use as a club while in this city. Subtitles: King George and Queen Mary pay a visit to the new club. Left to right: Admiral Sims, Hon. Harry Brittain and Ambassador Page.

Oxnard, Cal.—To the rescue of the Nation's sweets—the beet sugar crop is ready for use and the end of the sugar famine is in sight. Subtitles: Interior view of one of the largest refineries in the world. Six thousand sacks are being sent to the market every hour.

Camp Devens, Mass.—America's great achievement in housing an army of a million men in so short a time is shown by the size of a camp. Subtitles: And now the training of

the Nation's warriors goes forward at the same rapid pace. Scene at Camp Funston. Cowboy soldiers delight in "trying" to break in pack mules. A happy, sturdy lot, these men from the Western plains.

Sammy's Christmas.—Have you sent your Yuletide greetings to Pershing's boys? They need warm woolens, and the country answers the call. Subtitles: School children knit their bit for the big soldier boys. A complete outfit.

Cartoon.—They're Fighting for You and Yours. Gladden their hearts with a message of good cheer. All gifts must be sent at once.

Detroit, Mich. (local edition).—Soldiers, sailors and marines aid the big drive for twenty thousand recruits needed to man Uncle Sam's warships. Subtitles: Mayor Marx and naval officers review the parade. Detroit's patriotic citizens.

Pasadena, Cal. (local edition).—Society people gathering here for the winter season give an open air benefit for the Red Cross and Belgian Relief Fund. Subtitle: Red Cross nurses, ready for the front, take a prominent part.

HEARST-PATHE NEWS NO. 96 (Nov. 28).

Toronto, Ont.—The might of the British tanks is spectacularly demonstrated at a rally for Canada's Victory Loan for more tanks. Subtitle: All that remains—the German trenches are crushed in similar fashion.

Fort Hancock, N. J.—Uncle Sam's boys take pride in their work and healthy rivalry develops at camps for excellence in the art of war. Subtitles: The "Rescue" contest—bringing in the wounded from the battlefield. Athletic games also encourage the spirit to strive for success.

San Antonio, Texas.—"Daredevils" is what they call these Texas dispatch riders, who will carry Uncle Sam's victory note to "Kaiser Bill." Subtitle: Over the top.

Genoa, Italy.—Hold the invading Huns—is Italy's cheering message to her army, for the guns to drive them back will soon be ready. Subtitles: Hundreds of this type of field piece are being made by Italy. The anti-aircraft guns will clear the Alpine skies of enemy machines. Note how easily the platform is revolved and the gun aimed.

San Francisco, Cal.—Chinese officers visiting the United States get a glimpse of this country's growing army at a review in the Presidio. Subtitle: The Democracy of the East greets Democracy of the West.

Chicago, Ill.—Lashed by a 90-mile gale, the waters of Lake Michigan raise havoc along the coast as they leap to record-breaking height. Subtitles: The beach resorts are damaged by the storm. The highways in Jackson Park receive an extra sprinkling.

Housewives — Attention! — Food Director Hoover has prescribed a new "Liberty Loaf" as part of the economy campaign. This is how to make it. Subtitles: To 4 cupfuls of flour add 1½ cupfuls warm water. And then ½ tablespoonful of sugar, 1 teaspoonful of salt, 1 teaspoonful of fat, ½ cake moistened yeast. The dough is thoroughly kneaded, allowed to "raise" for several hours, then baked. The result: 1½ pounds wholesome bread and a saving for the Nation.

London, England.—The anniversary of the great Trafalgar battle is celebrated at Nelson Column as the news of fresh victories is received. Subtitles: Boy Scouts join in cheering the brilliant advance of General Haig's army. The man at the helm—Premier Lloyd George.

Cartoon (Magazine Section).—Which?

Houston, Texas (Local for Dallas, Chicago and Montreal Only).—Illinois troops in the 33d Division are reviewed by Governor Lowden of Illinois and Governor Holly of Texas. Subtitle: The 124th Field Artillery and the 108th Engineers' pack train.

THE SEVEN PEARLS (Episode No. 13—"Over the Falls"—Two Parts—Dec. 2).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Bary).

Ilma is being carried away helplessly by Perry Mason and Stayne in an automobile. They take the girl to an old warehouse and leave her there a prisoner. Harry and Kismet, on the trail of Ilma, reach the warehouse and seek to enlist the aid of a policeman. The policeman says it is against the law for him to enter, but at that moment the fire alarm in the warehouse is heard and the policeman decides to enter and investigate. Ilma had set off the alarm by means of a lighted cigar which Stayne had dropped in his struggle with her. She held the burning end of the cigar against

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the automatic sprinkler, with which the warehouse was equipped. They rescue Ilma as Stayne and Mason watch them from a distance.

Mason and Stayne arrive at their lodging and find there a distinguished Oriental, who presents credentials and orders from the Sultan telling Perry to deliver Ilma in Canada, where the Turk's yacht is waiting. The next morning Ilma finds a box marked "pianoplayer" in her apartment when she returns from a walk. She calls Harry on the phone and tells him about it and he warns her it must be some trick of Mason's, and to take good care of herself. As she hangs up the receiver the end of the box opens and Mason leaps out and captures Ilma. He binds her and gets into the box with her. A girl about Ilma's size, who had been in the box, dresses in Ilma's clothes and leaves the apartment. The men who left the pianoplayer box in Ilma's apartment return for it and carry it away on a truck.

Kismet and Harry go to Perry's old hiding place and find there some carrier pigeons. Harry says they will lead him to Perry and consequently to Ilma, and the next morning the pigeons are released and Harry and Kismet follow them in an aeroplane. The pigeons lead the men in the aeroplane to a little farm house near Niagara Falls. Perry and Stayne see the aeroplane as they shove the box in which Ilma is a prisoner on an auto truck. Harry and Kismet see Perry in the truck and follow it. Perry throws the box in which Ilma is a prisoner into the river above the Falls and Harry and Kismet abandon their chase to rescue Ilma. They rush to a bridge across the river and Harry is lowered from it by a rope around his chest. He carries another rope with him and manages to put the noose around the case. As the men on the bridge, whom Harry and Kismet enlisted in the rescue, attempt to pull up the case, the noose slips and the case falls back into the stream. Harry is pulled up to the bridge as the case starts over the Falls to what looks like Ilma's certain destruction.

THE HIDDEN HAND (Episode No. 3—"The Island of Dread"—Two Parts—Dec. 2).—The cast: Doris Whitney (Doris Kenyon); Verda Crane (Arlene Pretty); Dr. Scarley (Sheldon Lewis); Jack Ramsey (Mahon Hamilton).

The mystery of the explosive packet is about to be solved at the opening of this episode. The Hidden Hand has Doris Whitney a prisoner in his den and has taken the locket from her neck. He is about to insert it in its proper place on the packet and reveal the contents. The false Ramsey releases his hold upon Doris as he bends forward to see what the packet contains. Doris seizes a flaming retort, tips it over on the wooden table, setting the den afire. In the excitement she secures the packet and escapes but leaves the locket in possession of the Hidden Hand. She is pursued by the Hidden Hand and his followers and rescued by Ramsey, and the police, whose aid Ramsey has secured.

Abner Whitney, who will secure the estate of his brother Judson Whitney if Doris is not proved to be the latter's daughter, takes steps to prevent Dr. Scarley, Doris' fiancé, from handling the money of the estate. Doris shows Scarley the explosive packet and he takes it. Ramsey enters and snatches the packet away from Scarley, showing by his action that he is suspicious of the physician.

Trask, Whitney's lawyer, phones, saying that he has located the witnesses to the will and that he will visit the Whitney home to tell where the will has been deposited. Verda Crane, Whitney's ward, informs the Hidden Hand of Trask's intended visit and he sends his henchmen to kill Trask. They do so. Ramsey persuades Doris to go to her summer home on Whitney Island. On the way to the island, overtaken by a storm, Doris and Ramsey seek refuge in a fisherman's shack on a small island.

The Hidden Hand and his followers capture them, but before he is captured, Ramsey has thrown the packet in the bushes. Ramsey is left bound on the island, while Doris is carried to a boat by the Hidden Hand and his men. On the way to the main land, Doris dives overboard and manages to conceal herself from her captors under an overturned rowboat.

Miscellaneous Subjects

KING-BEE FILMS CORP.

THE BANDMASTER (Two Parts—Dec. 1).—Billy plays the role of a trombone player in a Jass band. Through good fortune, he gets into a house of society, and becomes a bandmaster. While playing for the guests he recognizes an organ grinder who is posing as an Italian Count for the purpose of winning the heiress who is hostess. He exposes the bogus Count, but they will not believe him, and he is ejected.

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He goes to the organ grinder's room, gets his organ and monkey and returns to the reception. He enters the ballroom, and when the monkey sees his master, makes one leap on top of his chest and cries "Popper." Billy, having established that Tony is an impostor, is lionized by all. At the height of his enjoyment the cook, to whom he is engaged, appears upon the scene, and in a fit of jealousy she grabs him by the coat collar and drags him off to the kitchen.

SELECT PICTURES CORP.

HER SILENT SACRIFICE (Five Parts—Nov.).—The cast: Arlette (Alice Brady); Richard Vale (Henry Clive); Prince Boissard (H. Peyton Gibbs); Sarthe (Edmund Pardo); Countess Coralie (Mrs. Blanche Craig); Chupin (Arda LeCroix).—From the play "The Red Mouse" by Henry J. N. Dam. Scenario written by Eve Unsell. Directed by Edward Jose.

In the town of Savenay dwell Arlette and her grandfather, Chupin, the proprietor of the inn. Arlette's mother, having brought her into the world without benefit of clergy, Arlette's pathway has been far from smooth, the village gossips making her life intolerable in one way or another.

Richard Vale, a young American, on a sketching tour, makes his headquarters at Savenay, setting up his artist equipment in the attic of an old mill house. He meets Arlette and induces her to pose for him. She falls in love with him, but his impersonal manner holds her off and she hides her feelings carefully.

Vale's cash runs low, and in time he is reduced to the starvation point. Prince Boissard, a noted patron of the arts, an accomplished libertine and a leader in the night life of the capital, comes to the little town for a period of rest and recuperation. He stops at the inn and begins to lay siege to Arlette. She repulses him until he offers to finance Vale. For reward he claims her as his mistress. Arlette wavers, but finally agrees to the bargain, stipulating that he fulfill his side of it first.

Vale is introduced to Boissard, who stimulates an interest in his work. He leaves to continue his education in European art centers. Arlette, also, is sent away in the care of a companion. She is taught the fine arts and graces of the up-to-date Parisian beauty and blossoms into an exquisite butterfly. Always in the background of her consciousness, however, is the shadow of her approaching sacrifice.

The Prince lives up to his word. After a time, Vale, educated by celebrated masters, gains renown. His painting of Arlette as a pagan nymph wins the grand prize at the spring salon. Boissard insists that Arlette pay her debt. At a ball given in his chateau he demands that she publicly acknowledge him as her lover. Arlette complies and Vale, who is present, leaves the banquet hall disillusioned and broken.

Sarthe, the Prince's Hindoo servant, who is devoted to Arlette, seeks out the artist and tells him the real state of affairs. Together the two rush back to Arlette's aid. In the struggle that ensues between Vale and Boissard the latter is mysteriously stabbed and dies. Vale, believing Arlette the slayer, accuses himself to the authorities, and she, in turn, attempts to assume the guilt. Both are exonerated by the dying confession of Sarthe, who commits suicide. Sarthe for years had borne his master a grudge, and in order to save Arlette had sent him to his grave. Arlette and Vale are reunited.

FOX FILM CORP.

A BRANDED SOUL (Five Parts—Nov. 25).—The cast: Conchita Cordova (Gladys Brockwell); John Rannie (Lewis J. Cody); Juan Mendoza (Colin Chase); Dona Sartoris (Vivian Rich); Dolores Mendoza (Gloria Payton); Pedro (Willard Louis); Neil Mathews (Fred Whitman); Adolf Wylie (Barney Furey). Scenario by Franklyn Hall. Directed by Bertram Bracken.

Conchita Cordova, loved by Juan Mendoza, makes her living by singing in the choir of her native cathedral. She lives happily in the little Mexican village, until there comes into her life John Rannie, millionaire oil man.

Rannie plots to get her under his thumb. He learns of her love affair with Juan. He sets men to watch Juan, and he discovers that the youthful Mexican is a paid spy in the employ of the German secret service bureau.

Rannie gains possession of papers which incriminate Conchita's lover, and then threatens to expose the boy unless Conchita herself comes to his home.

Scarcely knowing what she is doing, the girl goes. The revelation of Juan's true character has disillusioned her, and she realizes that she does not care for him. But she instinctively feels that she must save him from being revealed to the populace.

The simple faith of Conchita has a strange effect on Rannie. As she stands in his room, and takes the cross from about her neck he

realizes at last that he has met a good woman. Meanwhile the people of the little village have become incensed against Ranne. They set fire to his old fields. As he rushes forth to drive them back, they throw a halter about his neck and threaten to kill him.

But the power of Conchita have their effect and the men are allowed to live. Among the ruins of his wealth, he meets the girl again. She is praying for forgiveness for this man who had sought to harm her. And he kneels by her side.

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"THE DREAM DOLL" (Essanay Perfection Picture Film, Parts—Dec. 10).—The cast: Ruby (Marguerite Clayton); The Toy King (John Connor); A. Knutt (Bobby Bolder); Ruby's Fiance (Rodney LaRock).

A cracked-brain chemist, appropriately named A. Knutt, in a big toy factory, claims the discovery of an elixir which will bring dolls to life. Ruby, the beautiful daughter of the toy king, is overcome by the fumes of the fluid while the chemist is out summoning others to witness the work of his discovery. A doll the chemist has given life to seizes the elixir and pours it on Ruby. She is changed into a doll. Together the two leave the shop. The chemist, the toy king and Ruby's fiance rush into the place and are horrified to find Ruby missing. They summon the police and a search is instituted.

Meanwhile, the dolls journey to the display room of the factory and, with more elixir, bring a doll justice of the peace to life. He marries them and they speed off in a miniature automobile. After the honeymoon trip they select the kennel of Sherlock, the watchdog, as their home. The dog likes the dolls and keeps them supplied with food. Then, one evening, while strolling through the plant, they discover a bomb set by striking workmen to destroy the building. The dolls realize their peril but it is too late to escape. The bomb explodes and—Ruby comes to life. She is puzzled, then realizes that all was simply a dream, inspired by the ravings of the cracked-brain chemist.

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THE RAGGEDY QUEEN (Five Parts—Dec. 3).—The cast: Tatters (Violet Mersereau); "Crazy Anne" (Grace Barton); Hugh Tillson (Donald Hall); Tom Brennon (Robert F. Hill); Lem Braxton (Charles Slattery); Father Andre (James O'Neill); David Grant (Frank Otto).

Tatters holds court in a little rundown village at the mouth of the main shaft of the Tillson iron mines. The court consists of children of the miners. Tatters firmly believes that she is descended from royal blood, for had not "Crazy Anne" told her that her mother was a queen, and that her father was a king? In the days of prosperity Anne had been the maid of Tatters' mother, but all proof she had of Tatters' royal lineage was a trunkful of regal gowns, and a newspaper clipping. Old man Tillson was so busy with other matters that the little iron mine which bore his name interested him little, and the complaints and pleading of his manager, Tom Brennon, interested him still less. It was not until he received a frank letter from the village priest that he even condescended to send his secretary, Daniel Grant, to make the best terms possible with the men who had been incited by Lem Braxton to threaten a strike.

Braxton was a sorehead, and had vowed to get even with the whole outfit for fancied wrongs. His first meeting with Grant resulted in a combat, and Grant was speedily added to Braxton's list of undesirables. In fact, he went after him first, and while Grant was fishing in an interval of work at a stream which had been pointed out to him by Tatters, Braxton stole up behind him, and after a fight threw him over a cliff. Little Tatters found the secretary more dead than alive, and with Crazy Anne's help she brought him to her own little hotel and nursed him back to health.

In the meantime, Grant's disappearance had alarmed Tillson, and he had come on personally to search. Braxton soon found an opportunity to revenge himself upon Tillson and Brennon together by undermining the shack in which the iron mine's office was located, and allowing it to drop two hundred feet into the mine below. Just as he was about to pull this terrible trap, Tatters and Grant come up behind him, on their way to the office, and Tatters engaged the giant long enough for Grant to warn Tillson and Brennon of their danger.

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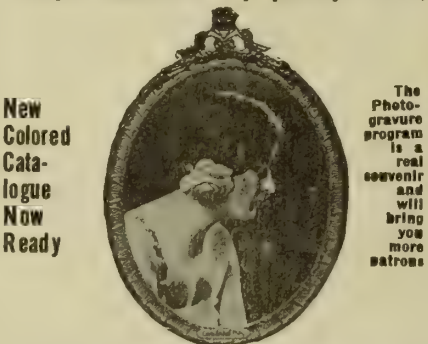
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Though badly hurt she made her way to Anne's home, and Anne put her to bed. Tilson and Grant visit the hotel to thank the little girl for her brave deed, and what is Tilson's surprise to find on the little trunk over which Anne has erected a ridiculous throne, the word "Corinne."

Like a flash his memory goes back to the actress wife with whom he had quarreled, and he rushes into the bedroom to unravel the gnawing tangle which his memory has conjured up. To his amazement he discovers in the little child a replica of Corinne Tilson, his wife, and he explains to the surprised priest and his secretary how it was possible for the little girl to think that she was of royal parentage. The newspaper clipping declares Corinne to be Queen of Bohemia, and Tilson, King of Finance.

THE DOOR BETWEEN (Five Parts—Dec. 10).—The cast: Heloise Crocker (Ruth Clifford); Anthony Ives Eckhart (Monroe Salisbury); Archibald Crocker (George A. McDaniels); Sir Robert (W. H. Bainbridge). Prepared for the screen by Elliott J. Clawson from "Anthony the Absolute," the novel by Samuel Merwin. Produced by Rupert Julian.

In a Geisha house in Japan Sir Robert, an English tourist of the roue type; Archibald Crocker, a young business man addicted to drunkenness; and Anthony Ives Eckhart, a scientist devoting his life to the study of Oriental music, meet. Anthony has brought along his phonographic instrument for making records and attempts to get a Geisha girl to sing a Japanese scale, but is embarrassed when she makes love to him, and disappointed when she persists in singing off the pitch.

Seating himself at a table with Crocker, with whom he exchanges cards, he endeavors to persuade Crocker to straighten up, but the latter scorns the advice and gives vent to his feelings by striking a Japanese waiter. In the excitement Anthony seeks the assistance of Sir Robert, who declines to interfere.

Anthony succeeds in getting Crocker out of the house and takes him to his own hotel, where the next morning Crocker apologizes for his conduct and explains that his wife, sacrificing everything to an opportunity to study music, has eloped with another man, that he is looking for them and that he is going to kill them both.

A week passes. Anthony is settled in his hotel room in Pekin, when he hears a beautiful voice singing a perfect D in absolute pitch. The voice plainly comes from the room adjoining and, forgetting all else, Anthony forces the door and confronts a lovely young woman named Heloise. The situation is embarrassing, and after explaining his scientific purpose, Anthony starts to leave the room. Heloise becomes interested in the phonograph while Anthony becomes suddenly infatuated with Heloise, and the intruder tarries a while longer. They become friends, work together, for two weeks making records, and find that they are in love.

Sir Robert has arrived at the hotel, has heard Heloise singing and has recognized Anthony's voice mingled with hers. He meets Anthony, calls him a sly devil and leads him to the hotel register where he points out the name, "Mrs. H. Crocker." The truth dawns upon Anthony. He later learns from Sir Robert that Crocker has arrived in the city and is registered at another hotel.

Sir Robert doesn't care to witness any killing, so he obtains an interview with Heloise and tries to persuade her to leave with him. This Heloise declines to do, but Anthony, seeing them together and misconstruing the purpose of the interview, becomes jealous and determines to leave the place. Returning to his room, he smashes his records. After all this damage has been done, Sir Robert explains his conversation with Heloise and informs Anthony that Heloise, finding that the purposes of the man whom she had been persuaded to leave her home, were anything but altruistic, compelled her to leave her before the ship sailed.

Anthony goes back to talk with Crocker, and although he finds him drunk, admits he loves Heloise and intends to give her up, as he insists Crocker shall also do. Crocker agrees to give his answer in an hour. True to his word he comes to Anthony's hotel, armed with his Japanese knife. He is met on the stairs by Anthony and a desperate struggle ensues in which Crocker meets more than his match. His leg broken, the pain brings Crocker

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to his right mind and he is carried back to his hotel on a stretcher.

A few minutes later Sir Robert comes to tell Anthony that when Crocker arrived at his hotel he was dead, the Japanese knife imbedded in his breast. Heloise is free.

TRIANGLE FILM CORP.

THE SUDDEN GENTLEMAN (Five Parts—Dec. 2).—The cast: Garry Garrity (William Desmond); Louise Evans (Mary McIvor); Count Louis Caminetti (Jack Richardson); Mrs. Hawtry (Margaret Shillingford); Geo. Douglas (A. Hollingsworth); Edward Douglas (Donald Fuller); Mrs. Burns (Alberta Lee); Rafferty (Walter Perry); Old Miles (Percy Challenger). Scenario by Jos. Anthony Roach. Directed by Thos. N. Heffron.

Garry Garrity, a rollicking Irish lad of twenty-five, is the beloved brother of the little Irish village where he makes his living shoeing horses. Then comes a letter from America telling Garry that his uncle, Denis Garrity, died, leaving him vast properties in Chicago and making him guardian of Denis' stepdaughter, Louise Evans.

Garry arrives in Chicago to take over his estate. In the meantime Louise, believing she is the sole heir of Denis Garrity, visits the lawyers and learns that she has been cut off with but twenty-five thousand. She had dreamed of an alliance with Count Caminetti, a title fortune-hunter, but \$25,000 doesn't seem enough to the Count. Mrs. David Hawtry, Louise's friend, also had visions of being countess, and this is the situation which Garry Garrity finds when he meets his ward in the Chicago mansion of the late Denis Garrity.

At first Louise is humiliated and angered by Garry's plebeian manners, but soon she sees a real man underneath and knows Garry for a diamond in the rough. They fall in love and become engaged. In the meantime the Count and Mrs. Hawtry are scheming to win part of the Garry fortune, and live together in ease on the proceeds of their venture. Mrs. Hawtry is to force Garry into a compromising position, so that he will have to marry her. Then there will be a divorce and the Count and Mrs. Hawtry plan to live on the alimony.

Garry falls an easy victim to the scheming pair, and when the story is whispered at the exclusive country place where he is spending the week-end with Louise, the enraged girl insists that he right the wrong by giving Mrs. Hawtry his name. Garry protests his innocence, but to no avail. As he is leaving Louise he hears from the innkeeper that it was a frame-up planned by Count Caminetti. Garry rushes to confront the Count. As he is choking a confession from Caminetti Louise enters and overhears all. She rushes to Garry and begs forgiveness, and again Garry Garrity is made happy.

THE SHIP OF DOOM (Five Parts—Dec. 2).—The cast: Martin Shaw (Monte Blue); Clara Gove (Claire McDowell); Jeff Whittlesey (Arthur Millet); Mate (Aaron Edwards); "Sundown" Shattuck (Frank Brownlee). Story by Wyndham Gittens. Directed by Wyndham Gittens.

Clara Gove, belle of the little fishing village, was in love with Martin Shaw, and they were to be wed. She liked to coquette, and that is how Jeff Whittlesey met his death. He was the town bully and had kissed Clara and then boasted of it in the presence of Martin Shaw. There was a fight on the verge of a cliff and Jeff's body was washed ashore by the tide.

Before the fishermen could place the guilt Clara and Martin fled in a little fishing boat. Their engine had been disabled, but the staunch little craft was still afloat when they were picked up by "Sundown" Shattuck, a notorious black-bird, and his crew.

Shattuck had an eye on Clara, and so he rescued them and then married them out of pure irony. But after he has disposed of Martin and was ready to have his way with Clara two things happened. The ship's crew mutined and the ship caught afire. All took to the boats, and Clara's sweetheart was driven from the boat by Shattuck. It was a case of one man overboard or the entire boatload would perish. But the three met again on a deserted island, where they were cast by fate, and the quick sand saved Shattuck from the naked hands of Martin Shaw. The same kind fate also restored Clara to the man who loved her better than life itself.

GREATER VITAGRAPH.

THE TENDERFOOT (Five Parts—December 2).—The Cast: Jim (William Duncan); Cynthia of the West (Carol Holloway); Ellen of the East (Florence Dye); "Smiling" Jack Douglas (Joe Ryan); Mr. Rogers (Walter L. Rodgers); Rogers' Partner (Charles Wheelock); Mrs. Rucker (Hattie Buskirk); The Exhorting Evangelist (Fred Forrester). Directed by William Duncan.

"The Tenderfoot," from a novel by the same name, is the story of the young man who came west because the eastern girl would not return his love. She also comes west, and he shows his worth by saving her life and her reputation, but she is incapable of appreciating his honest devotion. Meantime a true western girl has come into his life. He admires her and she secretly loves him.

The eastern girl, to arouse the jealousy of the Tenderfoot, invites the attentions of a young Indian brave, and he, scheming to win, sends ponies to the white folks' camp. Innocent of the Indian custom she accepts them, and thus is bound to marry the redman. She appeals to the Tenderfoot to save her, promising to marry him if he will. The Tenderfoot kills the Indian in a rifle duel only to be again put aside by the girl.

In Wolfville's saloon the bad man sits with the western girl, waiting for the Tenderfoot to come in so he can kill him. Pretending an affection for the bad man, the western girl plies him with liquor and exchanges the cartridges in his revolver for harmless charges. Knowing nothing of this, the Tenderfoot enters and, unscathed by the first shot, closes in on the bad man and drives him from town. As the western girl is confiding to the dazed Tenderfoot what she did because she loved him her rival is riding away from Wolfville into the east.

WORLD PICTURES.

HER HOUR (Five Parts—Nov. 26).—The cast: Rita Castle (Kitty Gordon); Tom Castle (George Morgan); Ralph Christie (George MacQuarrie); Dick Christie (Edward Burns); Alicia (Lillian Cook); Phidias Trent (Eric Mayne); Mrs. Trent (Yolande Brown); their daughter (Jean Wilson); Val Clement (Frank Beamish); Mrs. Duggan (Justine Cutting). Story by Raymond Shrock. Directed by George Cowl.

Rita Castle, who lives in a squalid East Side tenement with her mother and brother, Tom, works as a clerk in a department store. Mrs. Castle is an invalid, and Rita, after her day's work at the store, has to help her mother with the housework. The floorwalker in the store makes Rita a proposition which so infuriates her that she gives him a tongue-lashing which results in her losing her position. On the way home she is accosted by her dissolute brother Tom, who demands money. She refuses as their mother is ill. When she reaches home she finds that mother has died. At this juncture the police arrive and arrest Tom. Later Rita learns from the newspaper that Tom has been sentenced to five years in State prison.

Rita gives the furniture to a neighbor, Mrs. Duggan, who had been kind to her mother. With the money that her mother has left her Rita, fulfilling her mother's wish, moves into better quarters, buys new clothes and applies for a position as clerk in a law office, in answer to a newspaper ad. She acknowledges that she knows nothing about typewriting or stenography, but Mr. Trent, the employer, offers to teach her.

One day Rita mothers a little lad who has cut his hand in play; he tells her his name is Dick. Later she meets his father, George Christie, who is a widower. Trent tells Rita that he wishes her to dine with him. A few days later she receives an exquisite gown from her employer, who asks if her secretary will not accept it as a token of his esteem and wear it to their little dinner tomorrow night. Rita wears the garment, but refuses the wine which her employer presses her to drink. A few nights later Rita and Mr. Trent have dinner in his apartment. Trent, who is drinking freely, presses her to taste liquor. He promises to marry her, and Rita's thoughts the next day are on their coming marriage. A paralyzing fear overcomes Rita in later days, and she imparts the news to Trent. He casts her aside and she goes to Mrs. Duggan, who now lives in the country. She is received with welcome arms, her baby girl arrives, and is placed in a convent.

The following summer, Rita, who is still at the Duggan home, runs across Mr. Christie, who happens to be working on a contract near her home. The result of the meeting is the marriage of the two. They move to Mr. Christie's palatial home, where they are very happy. Trent learns where Rita is living, calls upon her and forces her to introduce him to Mr. Christie. Trent continues to call, and as Rita is repulsing his advance, he remarks, "You weren't always so particular with your kisses." Christie appears, orders Trent from the house, and asks his wife what Trent referred to. Rita says that it was to her past, and that she had tried to explain at the time of their marriage but he would not listen. Christie orders her from the house.

Years later Trent, now an advocate of social and political reform, is happily married, while Rita has become a political cat's-paw and lobbyist, prospering under the name of Pauline Barnett. She overhears that if Trent is elected, she will be put out of business. Trent is nominated, and the papers say that his spotless life was one of the decisive factors. Rita, and her brother Tom, who has been released from prison, contrive to defeat his election. He learns that Rita is arrayed against him. Trent confers with his campaign manager, Hal Clement.

Rita is notified by the convent that her daughter has completed her education and is prepared to leave. The mother meets her daughter in Hot Springs. Alicia, although chaperoned by a nun, has made the acquaintance of a young man, Dick Christie by name. At luncheon, Hal Clement comes to Mrs. Barnett's (Rita's) table and suggests that she return and remain under his surveillance until after election; that if she refuses he will tell her daughter the story of her life as Rita Castles. So Alicia and her mother go to New York and occupy the apartment provided for their use. Trent is elected. Clement, who has been attracted by Alicia's beauty, has a decoy note sent to Rita that her brother is dying and wishes to see her at once. Rita, leaving Alicia in charge of the maid, hastens to her brother to find when she gets there it is a ruse. When she reaches home she finds Clement attacking her daughter, and kills him.

Trent, who is district attorney, is notified that

(Continued on page 1682.)

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Calendar of Daily Program Releases

Releases for Weeks Ending December 15 and December 22

(For Extended Table of Current Releases See Pages 1688, 1690, 1692, 1694.)

Universal Film Mfg. Company

MONDAY, DECEMBER 10, 1917.

BUTTERFLY—The Silent Lady (Five Parts—Drama)
NESTOR—A Munition Worker's Curse (Comedy)....

WEDNESDAY, DECEMBER 12, 1917.

L-KO—Deep Seas and Desperate Deeds (Two Parts—Comedy)
UNIVERSAL ANIMATED WEEKLY—Number 2 (Topical)

SATURDAY, DECEMBER 15, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 49 (Topical)
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Educational)
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 9—"A Voice from the Past"—Two Parts—Drama)
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 3—"Adrift"—Two Parts—Dr.)

MONDAY, DECEMBER 17, 1917.

BUTTERFLY—Beloved Jim (Five Parts—Drama)...
NESTOR—Secret Servants (Comedy).....

WEDNESDAY, DECEMBER 19, 1917.

L-KO—Bullets and Boneheads (Two Parts—Comedy)
UNIVERSAL ANIMATED WEEKLY—Issue No. 3 (Topical)

SATURDAY, DECEMBER 22, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 50 (Educational)
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Topical)
UNIVERSAL SPECIAL FEATURE—The Red Ace (Ep. No. 10—"Hearts of Steel"—Two Parts—Dr.)

Universal Film Mfg. Company

(Continued.)

02807 UNIVERSAL SPECIAL FEATURE—The Mystery
02808 Ship (Episode No. 4—"The Secret of the Tomb"—
Two Parts—Drama) 02822
STRAND—Putting One Over (Comedy)..... 05942

Mutual Film Corporation

MONDAY, DECEMBER 10, 1917.

02811 MUTUAL STAR PRODUCTION—Miss Jackie of the
Army (American—Five Parts—Drama)...05936-37-38-39-40
02812 MUTUAL—Mutual Weekly No. 154 (Topical)..... 05941

TUESDAY, DECEMBER 11, 1917.

02813 STRAND—Putting One Over (Five Parts—Drama).. 05942
02814

THURSDAY, DECEMBER 13, 1917.

CUB—Jerry's Boarding House (Comedy)..... 05943
02815 SIGNAL—The Lost Express (Episode No. 13—"The
Escape"—Two Parts—Drama) 05944-45
02816

MONDAY, DECEMBER 17, 1917.

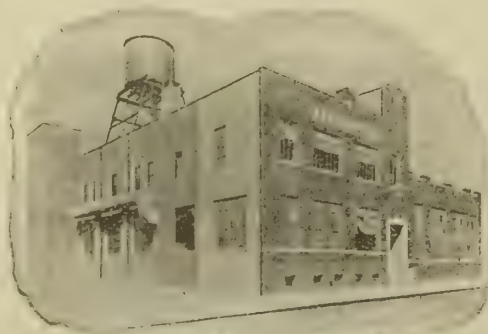
02817 MUTUAL STAR PRODUCTION—New York Luck
(American—Five Parts—Drama).....05946-47-48-49-50
02818 MUTUAL—Mutual Weekly No. 155 (Topical)..... 05951

TUESDAY, DECEMBER 18, 1917.

STRAND—Little Miss Fixer (Comedy)..... 05952
02819

THURSDAY, DECEMBER 20, 1917.

02820 CUB—Jerry's Double Cross (Comedy)..... 05953
02821 SIGNAL—The Lost Express (Episode No. 14—"Un-
masked"—Two Parts—Drama)..... 05954-55



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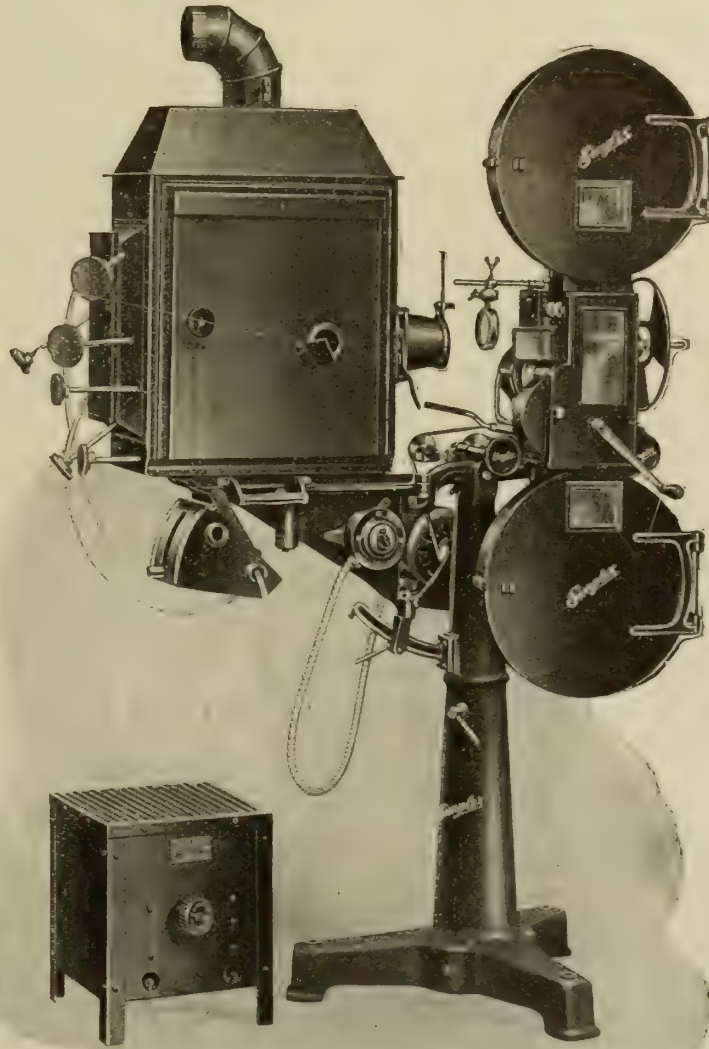
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(Continued from page 1679.)

the Barnett woman, who is in the Tomb, has sent word that she wants to see a lawyer. He demands that they be brought before him at once. When Rita and Trent face each other he tells her that he has the upper hand now; that if she doesn't plead guilty at the trial he will uncover enough of her past to prove to the world what she and her daughter really are. To which Rita replies: "Then you will prove that Alicia is not only my daughter but yours."

Trent is stunned. The mother then goes on to say that Dick Christie loves Alicia, but with her shame upon her she can never become his wife. And then Rita makes the supreme sacrifice when she says: "Before it is too late, I want you all to know that Alicia is not my child but the daughter of a fine, old friend, Mollie Duggan." With that, the mother falls back and in a few minutes is dead.

HILLER & WILK, INC.

RAFFLES, THE AMATEUR CRACKSMAN (Produced by L. Lawrence Weber Photo Dramas, Inc.—Seven Parts).—Tue cast: Raffles (John Barrymore); Captain Bedford (Frederick Perry); Lord Amersteth (H. Cooper Cliffe); Bunny Manders (Frank Morgan); Mrs. Vidal (Christine Mayo); Gwendolyn (Evelyn Brent); Crawshaw (Mike Donlin); Lady Melrose (Mathilda Brundage); Marie (Nita Allen).—Scenario by Anthony B. Kelley. Directed by George Irving.

Raffles, the amateur cracksmen, educated, with entry into the best society circles, just steals for the love of stealing and for the excitement of the chase. His greatest enjoyment consists in outwitting the police and amateur detectives who seek to capture him and reveal his identity.

As the early part of the story unfolds Raffles is seen in pursuit of an international swindler, who has come into the possession of a priceless ruby. The swindler takes passage on a steamship for abroad, and Raffles does likewise. When miles from land Raffles finds that the swindler has hidden the ruby in the cavity in his shoe. Raffles manages to get into the stateroom of the international swindler and steals the ruby. Being certain that there will be an outcry on ship-board over the theft Raffles empties a cartridge from his revolver of the powder and bullet and substitutes the ruby in place of the bullet. There is an outcry. Raffles is searched, and the ship officer deliberately breaks the gun, releasing all the cartridges, including that containing the priceless ruby. Raffles, intent upon finishing the theft he started, grabs the cartridges from the table, puts them in his mouth and jumps overboard, and swims to land. He saves the ruby.

But in leaving the vessel he is seen by Mrs. Vidal, an English society woman. Later Raffles reappears in London and mixes with the upper ten. In that exclusive set he again meets Mrs. Vidal, who recognizes him. She falls in love with him, and by threatening to tell of his past attempts to force him to love her. Raffles, however, is in love with Gwendolyn, and he defies Mrs. Vidal. About this time the famous Melrose jewels, the property of Lady Melrose, disappear. Raffles is a guest at the house of Lady Melrose. Mrs. Vidal, knowing of the theft of the ruby on the boat, immediately suspects that Raffles is the thief. She again threatens to expose him. He laughs at her.

At this point in the story Captain Bedford, an amateur sleuth with an international reputation, becomes active. He declares that he will find the thief responsible for the Melrose robbery, and even makes a wager with Raffles that the thief will be arrested. Raffles takes the wager. Captain Bedford is certain that Raffles is the thief. Raffles is certain that Captain Bedford is sure that he is the thief. From that point the center of interest in the story is the ingenious methods used by Raffles to get the famous Melrose jewels out of his possession and at the same time have them at his disposal whenever he desires them. Finally, but not until after he loses his bet, Captain Bedford proves that Raffles took the Melrose jewels, and likewise Raffles proves that he took them to keep a professional thief from stealing them.

METRO PICTURES CORPORATION.

"DRAFT 258" (Special Release—Seven Parts November 15).—The cast: Mary Alden (Mabel Taliaferro); John Graham (Walter Miller); Matthew Alden (Earle Brunswick); George Alden (Eugene Borden); Mrs. Alden (Sue Balfour); Amiel Van Bierman (William H.

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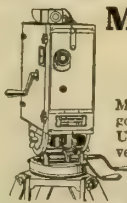
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Tooker); Marcita Blein (Camilla Dalberg); Belgian Child (Baby Ivy Ward); Italian (Sidney D'Albrook); Nicolo Reisso (Robert Anderson); Kaiser (Edwin Boring). Directed by William Christy Cabanne. Written by William Christy Cabanne and June Mathis.

Mary Alden lives with her mother and two brothers, Matthew and George. She and Matthew, and also her sweetheart, John Graham, are employed in a department store. Mary is a patriot, while Matthew is a "soap-box" orator. He neglects his work for his speeches against the government to such an extent that he loses his position at the store. Their father was killed in the battle of San Juan Hill.

John Graham urges Matthew to enlist in the army, but he scoffs at the idea, and gives all his time to his street-corner speeches. These are broken up by the police, and a German agent, under the guise of Socialism, takes quick advantage of Matthew's indignation to invite him to join their meetings and address them. Matthew is taken at once to Van Bierman, a banker, who is the master spy on this side of the ocean in the employ of the enemy.

At Washington the draft board has met, and has drawn the now historic number 258, calling to the colors the men holding that number. A humble Italian, who is caring for a little Belgian child orphaned by the war, anxious to serve the country of his adoption, thanks God because he holds the number 258. George Alden is also called, but he has no such patriotism, and fails to go before the local draft board for his examination. Mary takes his papers herself to the draft board and offers to go in his place, as women in Russia have done.

While the board cannot accept her offer, her bravery and spirit arouse the latent manhood in many present who have been trying to claim exemption. Finally George Alden becomes imbued with the same spirit to the great joy and pride of Mary and her mother.

Van Bierman and his associates have succeeded in inciting the workers at a munitions factory to strike, and have otherwise impeded the government in response to instructions received by wireless from Germany's war lords. Matthew is being drawn deeper into their net, and Mary, hoping to make him see the light, attends a meeting he is to address. She gives them a stirring talk on patriotism.

Mary reminds her hearers of the glorious deeds of the nation's history—of the heroism shown at the battle of Bunker Hill, at San Juan Hill and at the Alamo—when the immortal Travis asked those who were on the side of right and honor to step across the line, even though it was to certain death. She calls upon those who love the Stars and Stripes to stand beside her. One or two men venture over, but Van Bierman and his assistants overpower George, and the meeting breaks up in a wild fight.

Van Bierman hurries Mary into an automobile and drives her to an aeroplane factory he and his fellow spies are planning to blow up. George learns of her whereabouts and rushes to the encampment of cavalry troops. John Graham is among them. With victory apparently within their grasp the German agents throw dissimulation to the winds and speak frankly before Matthew of the atrocities they are planning and the atrocities already committed. Matthew, seeing them for the first time in their true light, tries to protest. Fearing he will expose them they bind him to a chair so that he will perish when the fuse is lighted that is to demolish the aeroplane factory. Van Bierman promises to save Mary if she will accept his loathsome advances. She refuses, and he takes her in his arms.

John Graham, at the head of the cavalry troops, arrives in time to cut the wire that is attached to the fuse, saving Matthew and the factory, and then searching the building for spies rescues Mary from the master spy. The traitors are brought to justice. Matthew hurries to don a uniform. Mary marries her soldier lover, and she and Mrs. Alden bid a brave farewell to their boys bound for the front.

PARAMOUNT.

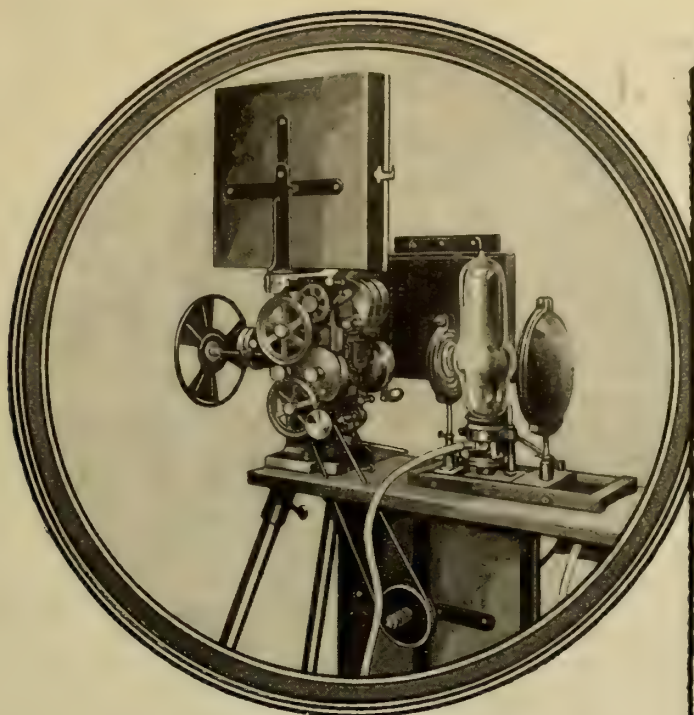
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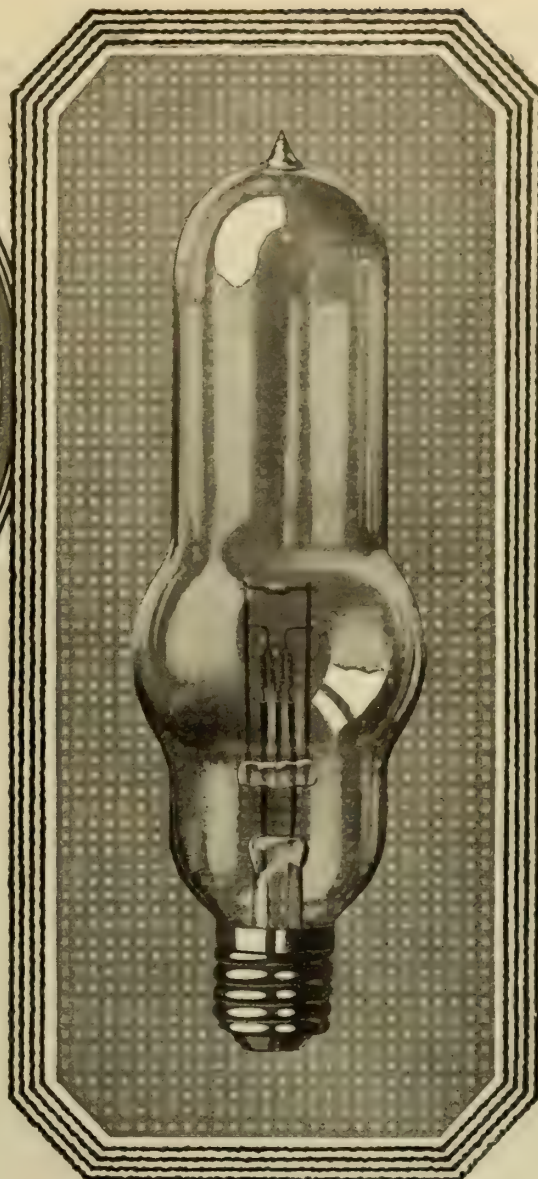
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Mrs. Edward Stockbridge Gushce devised trench torches some months ago, and since then thousands of them have been sent over to France, where they have been accepted as the best substitute for lanterns and infinitely superior to candles. They will burn to the last inch and yield a light equal to six candle power. Millions of these trench candles are wanted in the trenches and battlefields of France.

A SOCIETY SCRIMMAGE (Black Diamond Comedy—Nov. 12).—Michael Brogan is a retired bricklayer, whose wife has a strong ambition to enter into society. She wants Maggie, her daughter, now known as Margarette, to marry a count. Maggie loved Sammie, who brought flowers. In the bouquet was a bee, however, and Sammie is ejected.

Mother receives a telegram from the Count telling of his arrival. Maggie learns that the Count will arrive and sends for Sammie to help her. Sammie goes to the station and recognizes the count. He follows him through a field, where he knocks the Count out, drags him to a blacksmith shop, changes clothes with him and goes to the house disguised as the Count.

Sammie intends to disgust mother and father with his actions. He is invited to dinner, and, much to the surprise of mother, he eats his soup reading a sheet of music, after which he pulls the chicken apart, serves it with his hands and throws it around the table. Mother and father start after Sammie again, Sammie pulls down the curtain and swings on the chandelier, pulling plants, lath and dirt down, burying mother, father, daughter and himself in the debris. Sammie makes his getaway, leaving the family by themselves. Mother, after all this, is cured of her society craze.

THE SECRET GAME (Five Parts—Dec. 3).—The cast: Nara-Nara (Sessue Hayakawa); Major Northfield (Jack Holt); Kitty Little (Florence Vidor); Miss Loring (Mayme Kelso); Dr. Ebell Smith (Charles Ogle); "Mrs. Harris" (Raymond Hatton). Directed by William C. De Mille.

"The Secret Game" is a romance of the Secret Service in which Nara-Nara, a Japanese detective, works to save from destruction the American transports that are secretly carrying American troops across the Pacific to surprise the enemy on the Russian front. Japan has guaranteed safety to these transports, and it is for the honor of his country that Nara-Nara is put on the job.

It has become known to the Secret Service that there is a leak somewhere in official circles and this leak has been traced to the office of Major Northfield, U. S. Quartermaster of the Pacific Coast. The American Secret Service has declared Major Northfield to be above suspicion, but, nevertheless, Nara-Nara resolves to watch him.

The truth of the matter is that Kitty Little, a stenographer in Northfield's office, is the real "leak" through which important news is reaching the enemy. She is a girl of German parentage, who has a brother in the German army. She is working under the direction of a so-called Dr. Smith, who, under the cloak of being a physician, sees his agents as patients.

It is Dr. Smith who procured the position for Kitty in Northfield's office. He it is also who invites Kitty and Miss Loring, Northfield's private secretary, to a little dinner, during the course of which he so drugs Miss Loring's coffee that she loses consciousness. Kitty is promoted to Miss Loring's position where she has access to all the important documents.

At about this stage in affairs, when Nara-Nara does not know whom to suspect, but still believes Northfield himself to be the traitor, the latter falls in love with Kitty and declares it. Kitty then wants to resign, but Dr. Smith will not permit it. He tells her that if she turns traitor now Miss Loring's "illness" will end disastrously. Dr. Smith obtains the date of the next transport order. This he telephones to Kitty when it happens that Northfield is in Nara-Nara's office and standing near the microphone which permits him to hear all that is said in his own office. He learns that Kitty is a spy, albeit a reluctant and broken-hearted one.

When the transport order comes through, he gives Kitty a blank sheet in an envelope to mail if she is honest, or to give her confederates if she is the spy he now believes her to

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be. Nara-Nara follows her with it to Dr. Smith's house and sees her deliver it. Thinking only of his country's honor, Nara-Nara springs upon Dr. Smith as soon as Kitty has left him in search for Miss Loring.

Dr. Smith is killed by Nara-Nara. The Japanese meets Kitty and realizes his great affection for her in spite of everything, but sacrifices himself for her, committing suicide rather than betray her to the police or prove false to his high principles.

Northfield enters and, not knowing that a letter from her brother in which he tells her to forget about this "righteous" war and to thank God she is not in Germany, has made Kitty turn with all her heart to the United States which has received her with open arms and which is, after all, her country, turns her over to the police who, by this time, have been sent for. The blank order saves Kitty, and the last we see of the two, they are saluting the flag which they see through a glass is being run up on the transports which are steaming out of the harbor to safety.

THE ETERNAL TEMPTRESS (Five Parts—Dec. 3).—The story deals with the situation in Italy at the outbreak of the war. Princess Cordelia Sanzio is a widow of far-famed beauty living in Venice. She is a siren whose smiles have drawn into her toils many men, among them Harry Althrop, son of Colonel Althrop, American diplomatist in Venice on a special mission for the United States Government. Young Althrop loves the Princess sincerely. Among those who, for political reasons merely, hover in her train is Prince Estezary, an Austrian nobleman. He realizes that Althrop may be of use to him and directs Count Rudolph Frizl, his secret aide, to rouse Althrop's jealousy by paying marked attentions to the Princess. This scheme is in furtherance of the Prince's purpose to reduce Althrop to such financial straits as will induce him to agree to any proposition by which he may secure funds.

The Princess drains Althrop financially, the plan of the Prince being to bribe him to steal from his father a political document of value to the Austrian Government. Before this can be disclosed to Althrop, Count Rudolph buys a necklace for the Princess—the very one she had vainly begged Althrop to purchase and present to her. When Althrop hears of this, he becomes furious and forges his father's name to a check for a large amount, and with the funds purchases another necklace. On learning of this transaction, the Prince and Count confront Althrop with proofs of his crime and threaten to expose him unless he consents to steal the political document. Stricken with shame and remorse Althrop permits the Prince to put him on board a train for Rome.

Meanwhile, real love for Althrop has awakened in the heart of the Princess, and she follows him to a villa on the outskirts of Rome. Althrop carries out his bargain and receives the gold that was stipulated to be paid. He discovers the Princess in the villa where she is living with her maid, and tells her the story of his shame.

Determined to save Althrop the Princess steals to the apartment of Count Rudolph and begs him to return the stolen document to her. He refuses to do this. On learning that he alone knows the secret of the document, she leads him to the point of revealing the hiding place of the paper, but when he comes to his senses and seeks to prevent her from appropriating it, she stabs him to death. She then escapes, but in her haste she leaves her gold bag as evidence pointing to the perpetrator of the homicide.

Althrop's crime is discovered and he is tried in the library of his father's home. Given the choice of suffering punishment for his crime, or meeting out justice to himself, he decides to slay himself with a revolver handed to him by his heartbroken father. Just as he is about to carry out the sentence of death by shooting himself, the Princess enters and pleads for the life of her lover. The Princess wins her point, and when Althrop's father learns that none save herself knows the contents of the stolen document, nor ever will know, Althrop is pardoned. He has lost his love for the Princess, however, and, turning from her disdainfully, plans for a hunting trip. She returns to her villa, where she learns that the murder of Count Rudolph has been discovered, and she suspected of the crime. She resolves upon suicide, and commits the fatal deed just as Althrop, his love revived, goes to the villa to rejoin her. She dies happily in his arms.

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(For Daily Calendar of Program Releases See page 1680.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.).
 Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
 The Skylight Room (One of the O. Henry Series—Four parts—Drama).
 One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
 The Last Leaf (One of the O. Henry Series—Two parts—Drama).
 Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
 Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
 A Itiney Elongement (Two Parts—Comedy).
 By the Sea (One reel—Comedy).
 In the Park (One reel—Comedy).

ESSANAY.

The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
 The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
 The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
 The Fable of the Tollsme Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
 The General.
 A Depot Romeo.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
 Lake Louise.
 Banff National Park.
 The Great National Industries of Canada.
 Water Powers of Western Canada.

FALCON FEATURES.

The Best Man (Four Parts—Drama).
 The Lady in the Library (Four Parts—Drama).
 The Clean Gun (Four Parts—Drama).
 Feet of Clay (Four Parts—Drama).
 Brand's Daughter (Four parts—Drama).
 His Old-Fashioned Dad (Four Parts—Drama).
 Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
 The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
 Disappointed Love.
 He's In Again.
 How It Worked.
 Their Model Careers.
 His Fishy Footsteps.

KALEM.

A Race to the Drawbridge (Daughter of Darling Series—One part—Drama).
 The Munitions Plot (Daughter of Darling Series—One part—Drama).
 The Detective's Daughter (Daughter of Darling Series—One part—Drama).
 The Railroad Smugglers (Daughter of Darling Series—One part—Drama).
 The Deserted Engine (Daughter of Darling Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
 Cheating His Wife.
 A Bathing Marriage.

SELIG.

Selig World Library No. 20 (Educational).
 The Rustler's Vindication (Two Parts—Drama).
 The Witness for the State (One Part—Drama).
 Selig World Library No. 21 (Educational).
 Selig World Library No. 22 (Educational).
 Selig World Library No. 23 (Educational).
 Selig World Library No. 24 (Educational).
 Selig World Library No. 25 (Educational).
 Selig World Library No. 26 (Educational).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
 Too Much Elephant (One part—Comedy).
 Wedding Bells and Lunatics (One part—Com.).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
 The Detective.
 Smashing the Plot.
 After the Matinee.
 Double Cross.
 The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
 Fat and Foolish.
 A Harem Romance.
 His Winning Way.
 A Boarding House Battle.
 Stealing a Sweetheart.
 A Hash House Romance.
 The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK NOV. 25.

Sylvia of the Secret Service (Five parts—Drama—Astra).
 The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).
 The Hidden Hand (Episode No. 1, "The Gauntlet of Death"—Two parts—Drama—Astra).
 All Aboard (One Reel—Comedy—Rolin).
 Around Central Auvergne, France (Colored Travel Subject—Half reel—Pathe) and Tonic Towns of England (Colored Travel Subject—Half reel—Pathe).
 Happy Hooligan—The Tale of a Monkey (Cartoon Comedy) and Making Big Shells (Educational) (International split reel).
 Hearst-Pathe News 96 (Topical).
 Hearst-Pathe News 97 (Topical).

RELEASES FOR WEEK OF DEC. 2.

The Little Patriot (Five parts—Comedy—Dr.—Diando).
 The Seven Pearls (Episode No. 12—"Buried Alive"—Two parts—Drama—Astra).
 The Hidden Hand (Episode No. 2—"Counterfeit Faces"—Two parts—Drama—Pathe).
 We Never Sleep (Two parts—Comedy—Rolin).
 Fishing in Japan (Half reel—Educational) and Along the Tagus, Portugal (Half reel—Travel) (Pathe Split Reel).
 Argus Pictorial No. 2 (One reel—Educational).
 Katzenjammer Kids—"The Tempest of the Paint Pot" (Half reel—Cartoon) and Ready to March (Half reel—Educational) (International Split Reel).
 Hearst-Pathe News No. 98 (Topical).
 Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 9.

The Sister's Rival (Five parts—Drama—Russian).
 The Seven Pearls (Episode No. 13—"Over the Falls"—Two parts—Drama—Astra).
 The Hidden Hand (Episode No. 3—"The Island of Dread"—Two parts—Drama—Pathe).
 Move On (One Reel—Comedy—Rolin).
 Our National Parks—Yellowstone Park, Its Terraces and the Grand Canyon (One Reel—Colored Travel—Ralph Earl).
 Happy Hooligan at the Circus (Cartoon Comedy) and Rotogravure Section (Educational) (Split Reel—International).
 Hearst-Pathe News No. 100—(Topical).
 Hearst-Pathe News No. 101—(Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
 Oct. 15—Nearly a Baker.
 Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Oct. 22—Home Defense.
 Nov. 5—Faint Heart and Fair Lady.
 Nov. 19—Nuttty Knitters.
 Dec. 3—Toothaches and Heartaches.
 Dec. 17—The Installment Plan.

PARAMOUNT-MACK SENNETT COMEDIES.

Nov. 4—Pullman Bride.
 Nov. 18—Are Waitresses Safe.
 Dec. 2—An International Sneak.
 Dec 17—That Night.

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
 Sept. 30—Oh, Doctor! (Two parts).
 Oct. 29—Fatty at Coney Island.
 Dec. 10—A Country Hero.

PARAMOUNT FEATURES.

Oct. 29—Bab's Burglar (Five Parts—Drama).
 Oct. 29—The World for Sale (Five Parts—Drama).
 Nov. 5—The Hungry Heart (Five parts—Dr.).
 Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
 Nov. 12—The Antics of Ann (Five parts—Dr.).
 Nov. 12—Jack and Jill (5 Parts—Drama).
 Nov. 19—Molly Entangled (Five parts—Dr.).
 Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).
 Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
 Dec. 3—The Eternal Temptress (Five parts—Drama).
 Dec. 3—The Secret Game (Five parts—Dr.).
 Dec. 10—The Land of Promise (Five parts—Drama).
 Dec. 10—Tom Sawyer (Five parts—Drama).

PARAMOUNT SERIAL.

Nov. 5—Who Is Number One? (Episode No. 2—"The Flying Fortress"—Two parts—Drama).
 Nov. 12—Who Is Number One? (Episode No. 3—"The Sea Crawler"—Two parts—Drama).
 Nov. 19—Who Is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).
 Nov. 26—Who Is Number One? (Episode No. 5—"Halls of Hazards"—Two parts—Drama).
 Dec. 3—Who Is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
 Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Oct. 29—Nikko in Snow Time (Scenic).
 Nov. 5—The Land of Mme. Butterfly (Scenic).
 Nov. 12—Around Fujiyama (Scenic).
 Nov. 19—Kyoto, the Ancient Capital (Scenic).
 Nov. 26—Three Marvelous Matsuris (Scenic).
 Dec. 3—Osaka to Nagasaki (Scenic).
 Dec. 10—Canning Time in California (Edu.).
 Dec. 17—In Glacier Park (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Nov. 4—Issue No. 92—Harvesting War Timber; Uncle Sam's Hints No. 4 to Housewives, The Fireless Cooker; Goodrich Dirt at the Training Camp.
 Nov. 11—Issue No. 93—Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
 Nov. 18—Issue No. 94—Straw Weavers of the Tropics; Uncle Sam's Hints No. 5, How to Preserve Eggs; Over the Jumps With Army Tractors; Bobby Bumps at Fido's Birthday Party.
 Nov. 25—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

You Owe It to Yourself and to Your Business

IF you read this and are not already a subscriber to the

Moving Picture World

why not send in your subscription this very minute?

The MOVING PICTURE WORLD is a better trade paper today than ever before and it has always been away ahead. It has the largest and most experienced editorial and reviewing staff and, in addition, a staff of over thirty correspondents in all the principal centers. The service rendered by this paper to the industry is, beyond comparison, making a year's subscription the biggest possible bargain for those interested in any branch of the trade, but more especially the exhibitor and theatre manager. The text of its many exhibitor departments contains more instructive information than can be gathered anywhere else.

Rates:

Domestic, \$3.00

Canada, \$3.50

Foreign, \$4.00

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See page 1680.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 15—'49-17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 10—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapbuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov. 7—Double Dukes (Two parts—Com.).
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Woolly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Red Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).

Nov. 12—The Shame of the Bullecon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Wallopping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4—"The Undercurrent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5—"In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7—"The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1—"The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp.—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.).
Dec. 17—God's Outlaw (Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.).
Sept. 3—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).

TRIANGLE KOMEDY.

Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.

KEYSTONE COMEDY.

Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts).
Dec. 2—An Ice Man's Bride (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Exhibitors

**What are YOU doing now?
What have YOU done in the past?**

To Support a National Fraternity of Motion Picture Exhibitors?

For about eight years,

Exhibitors of this country
As a very general thing **Have Not**
Given their whole-hearted support
To any National Organization of Exhibitors

**National Organizations lived from
funds raised by a few officials,**

By giving Balls, Expositions, Trade Shows, Trade Papers
and on propositions where mostly the film interests gave
freely to these affairs.

Now mostly

You GET what you PAY FOR,

As you individually did **mostly nothing**,
Therefore you individually receive **mostly nothing**,
And furthermore, what could you expect under the circum-
stances?

Yes - -

All Motion Picture Organizations should work for the best
interests of the entire Industry. Agreed

But - -

Sometimes—yes, oft times—questions arise whereby there
must be decided

What shall be rendered to the Exhibitor?

What shall be rendered to the Film Producer?

At such a time

A National body of Exhibitors
Must be free from entangling alliances.

**If a National Body officially
Owns a Trade Paper**

That lives by the advertising of Film Producers

**Can that Body protect the interest of the
Exhibitor, first, last and always or—**

Give the Exhibitor the benefit of the doubt?
A Fraternity that lives entirely by the aid of its mem-
bership can protect. To have such a Fraternity

**A few weeks ago the
American Exhibitors' Association
was organized.**

This new Body of Exhibitors
Have no entangling alliances
No one man controls our destiny

No Official receives a cent of salary
We allow only Motion Picture Theatre Owners or Ac-
credited Managers to become members.

**Every Exhibitor is welcome and requested
to join.**

Every Local Body is invited to affiliate.

The moment you join you at once become a power for your
own good.

This Organization will do big things for you and the
Industry.

When the majority of Exhibitors are enrolled in our
membership.

The reason of past failure

Was because so few took any interest in National affairs.
An organized few are doing much for themselves
While an organized majority struggle blindly
A large Organization of Exhibitors will do the right thing
Because it is large.

**Now is the time to join the AMERICAN EXHIB-
ITORS' ASSOCIATION. WE ARE ARRANGING
TO KEEP A REPRESENTATIVE IN WASHING-
TON ON THE TAX QUESTION. That is why you
should HURRY.**

**We want you to join now because we want to know
what you want**

So as to give you just what you want.

FILL THIS OUT AND SEND TO

AMERICAN EXHIBITORS' ASSOCIATION,
NATIONAL HEADQUARTERS:
INDIANA TRUST BUILDING,
INDIANAPOLIS, INDIANA.

Gentlemen:

The undersigned Exhibitor desires to become a
member of the AMERICAN EXHIBITORS' ASSO-
CIATION. Please send full particulars.

SIGNED

NAME

THEATRE

CITY

STATE

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See page 1680.)

Mutual Film Corp.

CUB.

Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).

STRAND.

Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters"—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—Drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).

Feature Releases

ARTCRAFT PICTURES CORP.

Oct. 15—The Narrow Trail (Five parts—Drama).
Oct. 22—The Woman God Forgot (Five parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Nov. 5—The Lash of Power (Five parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedy Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Nov. 21—Me and My Dog (Bruce Educational).
Nov. 26—The Smaller Monkeys (Ditmar's Living Book of Nature).
Nov. 28—The Chain Gang.
Dec. 3—Enemies of the Garden (Ditmar's Living Book of Nature).
Dec. 5—The Land of Enchantment—Yosemite Valley.
Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Allmony.

FOX SPECIAL FEATURES.

Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).

FOX STANDARD PICTURES.

Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.

GREATER VITAGRAPH.

Nov. 19—The Grell Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Toughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).
Nov. 26—Who Goes There? (Five parts—Dr.).
Nov. 26—Favorite Film Features ("The Portrait"—Two parts—Drama) and "How Fatty Made Good" (Comedy).
Bobby Takes a Wife (Comedy).
Grit and Gratitude (Comedy).
Nov. 26—The Fighting Trail (Episode No. 12—"The Desert of Torture"—Two parts—Drama).
Dec. 3—The Tenderfoot (Five parts—Drama).
Dec. 3—The Fighting Trail (Episode No. 13—"The Water Trap"—Two parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy—Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).
Nov. 19—Kill Joy (Essanay-Perfection Picture—Five parts—Drama).
Nov. 26—Gift of Gab (Essanay-Perfection Picture—Five parts—Drama).
Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Robe of Honor.

SELECT PICTURES CORP.

Lest We Forget.
Magda.
The Wild Girl.
The Barrier.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).
Shirley Kaye.

WHOLESALE FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).

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Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

List of State Rights Pictures

(For Daily Calendar of Program Releases See page 1680.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Sept. 1—Balloontics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(The Lincoln Cycle Pictures.)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smoke Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Biz Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES.
December—Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).
The Liar.

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS CO.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

The Second Anniversary Number of

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let the
South American
buyer hear
from you
in this issue*

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(Spanish Monthly Edition of the MOVING PICTURE WORLD)

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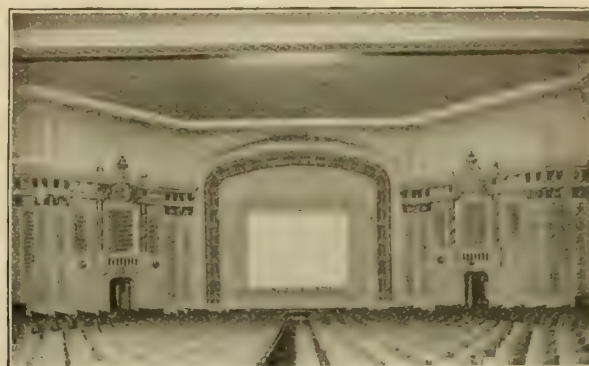
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An early-day story of Australian bush life.

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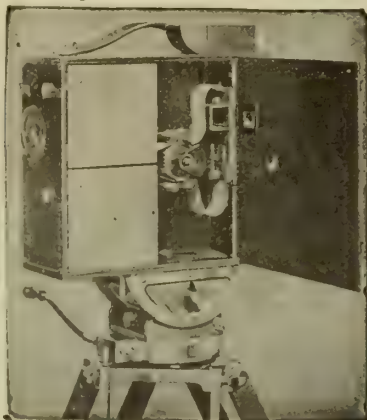
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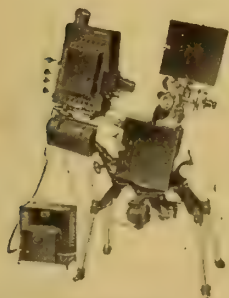
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Contest
a representative
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And EVERY BOY AND GIRL will be in it, because there are no conditions. The Contest is free to anyone 15 years of age or under.

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Millions of large illustrated Heralds, the size of four pages in the "Moving Picture Weekly," with pictures of some of the tremendously exciting scenes of "The Mystery Ship" and the Rules of the Contest, will be furnished free to exhibitors when "The Mystery Ship" is booked.

You don't have to do a thing but hand out the circulars, advertise the Contest on your screen and in your regular newspaper ads. Think what will happen, when your boy and girl patrons learn of the Contest! One single circular handed out at your box office will start all the kids in the neighborhood—and in other neighborhoods where there isn't any "Mystery Ship"—in the direction of your theatre.

388 AWARD

TO BE DISTRIBUTED

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Don't fail to be THE CENTER OF THE INTEREST that this Contest is going to stir in your neighborhood. Don't miss THE VALUABLE ADVERTISING the Contest will give your theatre.

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The PULL of the smashing, nerve-rending endings to "The Mystery Ship" episodes will be equaled by the PUSH toward your theatre of eager, excited boys and girls in every household among your patrons. Don't let your competitor beat you to it.

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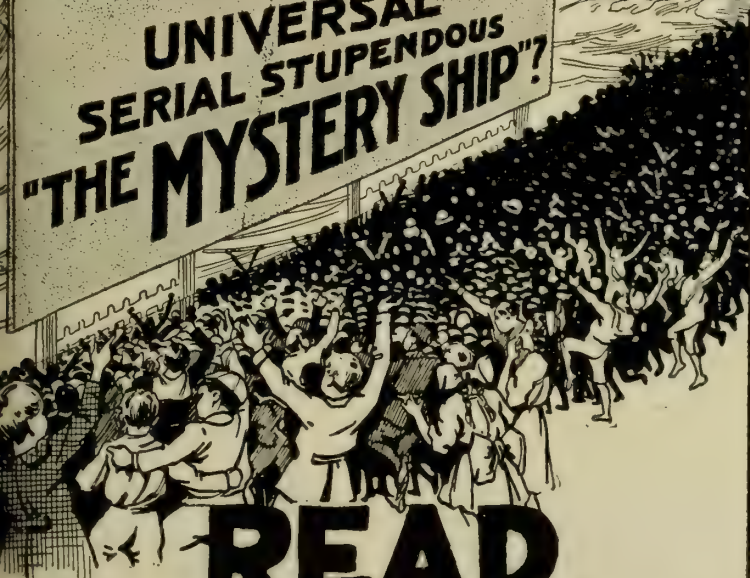


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**For Boys and
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IN ADDITION to the advertising possibilities of such famous stars as Ben Wilson, Neva Gerber, Kingsley Benedict, Duke Worne and Lubruillier, and a cast of especially chosen Universal plays—

in addition to the gigantic explosion of a \$35,000 t in the first episode, in which a whole street scene and huge castle walls were dynamited—

in addition to 18 breathless, mystery-filled endings of each episode, to COMPEL attendance at the next; we are giving you, absolutely free, without a cent of cost to YOU, the biggest and

**An Unprecedented
House Packer**

big, fetching, entertaining Nation-Wide "Best Ending" Contest for the Boys and Girls of America, with \$1,000 in Awards Liberty Bonds, Government Certificates and Thrift Stamps,

**Another
Tremendous
SMASH**

to help exhibitors
put over the

**UNIVERSAL
Serial Thriller
"THE
MYSTERY
SHIP"**

for sending in the best suggested ending of the last episode of "The Mystery Ship."

Think what this will mean to you while you are running the Serial!

Every Boy and Girl in your neighborhood will be interested in the progress of the show ALL THE TIME. Every Boy and Girl will want to see EVERY EPISODE. Every Boy and Girl will be advertising "The Mystery Ship" and YOUR THEATRE to parents, teachers, friends—to THE WHOLE NEIGHBORHOOD.



HARRY CAREY

IN

"BUCKING BROADWAY"

Directed by Jack Ford

Precisely—Exactly—and Identically that calibre of high speed feature picture play entertainment that makes your audience COME BACK clamoring for more.

Precisely—Exactly—and Identically that character of costly settings and investments that makes high class feature plays popular with the masses.

Precisely—Exactly—and Identically that distinct Harry Carey style of enthusiasm, pep and punch that "gets over" in tremendous style. That's "Harry Carey in BUCKING BROADWAY," to be booked thru any Universal Exchange. SPECIAL POSTERS.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

More Proofs are piling in

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 207 FIFTH STREET, DES MOINES, IOWA
A2 OM 65 COLL NL EXTRA

1917 NOV 25 AM 1 02

LINCOLN NEBR 24

MANAGER SKIRBALL

920 WALTUT ST METRO PICTURES SERVICE DESMOINES IOWA
I THOUGHT THAT THE SLACKER WAS A BIG DRAWING CARD BUT DRAFT
258 HAS IT BEAT A MILE WITH ONLY THREE DAYS ADVANCE ADVERTISING
WE PLAYED TO THE BIGGEST BUSINESS OF THE SEASON AND TURNED
HUNDREDS AWAY THE LAST DAY ANOTHER THING THE PRODUCTION GIVES
EXCELLENT SATISFACTION LET ME KNOW UPEN TIME SO WE CAN ARRANGE
FOR A RETURN ENGAGEMENT

L M GARMAN

MANAGER RIALTO,

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT
72KR NM 28 BLUE

SI 1450 B'way, N.Y.
AKRON O 1140A NOV 26 1917

RICHARD A ROWLAND

METRO PICTURES CORPN LONGACRE BLDG NYC
SHOWED DRAFT 258 TO FIFTY SIX HUNDRED PEOPLE SUNDAY WOULD HAVE
SHOWED IT TO MORE PEOPLE BUT DID NOT HAVE ROOM
BIG BUSINESS ALL WEEK CONGRATULATIONS

M C WINTER

1244P

Here come the
real opinions "Blue Jeans is the greatest
melodrama in the history
of motion pictures"

*Randolph Bartlett
of Photoplay Magazine*

"Blue Jeans for heart interest
surpasses any motion picture
I ever saw"

*Lesley Mason
Managing Editor
Exhibitors' Trade Review*

"It's a wonder"

*George W. Trendle
of the Kunsky Enterprises*

We predicted and proved "The Slacker" and "Draft
258" were tremendous box office attractions.

WE predict now that "Blue Jeans"
will be the greatest box office
attraction offered in years and that
*Viola Dana has become the
greatest real star in motion
pictures* - M E T R O -

Presented by B.A. Rolfe

Directed by John H. Collins.



In ALIAS MRS. JESSOP
Wonderful
EMILY STEVENS

scores another supreme dramatic triumph
and provides a sure box office success.

*William S. Davis directed it in 5 Acts
from Blair Halls great story and*

METRO presents it for release
DECEMBER 10th

Maxwell Karger, Manager of Productions.

"I've been waiting for that picture for a year"

(Overheard in a street car when the speaker saw a sign on a photoplay house advertising Marguerite Clark in "Still Waters.")

THAT'S the way thousands of your people feel. They want to see the new releases and keep up to date, but they also want to see the pictures in which most of the great stars of today made their reputations.

Your patrons may not have seen, or would be delighted to get another chance to see, such great pictures as Mary Pickford in "Madame Butterfly," Marguerite Clark in "Still Waters," Pauline Frederick in "Bella Donna," Geraldine Farrar in "Carmen," Sessue Hayakawa in "The Cheat"—or a score of other hits of only a few months ago.

Paramount Pictures

released prior to August 5th, 1917, are
sold on the absolute "open booking" plan

All of these pictures are just as good today—in fact, *better* than the day they were released—because the stars have greatly increased in "drawing power" and these productions have had the best advertising in the world.

*Fill in your open dates with pictures of
known pulling power*

Book these pictures that have been tested in the crucible of time and found to be winners. You can now show *enough* of the stars your people have indicated a desire to see.

Fill up your open dates with pictures that compare favorably with your newer releases.

Get in touch with your Exchange and tell them what you want.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





Adolph Zukor
presents

MARGUERITE CLARK

in
"The Seven Swans"
Adapted and directed by J. Searle Dawley

**Most elaborate production in which
Marguerite Clark has ever appeared**

Do you remember "Snow White?"

It was the greatest Christmas money-maker for exhibitors ever
filmed.

**"The Seven Swans" is greater,
better than "Snow White!"**

Scenes occupying the entire Famous Players' New York studio,
effects without parallel—photographed under the new Harmer-
Mark lights, assuring you of lighting effects that will startle
your town.

Book it long enough to handle the crowds that word-of-mouth
advertising will send to you. Take into consideration the
Christmas holidays—the children are off from school and will
flock to see this great picture.

Get enough "time"—take care of all your people, and all of them
will be satisfied.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



A Paramount Picture

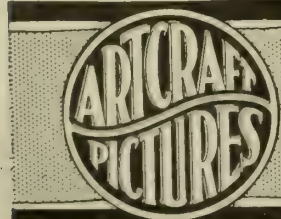


Thos.H.Ince
-presents-

Wm.S.

Quality pictures
reduce expenses—

PICTURES that will “stand up” under a “long run” pay the exhibitor a double profit—first, the profit that comes with any great picture; second, the savings in presentation cost—reduced film rentals, expressage, music scores, etc.—are the kind of Pictures for the exhibitor today.



An ARTCRAFT Picture

HART

IN
"The SILENT MAN"
- BY CHARLES KENYON -

—and this is a quality picture

A splendid example of the silent drama. There is a pretty romantic vein throughout the vigorous action.

—New York Herald.

The outdoor scenes are magnificent, and the whole picture is wonderfully well produced, but the sub-titles deserve special comment. They stand out as an example of what titles should be. They are virile, forceful, and concise. In fact, they are classics, and whoever wrote them will please write some more.

—New York Tribune.

Hart rides, shoots, and throws a lariat with all the convincing assurance which made him so popular as a type of the old frontiersman.

—New York Globe.

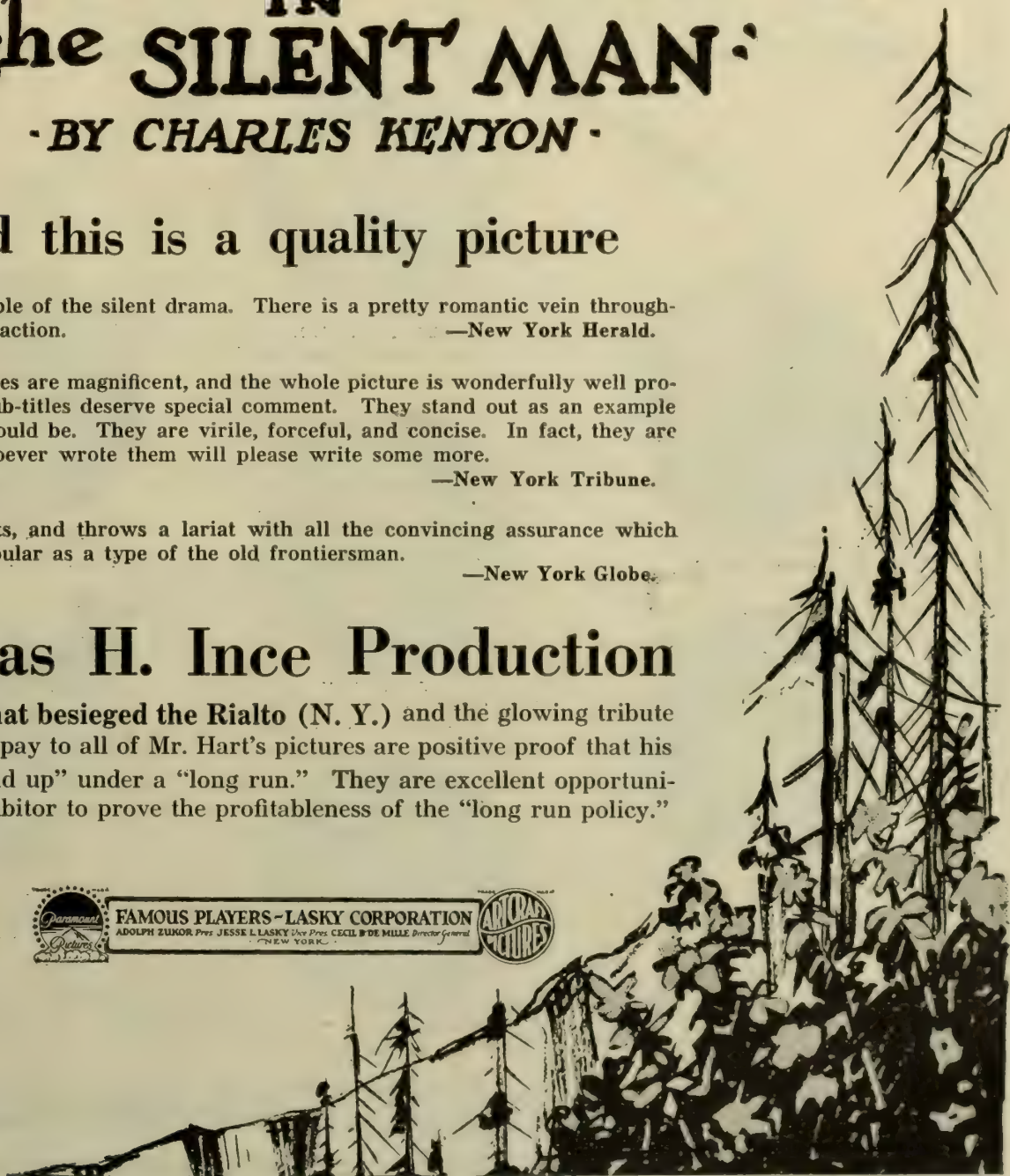
Thomas H. Ince Production

The crowds that besieged the Rialto (N. Y.) and the glowing tribute that the papers pay to all of Mr. Hart's pictures are positive proof that his work "will stand up" under a "long run." They are excellent opportunities for the exhibitor to prove the profitableness of the "long run policy."



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



An ARTCRAFT Picture



Paramount-Bray

The original

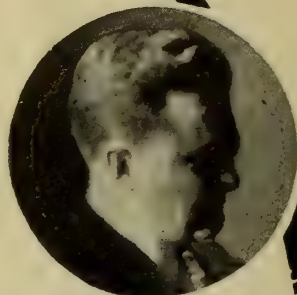
Magazine



GERTRUDE B. LANE
Editor "Woman's Home Companion"



JOHN A. SLEICHER
Editor "Leslie's"



BRUCE BARTON
Editor of "Every Week"



J. R. BRAY
Editor "Paramount-Bray Pictographs"
"The Magazine on the Screen"



CARL HOVEY
Managing Editor
"Metropolitan"



E. F. WARNER
Publisher
"Field and Stream"



WALDEMAR KAEMPFERT
Editor "Popular Science Monthly"

Greatest
Editorial

Brains in
America



Paramount Pictures

ay Pictographs and best on the Screen"

Pictographs

will doubtless develop into one of the greatest entertainment forces ever known to mankind.

The editors of the leading magazines contribute the ideas and material to the Pictographs.

John A. Sleicher, Editor of Leslie's, writes:

"I congratulate the Paramount Pictures Corporation on giving to the people, films teaching them to think, know and understand, thus preparing them to rule wisely and well."

Waldemar Kaempffert, Editor Popular Science Monthly, writes:

"Paramount-Bray Pictographs have applied the principle of the animated cartoon to the popular presentation of scientific and engineering subjects of current interest.

"How is the submarine manouvered under water? How does gasoline drive the automobile? The Pictographs are destined to compete in popularity with the best magazines, and even take their place in the lecture rooms of our Universities."

How long since you have shown your patrons something new?

The Paramount-Bray Pictographs are new every week.

The latest magazine articles and an animated cartoon.

Variety — action — interest — laughs.

The most attractive single reel on the market. Just as good six months as six days from release.

Book NOW at all Paramount Exchanges.

BRAY STUDIOS INC.
23 East 26th St. N.Y.

Paramount Pictures



Goldwyn Pictures

THE one motion picture production announced for release in all the world today that is expected to bring a *landslide business* to all box offices is

magnificent
MARY GARDEN
 in
THAIS

*from the Sensational and World-famed Story
 by Anatole France*

Goldwyn has produced an extraordinary screen achievement for the debut of one of the greatest personalities *at no advance in rental to Goldwyn contract customers.*

Publicity of unparalleled volume in hundreds of newspapers and national pictorial publications has paved the way for Mary Garden to break all existing box-office records for exhibitors fortunate enough to have this astonishing attraction.

Released everywhere December 30.



GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH
 President

EDGAR SELWYN
 Vice President

MARGARET MAYO
 Editorial Director

16 East 42d Street

New York City

Goldwyn Pictures



Approved In Advance By Men Who Know "Successes"

BYOND question the most powerful and appealing screened love story of the year," says N. L. Nathanson, owner of a chain of Canadian theatres.

"The picture that will double Mae Marsh's popularity in North America," says J. R. Muir, the big Vancouver-Victoria-Nanaimo theatre magnate.

"By all odds the greatest Mae Marsh production and George Loane Tucker's biggest picture," says Joseph Grossman, Standard Theatre, Cleveland.

Telegraphing from Los Angeles A. H. Woods, the successful theatrical magnate, says: "Just saw 'The Cinderella Man' at your branch. It is the latest word in pictures. There is no word in the English language powerful enough to describe this wonderful production."

MAE MARSH in The Cinderella Man

*From Oliver Morosco's Stage Success
by Edward Childs Carpenter*

Directed by George Loane Tucker

Released everywhere December 16

 **GOLDWYN PICTURES CORPORATION** 
SAMUEL GOLDFISH **EDGAR SELWYN** **MARGARET MAYO**
 President Vice President Editorial Director
 16 East 42d Street New York City

The Bigggest Box-Office Life-Saver Smashes All Records for a Year!

JUST AS GOLDWYN PREDICTED: Exhibitors everywhere are packing their theatres with "For the Freedom of the World." Marcus Loew booked it on sight for his entire chain of theatres. In Kansas City at doubled prices it played to capacity *for two weeks* at the Columbia Theatre. Everywhere it is proving itself to be the thrilling kind of attraction the public demands and approves. Read Feiber & Shea's tremendous indorsement at the bottom of this page.

Ira M. Lowry
presents:

Capt. Edwin Bower Hesser's Patriotic Thriller

FOR THE FREEDOM OF THE WORLD

Park Theatre

YOUNGSTOWN, OHIO
FEIBER & SHEA AMUSEMENT CO.
LESSEES AND MANAGERS
L. B. COOL, GEN'L MGR

Goldwyn Distributing Corporation,
16 East 42d Street,
New York City.

Since playing your timely and appealing patriotic feature "For the Freedom of the World" in two of our towns (Canton and Youngstown) it is my firm conviction that it is the biggest box-office life-saver of the hour. I cannot see how any live exhibitor can fail to get big returns with it anywhere.

In the face of strong competition and the prevailing general slump in picture receipts, this feature of yours has completely smashed all of our attendance records in these towns for the current calendar year.

"For the Freedom of the World," in my opinion, outclasses—in the various dramatic essentials that make for success—all of the

other patriotic features that I have seen. It possesses a master scenario, tuned so true to the current vibration of an awakened American patriotism that it simply "gets" an audience, in spite of itself.

Its play upon the human emotions of a vast audience has proved a revelation to me and has proven the real powers of a photo-play to move crowds of people from all offices of life to the profoundest depths of feeling one moment and to the spontaneous outburst of applause in another. It is, indeed, a dramatic masterpiece in every sense of the word, and I am now seriously considering breaking over my ironclad rule against playing repeats, by arranging with you for return engagements in all of our towns.

L. B. COOL,
General Manager.

This sensationally successful production can be booked throughout the world only through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

WILLIAM FOX presents
WILLIAM FARNUM
 in VICTOR HUGO'S
Masterpiece
LES MISÉRABLES

A WILLIAM FARNUM DE LUKE PRODUCTION
 NOW TURNING THOUSANDS AWAY AT
 THE LYRIC THEATRE NEW YORK



READ THE MESSAGE OF THE CRITICS

"Les Miserables" is from the Fox Laboratory and it is quite the best picture that has been seen hereabout for a considerable period. The film is distinguished by noteworthy performance on the part of William Farnum who depicts Valjean with skill and understanding.
New York Times.

Naturally such a classic as "Les Miserables" required skillful treatment, but Mr. Farnum has brought the play to a high degree of kinship with the story itself with its touching incidents and heroic endeavors of the principal actor.
New York Globe.

The production of such pieces on the screen is worthy of every encouragement. Excellent music accompanied the play.
New York Post.

William Farnum is more than a pleasant screen personality. He is a great actor. There are people who are continually crying for better pictures. To them we would say see "Les Miserables."
New York Tribune.

It is Fox's crowning achievement in pictures. "Les Miserables" has a heart throb, a heart sigh, almost a sob—it is fine, deep, human. In short this new Fox presentation of "Les Miserables" goes beneath the surface. It appeals straight to the heart.
New York American.

The contrast of Jean—in his failing but brighter hours—the kindly, the benevolent, the transformed was a delicious piece of character work. It was a triumph of art for Farnum.
Evening World.

At the Lyric Theatre yesterday, lovers of Victor Hugo's masterpiece "Les Miserables," rejoiced to find that this great work has been transferred to the screen by Mr. William Fox, with all the power and vividness of the original story faithfully retained and adequately expressed. Moreover the film is of such popular character that it will hold the absorbed attention of the most avid movie fan.
Evening Telegram.

A blaze of film glory. As close an approach to literature as has been accomplished on the screen. Tensely vivid.
Herald.

Reflects the true spirit of Victor Hugo's humanity. An excellent example of what the movies can do for the classics of literature.
World.

A visualized work every bit as strong as the printed word. Mr. Farnum's acting an outstanding feature.
Morning Telegraph.

Scores a success, a triumph of art for William Farnum. A delicious piece of character work.
Evening World.

A masterly picture. Acting that has never been excelled. William Fox's greatest achievement in pictures.
Journal of Commerce.



William Fox presents a new star —
Fox Special Features **TOM MIX**

FOX SPECIAL FEATURES
ONE A WEEK ~ 52 A YEAR

FOR JANUARY RELEASE
WILLIAM FOX
Presents

A New Western Star

TOM MIX

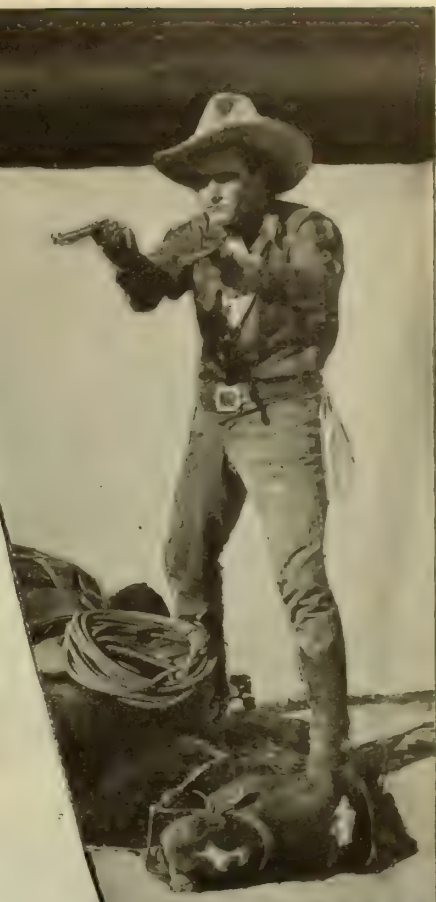
A thrilling story of the golden west

**CUPID'S
ROUND UP**

By George Scarborough
Staged by Edward J Le Saint

CONTRACT NOW at
nearest Fox branch exchange

**FOX FILM
CORPORATION**



FOX SPECIAL



**GEORGE
WALSH**
in
**THE PRIDE
OF NEW YORK**

INCOMPARABLE — INTENSE

TALENTED — POPULAR



**JUNE
CAPRICE**
in
UNKNOWN
274

DECEMBER *and*
CONTRACT

NEAREST FOX
FOX · FILM



JEWEL CARMEN
in
**THE KINGDOM
OF LOVE**

FEATURES

ONE-A-WEEK
52-A-YEAR

COMPPELLING STORIES

BOX-OFFICE - STARS

VIRGINIA
PEARSON

in

STOLEN HONOR



JANUARY Releases
NOW

BRANCH MANAGER
CORPORATION

GLADYS
BROCKWELL
in
FOR
LIBERTY



MME.
SONIA MARKOVA
in
A HEART'S
REVENGE



*A Daughter
of the Gods*

with

*Annette
Kellermann*

*Now for release
Book at Fox
Exchange*

WILLIAM FOX
presents
His Baby Grand Stars
Jane --- LEE
Katherine

as
Troublemakers

Supported by
company of adults

Sparkling
Comedy-drama
for grown ups
and children ~

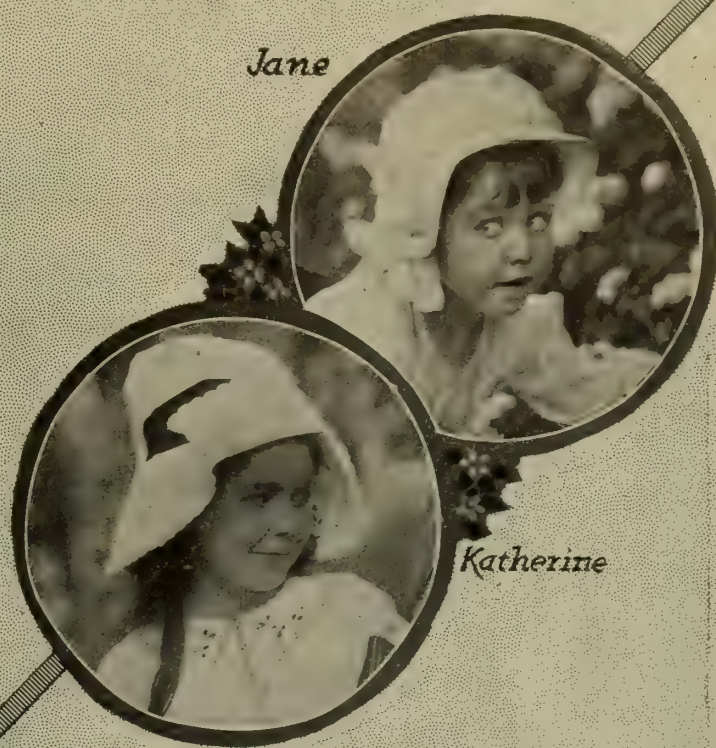
This picture will
fill your theatre
every time you
show it

**Released
Now**

Tragedy-Pathos-Fun

Unusual publicity
and advertising

FOX - FILM
CORPORATION

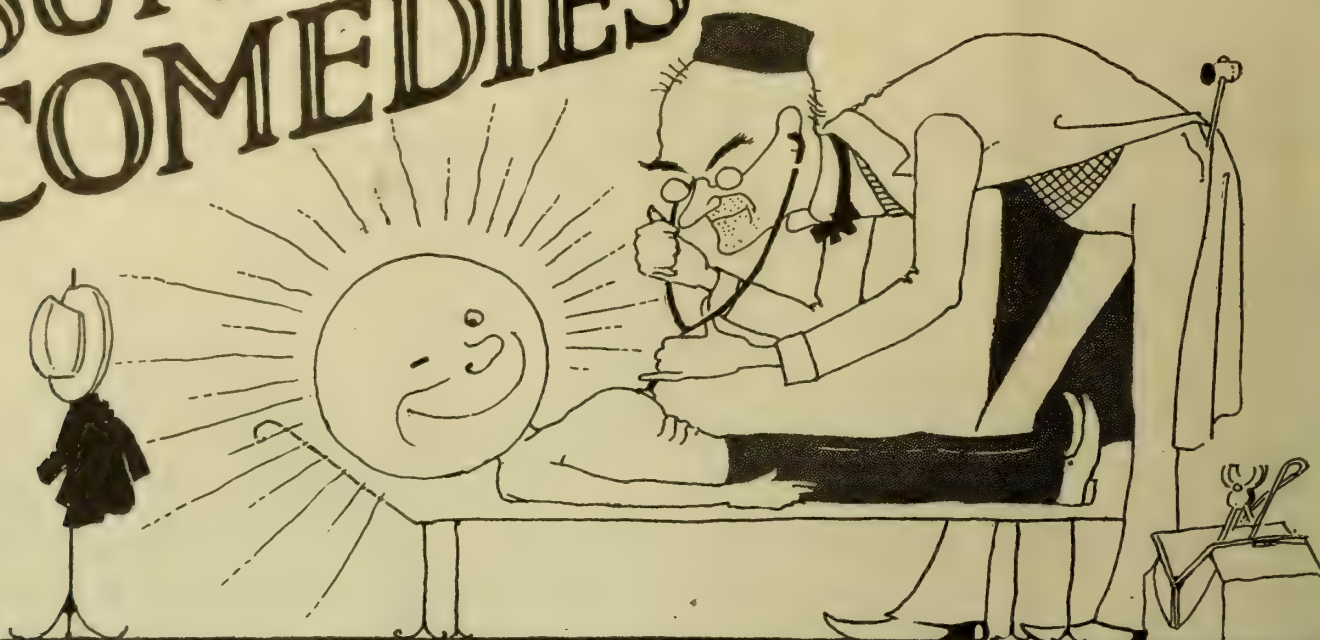


STANDARD PICTURES

WILLIAM FOX OFFERS

HENRY LEHRMAN PRODUCTIONS

SUNSHINE COMEDIES



THEY HAVE STOOD THE TEST

BOOK THEM NOW

Seven Releases Ready

Roaring Lions and Wedding Bells ~

A Milk-Fed Vamp ~ ~ ~ ~ ~

His Smashing Career ~ ~ ~ ~ ~

Damaged - No Goods ~ ~ ~ ~ ~

Shadows of Her Pest ~ ~ ~ ~ ~

Are Married Policemen Safe ~ ~

Son of a Gun ~ ~ ~ ~ ~

See your nearest Fox film exchange manager

FOX FILM CORPORATION ~



The dramatic and pictorial elements which insure box office success are happily combined in

"New York Luck"

A five-act drama of laughs and thrills—a play of an unusual and highly humorous adventure laid where the lights glow brightest—starring

William Russell

who adds to his fame as an actor and a fighting man in this remarkable production.

Marjorie Rambeau

*Reigning favorite of Broadway —
starring now in "The Eyes of Youth"
—this season's biggest stage hit—*

In

"THE GREATER WOMAN"

"MOTHERHOOD"

"THE DEBT"

"THE MIRROR"

"THE DAZZLING MISS DAVISON"

"MARY MORELAND"

Produced by

Frank Powell Producing Corporation



Nance O'Neil

*The celebrated emotional actress—a
star of unquestioned talent and box
office magnitude.*

In

"HEDDA GABLER"—a picturization
of Henrik Ibsen's classic drama.

"MRS. BALFAME"—produced from
the popular novel by Gertrude
Atherton.

Produced by

Frank Powell Producing Corporation

Available at all Exchanges of
The Mutual Film Corporation

To Independent Producers:

I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

To State Right Buyers

I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

To Both Independent Producer and State Right Buyer

I offer a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable return and no inflation of values and no "bunk."

I shall no longer confine my activities to a single producing concern.

I have opened offices and am now actively engaged in the exploitation and selling on a States Right basis, of independent productions of merit.

As THE PIONEER State Right producer I pride myself in a reputation for thorough knowledge of pictures, box-office values, territorial worth and advertising and exploitation necessities, acquired through active connection with the industry as a producer, supervising director, advertising, publicity and State Right Sales manager.

With my organization I MEAN TO STABILIZE AND STANDARDIZE VALUES AND CENTRALIZE THE SELLING END OF STATE RIGHT PRODUCTIONS. I AM GOING TO DO WHAT HAS NOT BEEN DONE BEFORE.

What productions ARE WORTH, NOT WHAT THEY COST will be the basis of my sales and exploitation policy.

When I agree to exploit an attraction it will of itself be a hallmark of distinction.

I will actively and personally assist each buyer of a production to "PUT OVER" the attraction in his territory.

I will personally supervise the advertising and arrangement of advertising matter in connection with each attraction placed with me for distribution.

Mine is not merely a selling organization, it is a clearing house and service bureau.

I will do business with and for reputable concerns only and I know them all. Ask any of them.

The independent market demands an institution such as mine.

JESSE J. GOLDBURG

Times Building, Broadway at 42nd Street
New York City
Telephone Bryant 847

To Mr. William L. Sherrill,
President Frohman Amusement Corp.

My Dear Mr. Sherrill:—

I take this occasion to publicly acknowledge that my organization is substantially carrying out the wonderful ideas which originated with you when you proposed the Producer's Protective Association, largely to establish a clearing house for State Right productions of merit and to eliminate waste in sales and exploitation by concentrating and stabilizing expenditures.

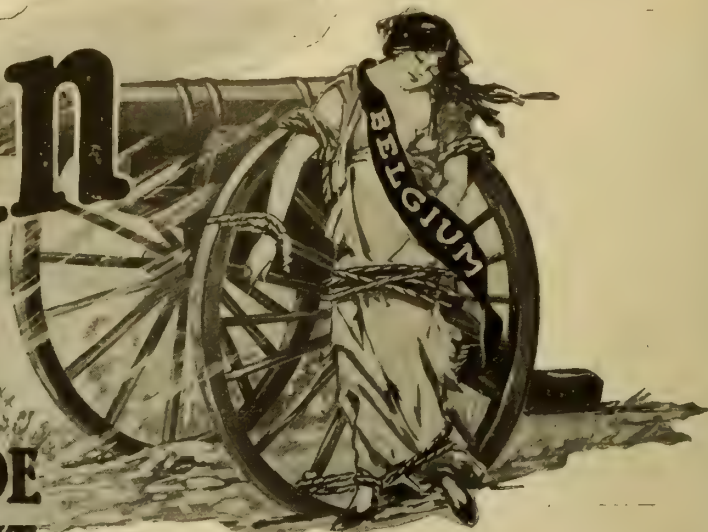
THE PLAN IS A GOOD ONE. CAN I SUCCEED?

THE MOST APPEALING SUBJECT IN PICTURES

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE-

The Belgian

STARRING
WALKER WHITESIDE
and **VALENTINE GRANT**



FREDERIC ARNOLD KUMMER'S SENSATIONAL
STORY OF MARTYRED BELGIUM

FIRST CLASS THEATRES
EVERYWHERE ARE
PREPARING FOR
RECORD BREAK-
ING BUSINESS..

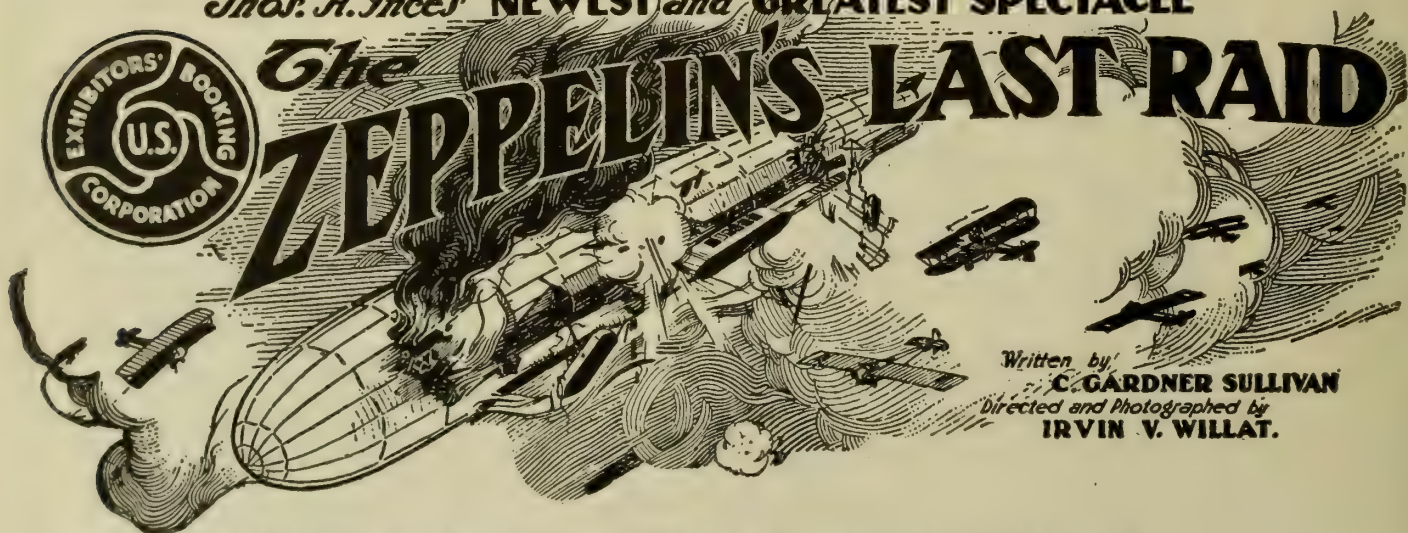
THE TREMENDOUS DRAWING POWER OF THIS
ELABORATELY STAGED DRAMA MAKES IT AN
EXTRA ATTRACTION OF EXCEPTIONAL
BOX-OFFICE VALUE

WITH

Thos. H. Ince's **NEWEST and GREATEST SPECTACLE**



The ZEPPELIN'S LAST RAID



Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.

PROCLAIMED A TREMENDOUS HIT BY
THE WORLD'S GREATEST EXHIBITORS

U.S. EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL - WILLIAM OLDKNOW
TOP O' THE TIMES BLDG. NEW YORK

STANDING ROOM ONLY

EVERY PERFORMANCE

Thos. H. Ince SPECIAL PRODUCTION "



IN SEVEN PARTS

OPENING SHOW'S BUSINESS INSURED BY
 THOS. H. INCE Producer
 BESSIE BARRISCALE... Star
 THOSE WHO PAY..... Drama
 C. GARDNER SULLIVAN..... Author
 RAYMOND B. WEST..... Director

ENTIRE RUN'S BUSINESS INSURED BY
 THE FACT THAT "THOSE WHO PAY"
 IS, WITHOUT QUESTION, THE MOST
 POWERFUL PHOTODRAMA THAT
 HAS EVER APPEARED WITH A
 GREAT STAR IN THE LEADING ROLE



THE FAME OF THIS REMARKABLE INCE SPECIAL-AS A MONEY MAKER-IS
 SPREADING FAST. SECURE YOUR BOOKING IMMEDIATELY AT THE FOLLOWING EXCHANGES

HOFFMAN-FOURSQUARE:

NEW YORK (725 7th Ave.)
 BUFFALO (47 W. Swan St.)
 DETROIT (304 Jos. Mack Bldg.)
 CHICAGO (207 So. Wabash Ave.)
 DENVER (1735 Welton St.)
 SEATTLE (2014 Third Ave.)
 PITTSBURGH (127 4th Ave.)
 LOS ANGELES (814 W. 5th St.)

PHILADELPHIA (1325 Vine St.)
 CINCINNATI (301 Strand Theatre Bldg.)
 ST. LOUIS (301 Emuree Theatre Bldg.)
 CLEVELAND (310 Sloan Bldg.)
 WASHINGTON (8 E St. N.W.)
 KANSAS CITY (1120 Walnut St.)
 SAN FRANCISCO (191 Golden Gate Ave.)
 MINNEAPOLIS (205 Film Exchange Bldg.)

SOUTHERN STATES FILM CO.:
 ATLANTA (114 Walton St.)
 DALLAS (1900 Commerce St.)

FRANK GERSTEN, INC.:
 NEW JERSEY (220 W. 42d St., New York City)

GLOBE FEATURE FILM CO.:
 NEW ENGLAND (20 Winchester St., Boston, Mass.)

Foreign Rights Controlled by Robertson-Cole Co., 23d Floor, Times Building, New York

U.S. EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL - WILLIAM OLDKNOW
 TOP O' THE TIMES BLDG. NEW YORK

TRIANGLE

TRIANGLE and Mutual Confidence

Sound business is built upon confidence.

The motion picture business is no exception to this rule.

The picture business, to be a success, must be founded on a relationship of confidence between the public and the exhibitor—likewise between the exhibitor and the distributor or producer.

The exhibitor who maintains a standard of quality in the pictures he shows, who provides a comfortable and attractive theatre for his patrons and whose advertising is a truthful statement of his coming attractions soon builds a reputation for his house which is a big factor toward success.

Triangle is endeavoring in every possible way to so conduct its business with exhibitors that mutual confidence will be the only possible result.

Here are some evidences of Triangle's policy.

Triangle is convinced that the program method of booking pictures offers exhibitors the best service at the least expense. It assures the exhibitor a regular supply of film at a uniform price, as well as saving his time and money in shopping and bidding for open market productions. We make this statement with full appreciation of the fact that the success of a program

(Continued on opposite page)

TRIANGLE

(Continued from preceding page)

is largely dependent upon the maintenance of a high standard of quality. The past high standard of Triangle will not only be maintained but will be improved. You can feel absolutely assured of this.

Better pictures, better stories, better service to exhibitors, equitable prices—these are some of the goals towards which Triangle is working.

Another evidence of Triangle's desire to serve exhibitors is shown in the Hart and Fairbanks reissues. Here are pictures of the highest quality, pictures that every exhibitor knows are box office attractions. Triangle is offering these pictures to exhibitors at prices that enable any exhibitor to make money. Any Triangle exchange will quote you prices.

Are you taking advantage of the opportunities that Triangle is offering you of increasing your business and of making more money? Do you know that Triangle gives you a seven-reel production each month at no extra expense? Do you know that Triangle is not charging the war tax to exhibitors?

Every exhibitor not using Triangle service should get in touch with the Triangle exchange nearest him at once and get full information on Triangle service and Triangle prices.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
Secy. and Gen. Mgr.

A Message to the Exhibitors of the United States

from

Mr. C. L. Dooley

Managing Director of the Regent and Garden Theatres of
Paterson, New Jersey

The present salvation of the exhibitors of this country is in booking pictures at prices that will give us a fair return on our investment.

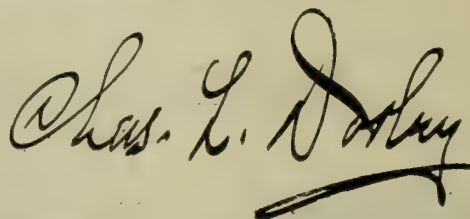
These are precarious times. There is a natural slump in our business on account of the approaching holidays. For the past fifteen weeks the Regent and Garden Theatres, the most successful theatres in the State of New Jersey, were operated for rent alone. We did not make one penny of profit.

Bad management was not the reason because formerly we did make a profit. A careful analysis of our daily business convinced me that we were not making any money because of the increased cost of film rental.

It was a question of either discontinuing expensive productions that do not bring sufficient revenue, or of going out of business. We have thrown off the shackles. The Regent and Garden Theatres are not going out of business.

I believe that there are thousands of other exhibitors in the country in the same position. My advice to them is to do what we have done—throw off the shackles and book pictures at prices that give them a chance to make a living. No star is big enough to earn a profit for the exhibitor if the picture is too costly. My opinion is that entirely too much attention is being paid to the star, and entirely too little attention to the story. Audiences demand good stories.

We exhibitors cannot support fabulous priced stars by paying for these pictures more than is justified by our box office returns.



President Motion Picture Association,
Paterson, N. J.

Mr. Dooley Has Thrown Off The Shackles. Have You?

It has been conservatively estimated that two thousand motion picture theatres have been forced out of business in the past eight months. Many more are slated to close if they do not wipe out the evil which is hanging over them.

Increased cost of film rental is the reason.

Mr. L. C. Dooley, President of the Motion Picture Association of Paterson, N. J., is one of the most successful exhibitors in this country. Mr. Dooley found that it was unprofitable to pay the ridiculous rental prices demanded by two or three well known distributors.

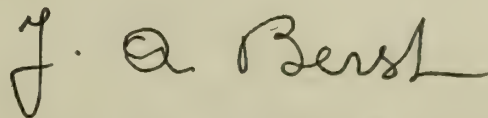
Mr. Dooley is in business to make money—so are you. When he found he could not make money with these particular pictures, he cancelled thirteen star series. Are you going to do like him or be one of the next batch forced to close their houses?

Mr. Dooley states that the only salvation of the exhibitor today is in pictures that will give a fair return on the investment.

This is the fundamental policy of the Pathe Company. It is the reason of our success. That is why we are bringing Mr. Dooley's statement to the attention of the exhibitors of the United States.

Our Pathe Plays present some of the greatest stars in motion pictures. These pictures are being booked at prices that assure a profit.

Now that Mr. Dooley has shown the light, will you follow or will you close your theatres?



Vice-President and General Manager,
Pathe Exchange, Inc.

CHRISTIE COMEDIES

featuring

**YOUTH-WIT-BEAUTY
ADD SPICE AND CHARM
TO THE PROGRAMS OF**

**BEST THEATRES
EVERYWHERE**

**CLEAN SNAPPY PICTURES
WITH BRIGHT CLEVER STORIES
ARE MAKING NEW FRIENDS
EVERY DAY**

WHY NOT YOU ?

**A RELEASE EACH WEEK
THRU FOREMOST
INDEPENDENT EXCHANGES**

***All personally directed by*
AL. E. CHRISTIE**

**CHRISTIE FILM CO
LOS ANGELES CAL**

Pathé

TOTO

*to New York means
laughter. Now, as the
star of 'PATHE' com-
edies, he is to have a
wider audience; he
will mean laughter
in your theatre*

**COMING
SOON**



Pathé

A Scientific Monster!



A Mysterious Voice Speaks:

"A girl born in the palace of the Emperor will become the most beautiful woman in the world. She will cause the Emperor to go mad with love for her and accomplish the destruction of the Empire before her eighteenth birthday."

THE HIDDEN HAND

Written by Arthur B. Reeve, author of the famous "Clayton" series, this is a serial of mystery and suspense. It is a story of a girl born in the palace of the Emperor of China, who is destined to become the most beautiful woman in the world. She will cause the Emperor to go mad with love for her and accomplish the destruction of the Empire before her eighteenth birthday.

PATHE SERIAL The Big Four Serial DORIS KENYON

Sheldon Lewis, of "The Exploits of Elaine" and "Don't Lose Your Mind" is the star of this serial. It is coming soon to the theatres in your vicinity. You have a right to expect that the manager of your favorite theatre will show this serial. Ask him to do when he will show it.

Who is this man?

WHY the terrible, claw-like gauntlet, the diabolical sneer, the personality so powerfully suggestive of menace?

Who is he after and why?

He is **The Hidden Hand** in the PATHE serial of the same name. His past and present are both mysterious. Gifted with a scientific knowledge beyond that of most men, scrupulous to the last degree in his acts, he is a strange and striking figure.

With **DORIS KENYON**, **SHELDON LEWIS**, **ARLINE PRETTY** and **MAHLON HAMILTON** in **THE HIDDEN HAND** and thrilling to the

of your favorite theatre when he of Serial.

Chas. A. Logue

Don't see it.

She doesn't know her own sweetheart!

IMPOSSIBLE, you say! But suppose a dangerous criminal with a wonderful knowledge of surgery, could so remodel another man's face as to make it like for line, feature, or feature, a counterpart of the countenance of the man loved by you—

Would you be deceived? This is what happens to Doris Kenyon in the amazing mystery serial

The Hidden Hand

Written by Arthur B. Reeve, celebrated as the author of the famous "Clayton" series, this is a serial of mystery and suspense. It is a story of a girl born in the palace of the Emperor of China, who is destined to become the most beautiful woman in the world. She will cause the Emperor to go mad with love for her and accomplish the destruction of the Empire before her eighteenth birthday.

In it PATHE features the beautiful

DORIS KENYON, **SHELDON LEWIS**, **ARLINE PRETTY** and **MAHLON HAMILTON**. It is coming soon to the theatres in your vicinity. You have a right to expect that the manager of your favorite theatre will show this serial. Ask him to do when he will show it.

See THE HIDDEN HAND at the Leading Theatres.

PATHE

PATHE NOT ONLY KNOWS HOW TO MAKE SERIALS BUT ALSO HOW TO ADVERTISE THEM TO THE PUBLIC

The result is big business for the exhibitor. The advertisements pictured herewith are a few only of the full and half page ads being published in the leading newspapers of the country on

The HIDDEN HAND

with **DORIS KENYON**, **SHELDON LEWIS**, **ARLINE PRETTY** and **MAHLON HAMILTON**

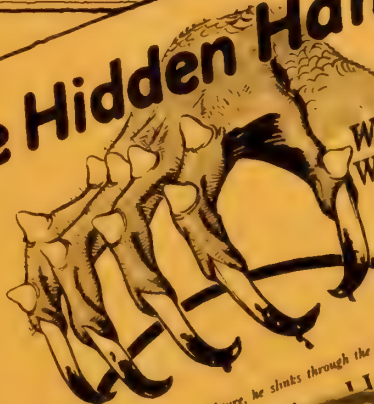
The man who shows PATHE serials has large audiences ready made

story by ARTHUR B. REEVE
scenarios by CHAS. A. LOGUE



Pathé

The Hidden Hand



Who is he?
What is his
devilish
design?

A terrifying figure, he slinks through the story of
The Hidden Hand

Who is the Girl of the Prophecy?

ON the day of her birth it was foretold she
would become the most beautiful woman in
the world and cause a great ruler to go mad
and bring about the destruction
of the child of Destiny disappeared
and, the world leads to America.

The Prophecy.
The Girl of the Prophecy.
The Girl of the Prophecy.

DORIS KENYON
STAR OF
The HIDDEN HAND



Pathé



Pathé Presents as a special holiday attraction

MARION DAVIES

the beautiful Broadway favorite, in the five part play

RUNAWAY ROMANY

the story of which has run in over 40 newspapers and which has been and is being advertised in "The Illustrated Sunday Magazines." A superb cast consisting of Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, and Boyce Combe, assists Miss Davies

Produced by ARDSLEY ART FILM CORPORATION

Released December 23rd

Cao

PATHE PLAYS

IRENE CASTLE

is one of Broadway's greatest stars... The exhibitor who books her in the five part PATHE PLAY

VENGEANCE IS MINE

brings a Broadway star in a Broadway picture to his house

Adapted from the story by John A. Moroso

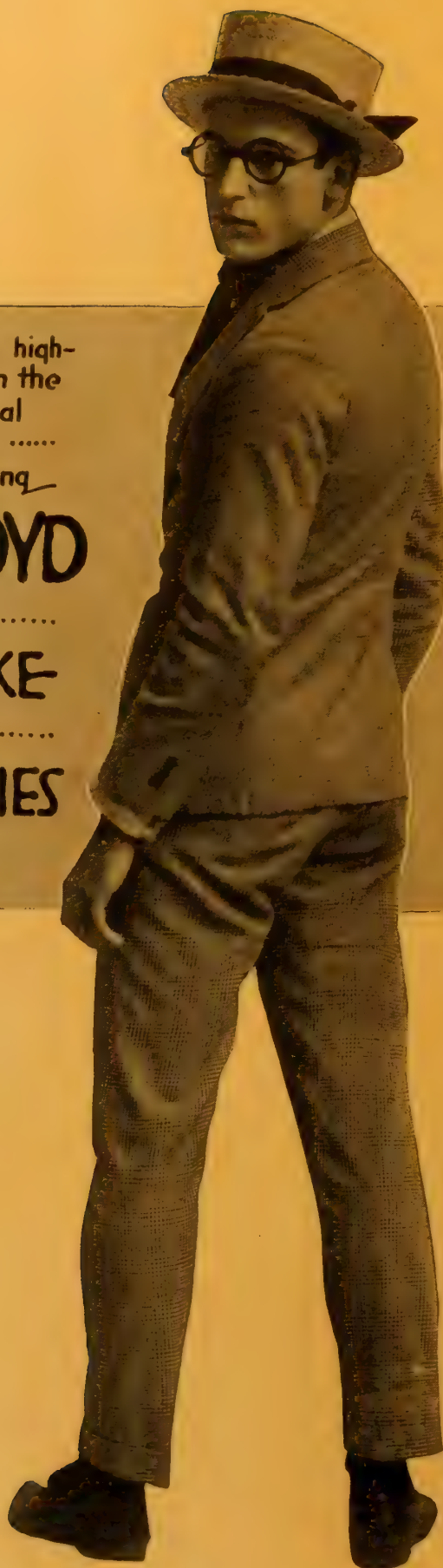
Produced by ASTRA

Released December 16th



IRENE CASTLE

Pathé



What comedies average highest day in and day out, in the star, cast, direction and real laugh producing qualities?

Ask the exhibitor showing

HAROLD LLOYD

.....in the two reel

LONESOME LUKE

..... and the one reel

ROLIN COMEDIES

He Knows!

"Love, Laughs, and Lather" is the best comedy the writer has seen recently. It sets a high-water mark in all picture comedy."

.....*MOTION PICTURE NEWS*



W.H.C

STATE RIGHT BUYERS

THE SHORTY HAMILTON SERIES

12 FIVE REEL
MONEY GETTERS
PER YEAR



FIRST
RELEASE

DENNY FROM
IRELAND

W.H. CLIFFORD · PHOTO · FILM · CO.
VICTOR KREMER GENERAL MGR.
ERNST SHIPMAN SALES MGR.
17 W. 44TH ST. N.Y. CITY

W.H.C

THE distinguishable feature of the *Shorty Hamilton* series is that each picture is a complete story of human interest, interspersed with plot, love and adventure, situation, thrills, climaxes, abundant in clean and wholesome comedy and introducing one of the most original and unique personalities known to the screen. Because of the increasing demand for comedies and the decrease in the production of consistently funny photo plays the *W. H. Clifford Photo Play Company* announces at a most opportune moment a monthly release of a five reeler, each written along original lines and with a view to fitting the fun-provoking peculiarities of *Shorty Hamilton*, the comedian with the "pep."

THESE pictures will be artistically perfect as to direction, photography, development and printing, the staff now enrolled under the *W. H. Clifford* banner consisting of some of the most efficient men in the motion picture field. The *Shorty Hamilton* comedies will be marketed on a state right sale basis either for individual pictures or under a franchise for the entire series and on terms and conditions which will stamp them ONE BEST BUY.

A MOST effective advertising campaign has been arranged and with each release there will be available a full line of posters, heralds, cuts, stills and press matter.

THE first release is entitled "DENNY FROM IRELAND" and depicts the adventures of a "devil-may-care" Irish boy, first in the atmosphere of his native land, followed by a most strenuous existence in our own wild and woolly West.

ERNEST SHIPMAN, Sales Manager
17 West 44th St., New York City

LITTLE
MARY McALISTER

The winsome child actress who made such a tremendous success in the "Do Children Count" series and in "The Kill-Joy," "Pants" and "Young Mother Hubbard"

is presented in

"Sadie Goes To Heaven"

Taken from a story full of humor and pathos by Dana Burnet in Good House-keeping.

Screen Time 62 Minutes

"THE DREAM DOLL"

Written and directed

by HOWARD S. MOSS

Did you ever know of dolls coming to life and falling in love? These do. The most unique and fascinating picture ever made, in which dolls play real flesh and blood parts just as human beings.

Screen Time 60 Minutes

TAYLOR HOLMES

the star with the widest smile who took the film world by storm in "Efficiency Edgar's Courtship," "Fools for Luck" and "Two Bit Seats" now is presented in the greatest comedy of them all—

"The Small Town Guy"

Taken from the fascinating story by Freeman Tilden in Munsey's Magazine.

Screen Time 65 Minutes

JACK GARDNER

the famous comedian and hero of the great western pictures, "Land of Long Shadows," "The Range Boss," "Open Places" and "Men of the Desert" is presented in his latest comedy success—

"Gift O' Gab"

From the side-splitting comedy published in Ainslee's Magazine.

Screen Time 63 Minutes

Distributed through the George Kleine System



TRADEMARK
Reg. U. S. Pat. 1907

ESSAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



SELECT **SP** PICTURES

Clara Kimball Young
looks her loveliest in
"Shirley Kaye."



George Fawcett and
Miss Young in the
climax to "Shirley
Kaye."

Clara Kimball Young

AND HER OWN COMPANY

present

"SHIRLEY KAYE"

Scenario by Margaret Turnbull, from
the play by Hulbert Footner

"I will ruin your daughter socially as thoroughly as you have ruined my father financially!" It is Shirley Kaye who is speaking---for Shirley was descended from a buccaneer, and she fought for her own. It is a thrilling story, this screen version of a noted play, and Clara Kimball Young acts with an intensity that holds you enthralled.

Directed by Joseph Kaufman



DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

LEWIS J. SELZNICK

presents

Constance Talmadge

in

"THE HONEYMOON"

By E. Lloyd Sheldon

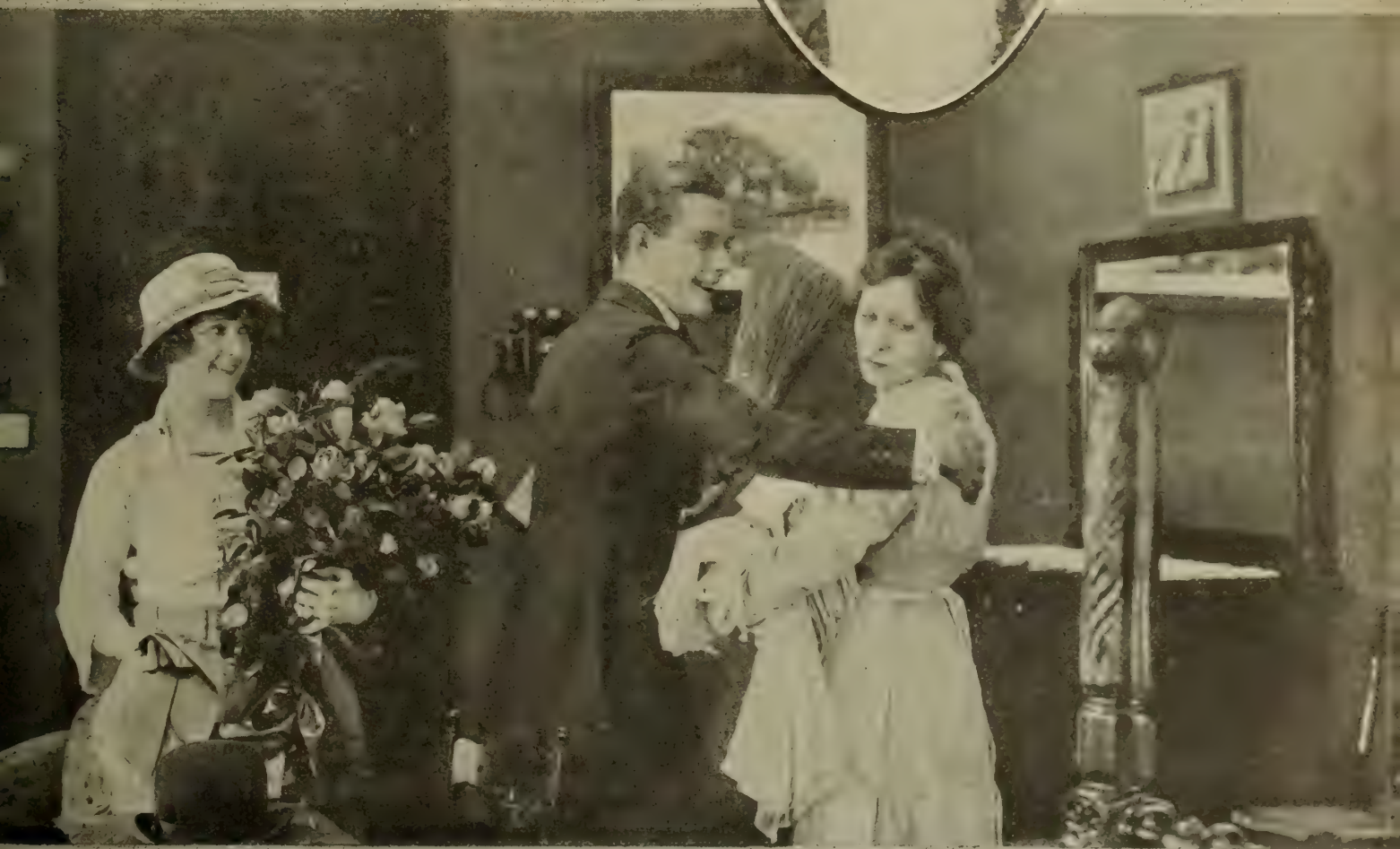
Of course he wanted to get rid of her---for it was to be a real honeymoon, and it looked good at the start. But there was an actorine in the offing, the hang over of a college scrape. And the bride---she was the original green-eyed model for jealousy (only hers were of the loveliest blue!) Constance Talmadge hits the comedy curves at high speed in this screen drama of surpassing beauty.

Directed by Charles Giblin



Caught with the chorus-girl---and his bride is knocking at the door.

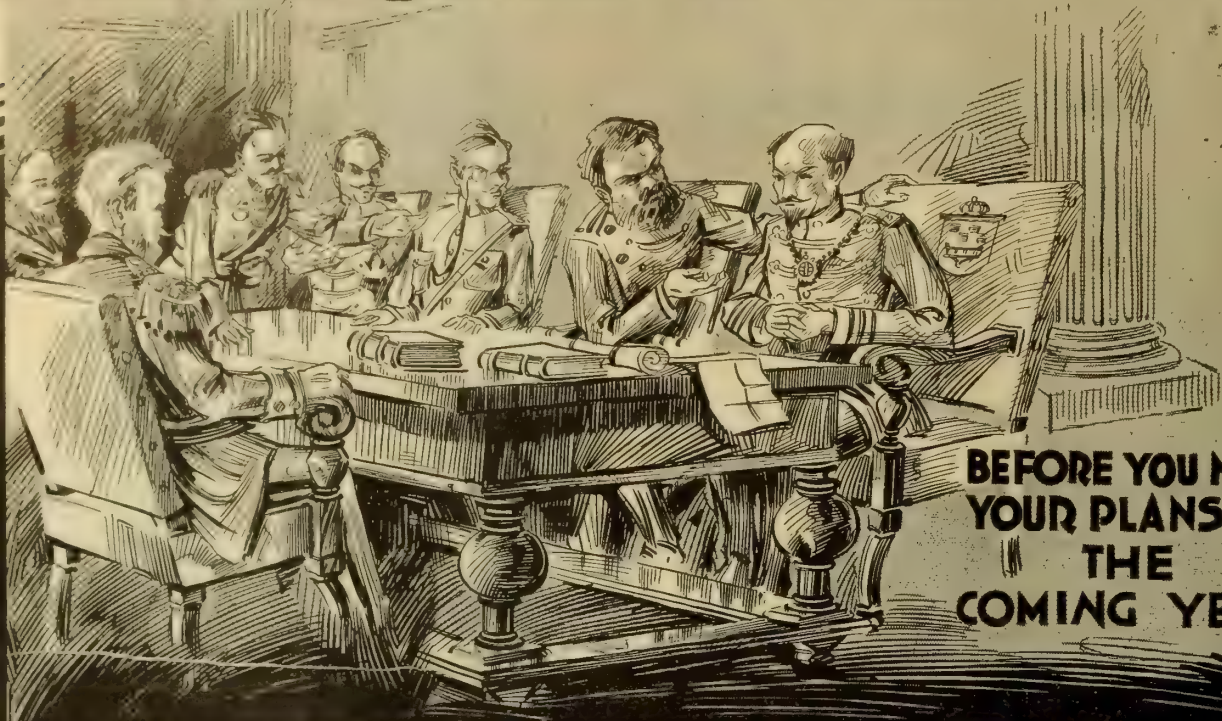
Constance Talmadge as the bride in "The Honeymoon," her second Select Picture.



DISTRIBUTED BY

SELECT PICTURES CORPORATION

MR. FOREIGN BUYER



**BEFORE YOU MAKE
YOUR PLANS FOR
THE
COMING YEAR**

**COMMUNICATE WITH THE CONCERN WHICH HANDLES
\$UCCESSFUL PRODUCTIONS\$
FOR FOREIGN FIELDS.**

1918

**WILL BE OUR BIG YEAR AND YOUR BIG YEAR
NEW PRODUCTIONS CONTINUALLY ADDED**

GET IN TOUCH WITH US NOW

WE OPERATE EVERYWHERE

→ EXCLUSIVE EXPORTERS OF SPEER CARBONS ←

INTER-OCEAN FILM

**PAUL H. CROMELIN
PRES. & GENL. MGR.**

CORPORATION

**220 W. 42ND ST.
NEW YORK CITY**

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS



PYRAMID COMEDIES



PYRAMID



24 exhibitors out of 26
interviewed last week said
*"We can get more features—
new weeklies — educational
than we can use*

BUT

it is next to impossible to get
GOOD COMEDIES"

**DON'T WORRY
any longer**

It is now possible to get consistent
laugh-producing
COMEDIES

24 Comedies a year—2 reels each
Distributed on Territorial
Basis

NOW READY TO SHOW
"IN and OUT" "LOVE and LUNCH"
"BEACH BIRDS" "BEAUTIES and BOMBS"

Featuring

RAY HUGHES

Directed by
WILLIAM A. SEITER

220 WEST 42nd STREET
Phone Bryant 2798



COMEDIES

THE GREATEST of the
HART PRODUCTIONS

"IT WILL MAKE A LASTING
IMPRESSION"



WILLIAM S. HART

as
"THE TWO-GUN MAN"

in
"THE BARGAIN"

PRODUCED by THOS. H. INCE 6 reels

FOR TERRITORIAL RIGHTS AND BOOKINGS APPLY TO

W. H. PRODUCTIONS CO.

71 WEST 23rd ST. Phone Gramercy 3027 NEW YORK CITY

In preparation—"The BANDIT and the PREACHER"

and
"THE HELL-HOUND of ALASKA"



Mildred
Harris
in
"The PRICE of a
GOOD TIME"

IT does not take maturity's full-blown beauty to touch the heart. It needs a rare quality infinitely more delicate than physical lure, far richer in art than studied art—something for which there is no substitute, no counterfeit—the heart-touching in *personality*. So—Mildred Harris in "The Price of a Good Time"—a youthful actress who makes a poignant, tragic figure never to be forgotten by anyone who sees her—an absorbing play that reaches with relentless fingers down to the very soul of the man who uses women only for selfish pleasures.

Another triumph of art, superbly produced by the master hand of Lois Weber—the *Belasco of the Screen*. Get your date on this admirable production from any Jewel Exchange—or from the Home Office.

JEWEL

PRODUCTIONS, Inc.

1600 Broadway, New York



Gordon Griffith
as *TARZAN the Boy*



Elmo Lincoln
as
"TARZAN"



Enid Markey
as *Jane Porter*



True Boardman
as *Lord Grey Stoke*

COMING

A stupendous half-million dollar production of Edgar Rice Burroughs' marvelous story

"TARZAN OF THE APES"

The most unique, fascinating, sensational story ever screened. Hundreds of thousands of books and the syndicating of this story in thousands of newspapers has given it a greater popularity than any modern book.

**A PERFECTLY BALANCED
ALL STAR CAST**

Pre-view at an early date



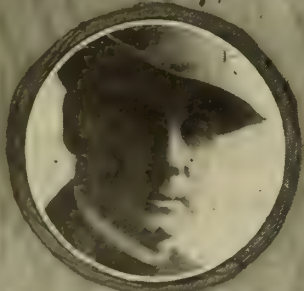
Kathleen Kirkham
as *Lady Alice*



Colin Kenny
as *William Grey Stoke*



Bessie Toner
as *Ann*



Thomas Jefferson
as *Professor Porter*



George French
as *Binns*

Produced under direction

of
Scott Sidney
for

THE NATIONAL FILM CORPORATION of AMERICA

Harry M. Fowler,
Photographer

William Parsons Pres.
Santa Monica & Gower
Los Angeles Cal.

Martin J. Doneer
Art Director

COMMONWEALTH PICTURES CORP.

PRESENTS

CHARLOTTE
IN
"THE
FROZEN WARNING"
IN SIX PARTS
DIRECTED BY
OSCAR EAGLE

Moving Picture World says:

One of the surprises in store for the screen public is the splendid manner in which the famous skater, Charlotte, has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena, where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater, Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

The Dramatic Mirror says:

Points of Interest: The Skating of the Star, the Beauty of the Exterior Scenes, and the Scene in Chicago's Hugo Skating Rink.

Irrespective of the merit of this production, as yet unnamed, which marks the first screen appearance of Charlotte, who is, unequivocally, the foremost female exponent of the art of skating, the valuable publicity that lies in her name is an asset that must at once be appreciated. At the time of her appearance at the New York Hippodrome and on tour, Charlotte's fame spread to all corners of the country, and, being still fresh in the minds of the public, should prove to be a certain drawing card.

The director has given the picture scenic investiture of the first order. The interiors are attractive and every one of the outdoor scenes has a beautiful background that appear to have been photographed on an extensive country estate.

The name of the star is a certain box office attraction.

Address

Commonwealth Pictures Corp.
Consumers Bldg., Chicago

**STATE RIGHTS
SELLING**

*Charlotte
The greatest woman skater
in the world.*

COMMONWEALTH PICTURES CORP.

H. A. SPANUTH
PRES.

JOHN KEANE
VICE PRES.

C. C. PYLE
TREASURER

Important Notice!

Messrs. K. D. & Brothers, of Bombay, hereby give notice that they have secured the exclusive rights of the following films for

India, Burma and Ceylon

and that immediate proceedings will be taken against any person or persons infringing such copyrights by exporting any copy or copies of the undermentioned films to, or causing same to be exhibited within, the above-named territories.

1. CIVILIZATION.

(What every true Briton is fighting for.) In 10 wonderful reels.

2. GIRL FROM FRISCO (Serial).

25 episodes. In 50,000 feet.

3. JIMMIE DALE or GREY SEAL (Serial).

Greatest detective mysterious story. In 16 episodes; 32,000 feet.

4. NEW PROTEA (Serial).

Produced by Eclair Film Company of Paris. In 6 episodes; 12,000 feet.

5. "WHIP" "WHIP" "WHIP".

A wonderful production in 8 reels.

6. DISRAELI.

A best production of the time. In 5 reels.

7. ROSARY.

Featuring Kathlyn Williams. Produced by Selig Film Company. In 7 reels.

PIEDMONT PICTURES CORP.

729 Seventh Ave., New York

K. D. & Brothers, Bombay

Proprietors of

Universal Cinema Co. Picture House, Calcutta

Sole Agents for

**NICHOLAS POWER COMPANY OF NEW YORK
SPEER CARBON COMPANY OF NEW YORK
KELVIN ELECTRIC GENERATING SETS, GLASGOW**

Also Intending Agents for
**SEVERAL LEADING FILMS OF
EUROPE, AMERICA and ITALY**

**Largest Emporium for Superfilm,
Serial and well-known Comedy, also
Cinema Machines and Accessories.**

HEAD OFFICE:
**Ekadasi Buildings, Sandhurst Road
Cross Lane, Bombay**

BRANCHES:
**Sahu Gopaldas Street, Benares
19 Chowranghee, Calcutta**

CABLE AND TELEGRAPHIC ADDRESSES:
"Krishnadas Brothers, Bombay" "Dreamland, Calcutta"
Brothers, Benares"

Exclusive Buying Agents

Bryant 7046-7047

Douglass Natural Color Films score tremendous hit!

Read what they say:-

DOUGLASS NATURAL COLOR FILM CO., Ltd.
San Rafael, Cal.

San Francisco, Cal., Nov. 5, 1917.

Gentlemen: The generous applause of the thousands who saw your natural color pictures on the Imperial screen at the first public run in San Francisco last week proves the complete success of your invention. The people who pay are the ones that decide.

It was the unanimous opinion of the Public that your process will revolutionize the motion picture industry, and that it is the final requisite necessary to make motion pictures seem actually to live for the audience. We believe that it enlarges immeasurably the possibilities of the motion picture art.

IMPERIAL THEATRE,

J. A. Taulington Mgr.

A FEW OF THE THOUSANDS OF PRESS NOTICES.

FROM SAN FRANCISCO EXAMINER:

The flaming red of the rose and the delicate pink that lies along the cheek of a woman have at last been caught by the movie camera. Leon F. Douglass demonstrated that colored photography, so long sought in vain, has finally been perfected. The demonstration was, in the opinion of many persons present, an epochal event at which a new wonder was given to the world. Artists, poets, judges, professional men and women and others were present.

FROM SAN FRANCISCO CALL AND POST:

The lens of the moving picture camera has been endowed with the ability to transfix in a flash of its shutter all the colors of nature with the minuteness of detail not possible for the limited technique of paints and brushes. Leon F. Douglass is ranked today among the foremost scientific geniuses of the age, in the opinion of the group of artists, lawyers, business men and newspaper men who sat before the screen. Douglass has discovered the secret of transferring to the film the most delicate graduation of color, faithful to the hues of the photographed object down to almost imperceptible shading of tints.

FROM ST. LOUIS STAR:

To show the power of detail possessed by the new color scheme, a picture of the Yosemite Valley was shown. Across the valley stretched a misty rainbow. The faithful reproduction of the color delicacy in the pictures caused much comment. The large audience, thoroughly familiar with the realism of moving pictures, was astonished by the ultra-realism of the colored pictures. Waterfalls seemed so lifelike as to cast their freshness over the heads of the watchers. Natural tones, whether bright or drab, were held by the screen in perfection never before attained in pictures.

Western newspapers called the pictures one of the wonders of the age.

TO THE PRODUCER:

Other than for demonstration purposes, it is not the intention of this Company to engage in the business of making motion pictures but our project is to arrange, for the use of the process, on a reasonable basis, with those now engaged in producing photo plays.

TO THE EXHIBITOR:

We are now ready to make dates for 5,000 feet of natural color film. The pictures are made by a three color process and no attachment is necessary on the projecting machine. The colors are in the films; making it a simple, practical commercial success.

FROM SAN FRANCISCO CHRONICLE:

The blush of the rose, the ruddy glow of the sunset sky and all the colors of nature in their infinite variety have been made to live again on the moving picture by Leon F. Douglass of San Rafael.

A marine scene, taken from the Marin shore, with all the countless shades of sea green caught with the motion of the waves, was another cause of astonishment.

FROM SAN FRANCISCO BULLETIN:

Apparently the inventor has discovered that colors leave a definite imprint on the photographic film and that by chemical treatment they can be brought out and reproduced perfectly. Repeatedly last night he displayed an ordinary black and white picture and then followed it with a colored film of the same scene, in which the natural hues were presented in a manner that defied the cunning of the painter to emulate.

FROM CHICAGO DAILY TRIBUNE:

The orchestra hall demonstration showed it is possible with the process to transfer delicate shades to the film. Yosemite Falls were shown bathed in rainbows. Faces were thrown on the screen in natural flesh tints. A yellow dog and a leopard with its coat of tan and black were objects of wonder. A bald headed eagle fluttered across the screen in front of a waving American flag, the banner showing in full color all of the markings of the eagle.

FROM MARIN JOURNAL:

This great throng paid for permission to enter, and therefore was privileged to accept or reject. With heads touching and in whispers, husbands and wives, mothers and daughters, fathers and sons, voiced their genuine approval of these pictures.

DOUGLASS NATURAL COLOR FILM CO. (Ltd.), SAN RAFAEL, CAL.

HARRY RAPE
PRESENTS
FLORENCE REED
IN
"THE STRUGGLE EVERLASTING"
BY
EDWIN MILTON ROYAL

**THE INITIAL
SUPER MODERN
MORALITY PLAY
OF THE SCREEN**

**DIRECTED
BY
JAMES KIRKWOOD**

ALL STAR CAST

WITHIN THE CONSCIOUSNESS OF
EVERY MAN A STRUGGLE FOR
DOMINION RAGES FIERCE,---
THE MIND, THE BODY AND
THE SOUL AT WAR,
TO HAVE THE MAN AND HOLD
HIM SUBJUGATE, THE
PROBLEM IS NOT SOLVED
BUT STATED HERE,
AND PUT IN HOMELY PHRASE
AND MODERN DRESS,
THAT WE MAY SEE
OURSELVES TO-DAY AND HERE,
FOR EACH MUST KNOW
HIMSELF AND FIND HIS
PEACE THRO' STRIFE.

**MILTON SILLS
AS MIND**

**FLORENCE
REED
AS BODY**

**IRVING
CUMMINGS
AS
SOUL**

EDGERS INC. N.Y.



This is to certify you that the sole and exclusive rights to produce motion pictures based on the book of Honorable James W. Gerard, former United States Ambassador to Germany, entitled "My Four Years in Germany", has been granted to the MARK M. DINTENFASS PRODUCTIONS, INC.

The corporation "My Four Years in Germany Inc.", has the sole and exclusive right to distribute said motion pictures.

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INC. Pres
Distributor.

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The Mark M. Dintenfass Productions Inc., is the sole owner of all moving picture rights based on my book "My Four Years in Germany".

James W. Gerard.



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PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan *in*

Screen Version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

PARALTA PLAYS HAVE BEEN HEARD OF
BUT NOT SEEN BY THE PUBLIC

"A Man's Man" has been shown only in one theatre—

Clune's Auditorium, Los Angeles, California—

as a pre-release, especialy arranged.

Since then neither "A Man's Man",

nor any other Paralta Play,

has been exhibited in public.

Definite distributing arrangements

by W. W. Hodkinson Corporation

are now completed.

The first two Paralta Plays,

"A Man's Man", starring J. Warren Kerrigan,

and "Madam Who?" starring Bessie Barriscale,

may be booked immediately

through twenty-eight established exchanges.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors

ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treas.

NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W.HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

For Bookings Communicate At Once With
W. W. HODKINSON CORPORATION

Main Offices, 527 Fifth Avenue
New York City

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Bangor, Me.
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Los Angeles, Calif.
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W. W. HODKINSON CORPORATION

An Advertisement by W. W. Hodkinson

Announcing the Hodkinson Exchange Plan

Of course I could have opened new exchange offices, and piled additional expense upon the already overburdened exhibitor, but in keeping with my policies of utilizing the elements already existing in the business, I have arranged to use the finely equipped offices of a great exchange organization as the means for bringing the products I handle to the door of the theater, UNDER AN ARRANGEMENT WHICH GIVES US THE LOWEST DISTRIBUTION COST IN THE INDUSTRY, through the General Film Company's new policy of placing its exchange facilities at the disposal of other national distributors.

THIS IS THE FIRST STEP IN MY PLAN FOR SHARING THE DISTRIBUTION PROFITS, NOW HELD BY THE PRODUCER, WITH THE EXHIBITOR.

I am pleased to be able to announce that I am utilizing the exchange system of the oldest organization in the motion picture industry, the GENERAL FILM COMPANY, with its twenty-eight offices and six hundred employees, as the service offices of the distribution system of the W. W. Hodkinson Corporation.

Beginning at once, the PARALTA PLAYS, and all other product handled by the W. W. Hodkinson Corporation, will be available for bookings through the following offices of the General Film Company, where SALESMEN OF OUR COMPANY WILL BE INSTALLED TO SERVE AND SUPPORT OUR DISTRIBUTION PLANS AND IDEALS IN THEIR ENTIRETY:

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BANGOR, ME.
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MINNEAPOLIS, MINN.
909 Hennepin Ave.

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343 Baronne St.

NEW YORK CITY, N. Y.
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390 Burnside St.

ST. LOUIS, MO.
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SAN FRANCISCO, CAL.
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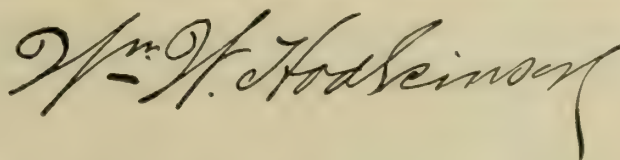
SEATTLE, WASH.
819 Third Ave.

WASHINGTON, D. C.
7th and E Sts., N.W.

WILKES-BARRE, PA.
50 E. Market St.

No further word need be said in emphasis of this demonstration of the breadth and sincerity of my plans for co-operation and business efficiency.

In closing, I wish to repeat the statement which I have made to those who have discussed my plans with me: I have in the past, I am today, and I shall in the future, use every force that is available for the furtherance of the solid organization which I am building.



For immediate bookings on the Paralta Plays, "A Man's Man," with J. Warren Kerrigan, and "Madam Who?" with Bessie Barriscale, address any of the above exchanges, or write direct to the Home Office:

W. W. HODKINSON CORPORATION
527 Fifth Avenue New York

TELEPHONE MURRAY HILL 2123

Sorry, but this news crowds out the further announcement of the plans for the Motion Picture PLUS. We'll be back next week.



INTER-OCEAN FILM

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

CORPORATION

220 W. 42ND ST.
NEW YORK CITY

ARE PLEASED TO
ANNOUNCE

THAT WE HAVE BEEN APPOINTED

SOLE FOREIGN DISTRIBUTORS

FOR

PARALTA PLAYS
PICK OF THE PICTURES

J. WARREN KERRIGAN in "A MAN'S MAN"

BESSIE BARRISCALE in "MADAM WHO?"

HENRY B. WALTHALL in "HIS ROBE OF HONOR"

OTHER BIG ONES COMING

ALSO FOR THE

W. W. Hodkinson Corporation

FOR EXCLUSIVE FOREIGN TERRITORIAL RIGHTS
COMMUNICATE WITH



INTER-OCEAN FILM

PAUL H. CROMELIN
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CORPORATION

220 W. 42ND ST.
NEW YORK CITY

GENERAL FILM COMPANY.

TO MOTION PICTURE EXHIBITORS, MANUFACTURERS AND DISTRIBUTERS:

Effective at once, the General Film Company takes the initiative in a tremendous reform in the motion picture industry. In association with the W. W. Hodgkinson Corporation, which distributes Paralta Plays and other high class feature productions, GENERAL FILM COMPANY includes in its vast exchange system the merchandising of the Hodgkinson productions. In this expansion the brilliant constructive genius of Mr. W. W. Hodgkinson, originator of the most logical and consistently successful methods in the industry, indorses and reinforces GENERAL FILM COMPANY'S highly intensified organization for the conduct of advanced merchandising of motion picture film.

Mr. Hodgkinson's decision to avail himself of this exchange service is thoroughly consistent with his well-known principles. Living up to an axiom long championed by him, he chose the short cut to results by refraining from establishing another duplicate exchange machine with its added saddling of overhead expense upon the trade. He chose instead to send the Paralta and his other product, personally directed by his methods, through the already comprehensive and smoothly running GENERAL FILM COMPANY machinery without waste or needless new expense. This product comprises such gilt-edge feature releases as "A Man's Man" with J. Warren Kerrigan, "Madam Who?" with Bessie Barriscale, and other Paralta Plays featuring these stars, as well as Henry B. Walthall. These two pictures are now ready for immediate bookings at all GENERAL FILM COMPANY Exchanges.

A colossal advance in the plans and scope of GENERAL FILM COMPANY is only now disclosed. It is a revival of its traditional leadership in a new direction. For the present announcement is the first shot that is to break up the stagnation in the industry that has long been baffling; it being in fact the shot that is to do away with the ruinous duplication of service and the wasteful overhead in distribution and all other practices that have been so opposed to real business principles. It is the beginning of progress and efficiency in motion picture merchandising, with distribution cost restricted to basic sales necessity and economy applied to the moving of product of all manufacturers.

GENERAL FILM COMPANY is destined to be the Union Station of the Industry, providing plain, logical, sane and sound Union Station facilities to its clients, to the exhibitor, and to the public—becoming the routing headquarters of the bulk of worth-while motion picture films and operating as a huge efficiency unit.

With one of Mr. Hodgkinson's vision and inspiration approving GENERAL FILM COMPANY'S service as the logical nucleus of motion picture exchange service for working out his advanced ideas for the industry, the other progressive elements in the trade can easily see the importance of its position. And upon its part GENERAL FILM COMPANY for a year past has been studiously preparing its facilities to deserve such approval.

GENERAL FILM COMPANY has dedicated itself to the scientific and comprehensive merchandising demanded by the times as the inevitable salvation of the industry. It is ready.

Very truly,

GENERAL FILM COMPANY (Inc.)

GENERAL FILM COMPANY.

Here He Is Again!

CHARLIE CHAPLIN

IN THE FAMOUS ESSANAY-CHAPLIN COMEDY

“WORK”



You Can't Afford to Miss One of These Monthly Releases

Pack your theatre with these great laughmakers

“IN THE PARK”

“BY THE SEA”

“THE CHAMPION”

“A JITNEY ELOPEMENT”



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Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company



TRADEMARK
Reg. U. S. Pat. 1908

GENERAL FILM COMPANY.

RIP-ROARING SLAPSTICKS FAST AND FURIOUS

The best program is incomplete without good comedy.
Book one of these each week and give your patrons a treat.

"LUNCH"

**"MAKE YOUR EYES
BEHAVE"**

"A DEPOT ROMEO"

"THE GENERAL"

"HARD LUCK"

Screen time 15 minutes



Wonders of Nature and Science Scenics Supreme!

Disclosing the beauty spots of North America, yet filled with
thrilling action.

"Through Canada from Coast to Coast"

"Water Powers of Western Canada"

"Banff National Park"

"The Great Natural Industries of Canada"

"Salmon Fishing in New Brunswick"

"Lake Louise"

READY NOW!

Essanay

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Distributed Exclusively by General Film Company



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GENERAL FILM COMPANY

THE BIG STRIDE IN PHOTOPLAY APPEAL

A group of story tellers
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Written by the World's Greatest Children's Advocate
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St. Louis Exponent

Judge Brown took the platform at the Odeon Theater literally as well as figuratively. A man of wonderful energy, no pent-up nook confined him. He moved about the whole time and held every listener fascinated and enthralled. He carried the great audience with him first to lust, moving them at will to roars of laughter or to tears. The audience cheered to the echo or gave applause that in many cases only partially concealed tears.

Detroit Free Press

Judge Brown is an informal speaker, but an eloquent one; with an eloquence all his own. He is an actor one minute, a prosecuting attorney the next, a criminal lawyer and orator in turn—a master of hearts at all times. He is unique. No wonder he is popular with the boys, he is one himself, with the clairvoyant boyhood that follows mature wisdom humbly and observantly.

Watch for Further Announcements of the New JUDGE BROWN STORIES

Distributed Exclusively by General Film Company

N. B.—GENERAL FILM COMPANY does not exact the 15c. charge on any of its releases.

GENERAL FILM COMPANY.



Fill your own Christmas Stocking, Mr. Exhibitor, by filling those empty seats.

Let This O. Henry Story Do It For You

“WHISTLING DICK’S CHRISTMAS STOCKING”

(Two Parts)

Adele De Garde (Aggie Lynch in “Within the Law”) and George Cooper bring to life the lovable personalities of this breezy, whimsical Yuletide story, an O. HENRY masterpiece.

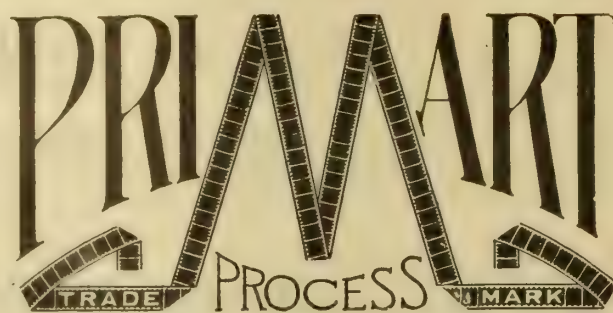
The Snappiest, Cleverest, Most Sympathetic of All
Short-Length Holiday Releases



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Distributed Exclusively by General Film Company

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Remember we offer you the standard of excellence in laboratory work that characterizes Kalem productions.

Our prices, in view of the extraordinary quality, cannot be duplicated in the industry.

Wire, write or call on us for quotations.

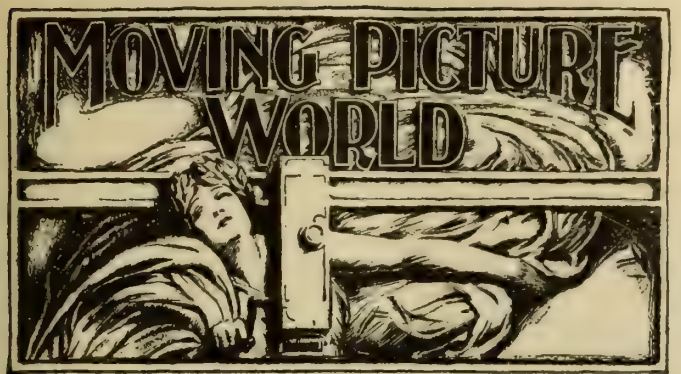


KALEM COMPANY



235 West 23rd Street

New York City



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Published Weekly by the
CHALMERS PUBLISHING COMPANY
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(The Index to this issue is on page 1850.)
Saturday, December 22, 1917

Facts and Comments

GUSTAV SCHRAPLAN, of Prescott, Arizona, writes the MOVING PICTURE WORLD of a discovery made in his own town recently. It was a double discovery, in fact. The first was on the part of A. R. Dikey, seventy-two years old, a miner and prospector, who dropped into Prescott and for the first time in his life looked on a motion picture. The second was on the part of Mr. Schraplan, who became aware of the presence in his house of such an unusual visitor. "I wonder if there are any more?" asks the exhibitor. Those of us who dimly recall our sensations a couple of decades ago when for the first time we looked on the crude beginnings of the coming cinematographic art may be pardoned a desire to know what passed through the mind of this Disciple of the Great Silences as he took his initial view of the finished motion picture of 1917. Was he regret-

fully thinking of the things he had missed all these years he had spent on bleak mountainsides and in canyon bottoms? Mr. Dikey's first impressions of the screen should make interesting reading.

REVISION—"Not reduction"—with this caption as an anchor to windward, the Ochs organ made its appearance last week. It evidently has realized that its attitude as the exhibitors' champion on the war tax controversy had about as much chance of being upheld at Washington as there is of the war ending this week. The self-styled mouthpiece of a few exhibitors felt the necessity of preparing the minds of its readers for a probable disappointment. What a farce—but we have said something before about the impossibility of fooling all the exhibitors all the time.

YES, sure we are going to Washington. We are going just to see if the factions in the industry will dare present themselves before the Government in their effort to get the best of each other. Is the Government of the United States going to be compelled to believe that all our great promises of support and co-operation of a few months ago were mere empty words? We think not, because we know and believe that they were not, and that no group of scheming politicians and self-seekers should be permitted to make them seem otherwise.

In a short conversation a few evenings since with a prominent individual in the picture business, an expression was voiced in regard to the present condition of the trade that contained food for thought. The claim was made that all lines of the industry are now clogged with non-progressive, unimaginative, unbusinesslike individuals who expect maximum results from the minimum of brain and effort. Further, that the war tax and other testing conditions would clarify the atmosphere and really improve conditions eventually. This is strong doctrine and may appeal to the magnates, but might not a little diluting with the live and help live policy be an improvement? Too much concentration in either the manufacturing or the exhibiting ends of the business will see the pictures very much less of a popular entertainment than they are and have been. Contraction of business is bound to follow concentration of interest.

THE war tax has certainly produced a liberal crop of would-be champions of the exhibitor. We are afraid that most of them, however, will prove to be broken reeds, if exhibitors in general attempt to lean on them. In this, as in most other things, the individual exhibitor must work out his own salvation and we believe he will be able to do it with mighty few exceptions.

WHAT are the best pictures to make and exhibit? What are the film productions that are successful, financially and every other way? Not necessarily the films with a famous star from the legitimate or operatic stage, if the work of the artist is familiar only to a dozen of our large cities. Not necessarily the work of some author who stands high in the literary field but may not have an appeal for the millions. The pictures are the people's entertainment in a wider and more comprehensive sense than ever has been true of the opera or the stage or any other form of amusement, consequently the successful pictures will be those that have in them, star, story or whatever it may be, that broad human touch or point of contact for the people, the common people if you will.

Educational Pictures—Information By Louis Reeves Harrison

JUST as they are now shown, moving pictures are helping to make us the best informed race on earth.

No pen could picture our tremendous undertakings in the cause of Liberty. We would have but a dim idea of what is going on, of how our soldiers look, act and feel, but for the ever-welcome views accorded us on the screen. What a pleasure it is to actually see them, our finest examples of young manhood! Such clear and animated views of them are unobtainable through any other medium. We know what they are and what they mean; our hearts are warmed by the sight of them marching, our best impulses stirred by their courage and enthusiasm; they are teaching us all.

Simply to watch an animated reflection of vitally interesting events in various parts of our country, and of the world, does not compel mental training, but this direct method of gaining knowledge, whether of events, or of truth in nature and life, is in itself educational, and it leads to intellectual effort. We get ideas of what goes on, and even why, the how of it all is reasoned out unconsciously. Educational information imparts knowledge to all, and especially to those who need it, and the training takes care of itself according to growing individual capacity. When the mind is once stored with truth it lends itself more readily to acquiring methods of utilizing knowledge.

Of all kinds of educational motion pictures, those reflecting the moods and products of nature are most easily grasped by the minds of children, and even of grown people who do not find printed descriptions particularly entertaining even when they are comprehensible. To appreciate the difference we have only to contrast the wearisome, nerve-straining attempts to portray Nature in print with the beautiful views Ditmars and other naturalists are showing on the screen. The latter, like a good dinner, have the substance and a flavor besides.

Who does not recall the brain-flagging attempts at school to pass examination in various branches of natural history by memorizing a long string of difficult names having no immediate value or significance? Who has not attempted to write those names on cuffs and secreted papers in order not to incur the odium of being called "backward?" It made little liars and thieves of us all, those educational efforts to cram our unwilling craniums with terms Nature herself would have indignantly rejected. When we were through, when exams were passed, nothing remained but the fatigue, not even the ability to tell one tree from another.

All that could be easily taught on the screen and much more. We may soon delve into mysteries understood only by a few, such as those of microscopic botany, where there are undreamed of marvels. How beautiful it would be to have the processes of artificial selection shown, that wonder of the world which would prove to the unthinking that there is always and ever something new under the sun. If we could only see for ourselves how flowers are made more beautiful, how cereals, vegetables and fruit are advantageously transformed by man's agency, be shown how they are made to yield at the same time richer flavor and finer substance, it would be both entertaining and edifying. We can thus open a gold mine of fascinating truth which has thus far been known to a privileged few. Knowledge becomes power in proportion to its distribution.

Motion pictures are democratic, are free from the in-

equality of magazines and the servility of newspapers, and their tendency to inform the uninformed causes them to be a means of intelligence for all having a natural capacity for it. To prevent miserable inequality of advantages the surest method is that which the screen offers—the equality of knowledge. There are a thousand ways of showing attractively on the screen how the use of natural forces produce results advantageous to the individual and to society. Presented in this manner the things of importance are as easily acquired as those of no practical value.

From man's artificial adjustment of Nature's products has come what we have learned to enjoy as "civilization." Human design and invention can be as vividly illustrated as the principles of selection in agriculture and horticulture. The farmer has a growing importance as one, but more decidedly as one who exercises control over natural forces and materials through scientific knowledge of them. If a comparison could be made between the scientific farmer of today with those who followed the route of primitive mental effort, it would be seen that we have progressed more in the past ten years than during the previous ten centuries in the relation of result to effort.

The tremendous social value of widespread information on practical subjects, including significant business principles, is beyond estimate. This form of education should not be technical. It deals entirely with a knowledge of things, the ways of doing them belong to another department. The end in view is to distribute information of a kind which enables the possessor to better perform the duties of his life, and to enjoy that life in the full, a supreme aim of society.

The uninformed man may think logically and rationally on ordinary subjects—so may a blind man find his way through crowded streets. The informed man, the one who gathers knowledge from all sources to suit his objects, can think just as logically and rationally with the advantage of foresight and full consciousness of what he is about. The real difference between rich and poor is not so much that of capacity for absorbing information as of the enormously disproportionate amount of information supplied to those engaged in hard work to make a living. They have little time to read, but they get time to go to the picture show.

We find out very little for ourselves—discovery is rare and confined to a few individuals—so that practically all the information we acquire is second-hand. Through what others communicate to us are we enabled to make our way through life with any degree of success. Thus the important question for the majority relates to a suitable means of communicating with facility what is already known. The simplest method seems to be that which the mass of people most readily accept, and motion pictures appear to present a method which is easy, and therefore attractive, whereas others are difficult and therefore repugnant.

We can safely assume that there is a sufficient amount of intellectual capacity among people to fit them for some highly-organized social system. The vital question of today is that of accelerating development and the rational answer seems to consist in supplying legitimate material for the human mind to work on. Intelligence depending on information, why not utilize motion pictures to rapidly distribute the great body of knowledge already extant and enable our people to lead the most advanced races on earth?

Time to Think By Sam Spedon

Always a Silver Lining.

THE present lull and general atmosphere of the industry makes us feel that there is a heap of thinking being done by everybody in it. They are thinking as they have never had the occasion to think before. We are optimistic enough to believe this concentrated thought will bring about many good results. Already it has stimulated a desire for co-operation among the different branches of the industry and called forth many outspoken ideas by persons who have heretofore been too modest or timid to mention them. The pervading disposition to get together may presage a united industry. Common dangers are conducive to closer fellowships and interests.

Waste.

It almost seems like a waste of words to talk about waste in production. Anybody who has had any experience in the producing end of the industry knows all about it unless he was like a great many other obsessed with the idea that money did not enter into the making of pictures and thought that it was only a fulfilment of the old axiom, "come easy, go easy." Many of us at the studio used to say we wished we had five per cent. of the waste for our salary and we wouldn't ask for a life job either. We are not practically as conversant with studio matters just now as we were two years ago, but judging from the publicity of expenditures, in taking some scenes and the building of new studios, we are led to believe they are not much different than they were. Experience in the publicity and advertising end of the business prompts us to take much of this publicity with a grain of salt. Some day we are going to look into present expenditures more fully. We are of the opinion that the increased cost of everything has increased the cost of production and there is no wilful waste indulged in by the producers, reports to the contrary notwithstanding. We attribute much of the waste referred to editorially by our contemporaries, to a lack of management, knowledge and force of bad habits acquired from past associations and precedent.

"Amalgamation."

In the Moving Picture World of March 24th, 1917, we published an article entitled, "Will This Merger Ever Come to Pass?" in which we spoke of centralization, amalgamation if you wish, of the distributing of films. This is what we wrote:

The next and most vital of all questions which now presents itself is how can all these pictures be distributed at the least possible cost and through the most direct channel? This question has led to mergers and rumors of still greater mergers. This question is a very important one, and a centralized and concentrated mart in a specially erected building in every film center seems to be inevitable and the only solution—one great market or exchange under one supervising head, where the exhibitor may secure such pictures as his patrons want and his needs suggest, without the necessity of running all over town and creation to find what he wants. By this means the general managers and assistant managers of each individual company's exchange, as now conducted, might be done away with and the overhead be brought down to a minimum.

There seems to be a general tendency toward this centralizing of distribution. We read every now and then of exchanges doing away with purchasing the pictures outright and releasing on percentage, which appears to be another indication pointing toward a big merger.

The advantage of such a merger of exchanges is the estimated reduction of overhead, meaning a greater revenue to

the producers and a reduction in cost of distribution to the exhibitors. It would not necessarily mean that the producer would not retain his own method of rental. He might continue the program plan, deposit or open booking system. It would mean, however, an elimination of all unnecessary trouble and expense in getting what you want.

This centralization under one great roof may not be realized today, but it does seem probable in the evolution of the industry when it reaches an established basis of business procedure and cooperation.

During the past week we have read in the trade journals and daily papers, articles on this same subject by different "magnates." We are not a "magnate," which may explain why our article was not taken seriously at the time. We thought it somewhat chimerical then and it may be a dream now. Let us tell you what led us to write the article. During President Wilson's candidacy for re-election, we were selected by the Democratic Campaign Committee to arrange the distribution of the motion pictures used in the West. We did it satisfactorily and efficiently through our individual distributors at a minimum cost, minus the expense of a multiplicity of employes. It was from this experience that we thought centralization or amalgamation might be practical.

Show the Public Your Checks.

It would be a good idea for all the exhibitors to frame and display in the lobby of their theaters the check sent the Internal Revenue Department in payment of their admission tax for the month of November. Each succeeding month's check could be added to the previous ones in the frame.

Another suggestion is to have slides made from photographs of their checks and show them on their screens. These displays would educate the public and awaken a keener interest in what it and the exhibitors are doing to help win the war.

That's Different.

We heard of a splendid position in a new film company that was open to a capable business man. We mentioned the matter to a gentleman looking for a job, whom we knew possessed all the necessary business qualifications, also of good appearance and address. We told him to apply, but said nothing more until he asked us our opinion as to his chances of landing it. We then gave him our honest opinion. We told him; he had the ability, could do the work, but he lacked the assets needed most; a big name and well-known success in some other big line of business. He wouldn't add sufficient importance to the company and the position to land it. In short, he didn't have the front, which was needed most; ability was secondary. To take the edge off our frankness we told him to make application anyway and he might land a job on the strength of his merits, even if he didn't get the position. They will pay you if you get the job and give you a salary if you get the position.

CANADIAN FILM VISITORS.

President T. A. Hubley and General Manager J. F. Clancey, of the General Film Company, Limited, of Montreal, were New York visitors at the home office of General Film Company last week. They reported that the film business in Canada is in a very interesting condition. The "O. Henry" pictures, in particular, are proving to be great favorites with exhibitors throughout Canada, according to Mr. Hubley.

"Marrying the Right Man"

By EDWARD WEITZEL.

STAGE convention has long been the bugaboo of a class of critics whose constant attendance at the play has given them that familiarity with the laws of the drama which is said to breed contempt. Forced by their calling to view, over and over again, combinations of the thirty-six situations classified by Gozzi, many of them arrive at the point of satiation where they are ready to advocate any sort of dramatic structure that is built contrary to what is known as "a well made" play. The best cure for them would be to produce, in succession, a round dozen of dramas made without regard to the rules, and let them behold the dire results. The conventions that excite their weariness have a positive value in building up an acceptable play for the average theatergoer, and it is for this order of patrons that the majority of producers exhibit their wares.

Occasionally one of these lofty gentlemen, whose mission it is to tell the average theatergoer that he is constantly being entertained by plays it is his duty to find anything but pleasing, condescends to dash off a little drama of his own, in which he demonstrates *his* conception of practical play building. So long as his play is not subjected to the test of a stage production, all goes well. Printed and autographed copies can be read by admiring friends without betraying the work's greatest weakness—its inability to appeal to a theater audience, through lack of the conventions at which its author scoffs. Once in the hands of an experienced stage director, the piece either undergoes a radical return to a "safe and sane" respect for the William Archer formula of play construction or its creator is in a position to insist that it be put on in all its artless innocence, and it meets the fate reserved for such misguided efforts.

In one case a critic-dramatist of this ilk gained a wholesome lesson on the subject, by sadly watching the limited number of performances given his play and more sorrowfully contemplating the equally limited number of spectators that attended these performances. However, he had the courage to come out in print and acknowledge his error, so there is still hope for him.

The screen is young and ingenuous when compared to the stage; but during the fifteen years of its existence it has acquired a goodly crop of conventions of its own; also a much larger number derived as a family inheritance from a long line of ancestry. The creators of the earliest form of drama learned the worth of many of these conventions, and the actors on the traveling stages of Greece and the Paris of Victor Hugo's "The Hunchback of Notre Dame" were also familiar with their utility.

Among the conventions shared by the screen and the stage is the one which gives this article its title. "Marrying the Right Man" is of supreme importance in securing happiness and contentment in real life; it is of the same significance in rendering the plot of a photoplay or stage drama acceptable to the average spectator. Youth should wed youth and the young chap should show a higher percentage of virtues than any man in the cast, if he is to get the indorsement of the paying public. The other persons present do not count, even when contributing to the war tax.

In seeking for novelty, the screen has been known to disregard this convention. It can seldom do so with artistic profit to itself or financial profit to the producer

JOE BRANDT BACK ON THE JOB.

After several days of serious illness and a brief stay at a New Jersey rest cure, Joe Brandt, general manager of the Universal Film Corporation, has returned to his desk looking greatly improved and full of "pep."

Chaplin Secures Injunction

Justice Manton in United States District Court Continues Restraining Order Against Fake Chaplin Pictures.

THE injunction against the Film Exchange, Inc., the King Comedy Film Company, Inc., Emanuel S. Manheimer, manager of the Crystal Hall Photoplay Theater, Fred Beck, Louis Weiss, George Merrick and Samuel Berliner restraining the defendants from producing, releasing and exhibiting spurious Chaplin comedies will be continued indefinitely, Judge Manton of the United States District Court decided on Dec. 7.

Nathan Burkan, counsel for Charles Chaplin, had made a motion for an injunction pending the trial of the action and presented another motion to have some of the defendants adjudged in contempt of court for failing to comply with the restraining order temporarily enjoining them from dealing in spurious Chaplin comedies, but as the defendants failed to interpose a defense the motions were marked off the calendar.

"The release for exhibition of these inferior photoplays is not only unfair, injurious and causing great and irreparable damage, loss and injury to the plaintiff but in addition to all this it is a cheat and fraud upon the public and the motion picture exhibitors," Attorney Burkan recited in an affidavit filed in court.

Affidavits were also submitted setting forth that Attorney Burkan received a letter from J. D. Williams, manager of the First National Exhibitors' Circuit, Inc., which has a contract with Charles Chaplin to pay the comedian \$1,075,000 for eight films, containing a complaint against the Union Film Company.

Mr. Williams inclosed a letter from Lee D. Goldberg, a motion picture exhibitor, of Louisville, disclosing the information that the Union Film Company was offering spurious Chaplin comedies including "Charlie Chaplin" in "A Son of the Gods," "Sentimental Charlie," "Musketeers of the Slums," "Charlie's Nightmare," "Charlie in the Trenches" and "Charlie's Picnic" to exhibitors.

Mr. Burkan also recited in affidavits that he made a visit to the Crystal Hall Photoplay Theater on the evening of October 14, when he saw the alleged spurious film entitled "Charlie in the Trenches" exhibited. He set forth that the film contained scenes from original Chaplin comedies, but also showed many scenes in which an imitator of the film comedian appeared.

The failure of the defendants to oppose the motions is understood to be the result of a gentleman's agreement reached outside of court whereby the defendants consent to discontinue the production, release and exhibition of alleged spurious Chaplin comedies.

Soldiers Want Better Pictures

Film Man Soldier Pleads for Better Y. M. C. A. Pictures—Wants Comedies and Westerns.

THIS paper is in receipt of a letter from a soldier now in training at one of the big camps in the West who thinks that the Y. M. C. A. is not showing programs quite adapted to the best entertainment of the men in training. He writes a clear and intelligent letter and we will quote one or two paragraphs from it.

"After a strenuous day of the Bear Walk, Double Time and Kitchen Police the men are not satisfied to spend the few short hours they have watching a commonplace subject. What they want are comedies, slapstick and otherwise, Westerns, topicals and scenics. Patriotic pictures would also be fine. The age of the picture would not make so much difference provided it was clear and interesting, as hundreds of the men have never seen them.

"The program should be composed of short-length subjects; because the men are coming in at all hours. The exhibitors in cities near the camps need not fear this competition, if you could call it that; because the men have only one full day and two half days a week in which to visit the cities, and, at that, many are not so strong film fans as a moving picture enthusiast would like them to be. Here is an opportunity for the film manufacturer to step in and make a host of new friends of the photoplay and win back those whose interest might have lessened."

There is no reason why the camps should not be furnished with the best of the up-to-date film productions suited to the requirements of that particular service. No doubt experience with the Y. M. C. A. shows will result in a better choice of subjects for the men and that the shows will grow better with time. But the best care and intelligence should be put to use to modify the first programs to fill the special needs.

Distributors Appeal to U. S. District Attorney

Law Firm Representing Them Charges Brooklyn Exhibitors Contemplate a Boycott on Fox and Vitagraph Productions

AS A RESULT of the recent action on the war tax taken by the Associated Motion Picture Exhibitors of Brooklyn eleven distributing companies affiliated with the National Association of the Motion Picture Industry have employed Cadwalader, Wickersham & Taft, a firm of prominent New York lawyers, to take care of their interests in the controversy. The lawyers have written a letter to Melville J. France, United States Attorney for the Eastern District of New York, charging that the Brooklyn exhibitors contemplate a boycott on the productions of William Fox and the Vitagraph company and asking the district attorney to investigate the complaint.

The Brooklyn exhibitors reply to the charges contained in the letter, which was by the distributors furnished to the daily and trade press, saying they do not intend to try the case in the public press, but that they will welcome an investigation by the proper authorities provided the complainants are put under oath. The theater men also declare they will be glad of an opportunity to present their side.

As an offset to the employment by the distributors of eminent counsel the exhibitors say they probably will be represented by Harvey Hinman of New York. Mr. Hinman, it will be recalled, was counsel for the legislative committee which last spring made an exhaustive investigation of the film industry.

The letter of the distributors is as follows:

Melville J. France, United States Attorney, Eastern District of New York, Brooklyn, N. Y.

Dear Sir: We are directed by certain distributors of motion picture films to complain to you in regard to a boycott which the members of an organization known as the Associated Motion Picture Exhibitors of Brooklyn are threatening to put into immediate effect against two of the distributors with the purpose of subsequently using a similar boycott against the other distributors, in order that by concerted action and the unlawful means of a boycott they may coerce the distributors to their ends. The distributors who request us to make this complaint are the following:

Aircraft Pictures Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Inc., Paramount Pictures Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Universal Film Manufacturing Company, Vitagraph Company of America, World Film Corporation, Metro Pictures Corporation.

The two distributors against whom the boycott is about to be instituted are Fox Film Corporation and Vitagraph Company of America.

In this letter we shall give you the salient facts, and we shall be pleased to amplify this statement in a personal interview at your convenience.

The concerns above named are engaged in interstate commerce in distributing motion picture films throughout the United States, the total business aggregating many millions of dollars annually. That this is an interstate business within the Sherman Act has been held by the Court in *United States vs. Motion Picture Patents Company* (225 Fed. 800).

By the War Revenue act of October 4, 1917, Congress imposed three taxes affecting the motion picture business, namely, (1) a tax of one-quarter of a cent per linear foot on film which has not been exposed; (2) a tax of one-half a cent per linear foot on film containing a picture, and (3) a tax on admissions to theaters.

The tax upon admissions, as the exhibitors have arranged, is paid by the patron of the theater when he purchases his ticket.

In order to determine how to apportion the tax of three-quarters of a cent per linear foot on films, an exhaustive examination of the subject was made by Price, Waterhouse & Co. at the request of some of the distributors. As a result of their examination certain of the distributors determined to add to the rental charge for a reel (which charge ranges from \$1 to \$100 per day, according to the character of the subject and the reputation of the actor) a charge of fifteen cents a day per reel (each reel comprising approximately 1,000 feet) on the assumption that the average life of a reel is fifty days. In this manner something less than the amount of the tax will be collected by the distributors. As each exhibitor rents on an average six or seven reels a day, the average daily additional cost to the exhibitor is about \$1 per day. On the other hand, if the tax were borne by all the manufacturers or distributors in the United States it would amount to a tax upon them of about \$100,000 per week, which, in the minds of many of the distributors, would be ruinous. Accordingly, it seemed to the distributors above named (who, however, comprise only a portion of the total manufacturers and distributors in the United States) that just as the exhibitors had passed on their tax, so the producers or distributors should pass on the tax imposed upon them, and that the method recommended by Price, Waterhouse & Co. was a fair and equitable method of accomplishing this purpose.

We direct your attention to the fact that the collection of this fifteen-cent charge has no relation to prices, for the reason that the daily rental charge on reels ranges from \$1 to \$100 and upward per day, and is based, among other things, upon the character of the subject, the quality of the picture and the popularity of the actor. The rental charges of the distributors above named are all different. There is no uniformity between them in this respect, and there is no agreement of any kind as to prices or rental charges, for they are all in the keenest competition.

As we have stated above, the members of the Brooklyn Exhibitors'

Association have united in order to boycott our clients in the following manner:

On November 18 there was a meeting in Brooklyn at which, we are informed, over one hundred exhibitors were present. At that meeting it was decided that two of the distributors should be singled out and that all exhibitors should cancel their contracts with these two distributors and thereafter restrict their business to the other distributors until the two distributors singled out had been brought to terms. This was to be done regardless of whether or not the other distributors charged fifteen cents to meet the tax. In this manner the exhibitors hoped to force the two distributors to terms and then to proceed to apply the boycott to the other distributors until all had been brought to terms.

At this meeting on November 18 a Committee of Fifteen was appointed with two powers: (1) the authority to select the two distributors whose contracts should be canceled by all of the exhibitors, having contracts with them; (2) the authority to obtain the signatures to such cancellations of all Brooklyn customers of such distributors.

The committee so named held a meeting on Monday, November 19, and by vote singled out the productions of the Fox Film Corporation and the Vitagraph Company as the ones first to be canceled by the members of the Associated Motion Picture Exhibitors of Brooklyn.

In substantiation of the charges herein made we direct your attention to the following reports of the proceedings contained in trade papers: *Moving Picture World*, December 1, 1917, p. 1309; *Moving Picture World*, December 8, 1917, p. 1466; *Exhibitors' Trade Review*, December 8, 1917, p. 25.

The committee reported at a meeting on Thursday, November 22, that thirty signatures of customers had been obtained for cancellation of the productions of the two concerns just named, and on Saturday, November 24, it was further reported that many additional signatures had been obtained, comprising practically all the Brooklyn customers of the two distributors.

On November 19, William Brandt, president of the Motion Picture Exhibitors' League of Brooklyn, called on the telephone one of the principal officers of the Vitagraph Company and requested a conference, stating that the exhibitors of Brooklyn had selected the Vitagraph Company for their cancellations, and that cancellations from exhibitors all over Brooklyn had been placed in the hands of the Committee of Fifteen, to be served on the Vitagraph Company, and that such cancellations meant that the Vitagraph Company would be shut out of Brooklyn. Similarly the officers of the said Brooklyn exhibitors' association and the Committee of Fifteen have waited upon the officers of the Fox Film Corporation and have stated that they have obtained signatures from practically all, if not all, of the customers in Brooklyn of the Fox Film Corporation, consenting to and authorizing cancellations to be made by the Committee of Fifteen of their contracts with the Fox Film Corporation, which cancellations, if effected, would destroy the business of the Fox Film Corporation in Brooklyn.

These announcements have been made in the form of threats and with the declaration of an intent to bring about concerted action on the part of all the exhibitors and customers of the Vitagraph Company and the Fox Film Corporation, in order by their united action to destroy the business in Brooklyn of those corporations.

We have advised our clients that such concerted action is in violation of law and is a conspiracy in restraint of interstate trade, and accordingly our clients have considered it their duty to direct us to present the matter to you for your consideration, with a request that you inquire into the matter, by grand jury proceedings or otherwise as may seem to you advisable.

It has been stated by the officers of the Brooklyn Exhibitors' Association and by the members of the Committee of Fifteen, at the conference above referred to, that the singling out of the two corporations named is but one step in a plan which is directed against all the distributors. For the reason that they are all equally affected by the scope of this combination and boycott, all of them join in this complaint.

In view of the fact that the boycott may become operative at any moment may we respectfully request your early consideration of the matter.

Very respectfully,

CADWALADER, WICKERSHAM & TAFT.

Reply of the Exhibitors.

The Associated Motion Picture Exhibitors of Brooklyn have issued the following reply:

The Associated Motion Picture Exhibitors of Brooklyn and Long Island is being charged by the combined and concerted action of the Distributors' Branch of the National Association of the Motion Picture Industry with a criminal offense. Evidently, the felony charged is of such serious character as requires the employment of the most eminent counsel to represent them. Notwithstanding the usual method of first presenting the case to the authorities, it simultaneously gave such complaint the widest publicity in the public press. The reason for doing this is manifest, and no doubt apparent to everyone. The exhibitors of Brooklyn and Long Island do not intend to try the issues in the public press, and therefore will welcome an investigation by the proper authorities provided that the complainants be put under oath, to ascertain the facts, and the exhibitors will welcome at the proper time an opportunity to present their side.

The National Association of the Motion Picture Industry was originally organized and incorporated for the purpose of bringing about a better understanding among its various branches and to adjust, if possible, any differences that might arise between the various branches therein. A nationwide complaint has been filed against the Distributors' Branch of this industry, and instead of meeting it as real proper business men they find it necessary to hire the most expensive counsel obtainable to secure the machinery of the United States Government to help them compel the exhibitors to accede to an illegal demand. The United States Government is certainly busy enough conducting this world war without being asked to indulge itself in patching up internal differences of this industry. The fifth largest industry of the world must certainly look ridiculous. This proceeding on the part of the Distributors' Branch will tend to create an unfortunate breach between the exhibitors of this country and the distributors and has torn away the foundation of an organization that was built for the purpose of unity in the industry.

Ex-Senator Harvey Hinman of New York, who was counsel for the New York Legislative Investigation of the Motion Picture Industry, probably will present the exhibitors' side of this issue.

Hodkinson and General Film in Combination

Former Will Use the Machinery of Old Distributing Organization with Own Salesman at Each Branch—General Announces Other Modifications.

THE W. W. Hodkinson Corporation will use the exchange organization of the General Film Company as the service end of its distribution plans, it was announced at the offices of the two companies last Friday. Under the arrangements made, the Hodkinson Corporation will have its own salesmen in the twenty-eight General exchanges, where the actual shipping, inspection and other services will be handled at a lower cost than, as the announcement states, is now enjoyed by any distribution plan. The Hodkinson Corporation saves the wasteful cost of opening and operating new offices, while the General, with its finely equipped organization, is thrown at once into the great field of feature program distribution.

The first product to be handled by the new channel will be the Paralta Plays, two of which, "A Man's Man," with J. Warren Kerrigan, and "Madam Who?" with Bessie Barriscale, are ready for immediate bookings through General Film exchanges.

In addition to the announcement of United States distribution, the W. W. Hodkinson Corporation also announces this week that the world rights, exclusive of Canada, for all its product, including the new "Motion Picture Plus," have been arranged with the Inter-Ocean Film Company. Announcement is also made that the Canadian rights to all the Paralta Plays have been sold to the Globe Films, Ltd., of Toronto.

There has been much talk of the advantages of exchange consolidation and the elimination of waste, but not until the news of the Hodkinson move was announced Friday, did the industry have any visible sign of a tendency in this direction. The Hodkinson-General arrangement, it is pointed out, is the first step in that elimination of waste and the plan to return a share of the distribution profits to the exhibitor, which Mr. Hodkinson announced last week.

The General Film Company announces, in co-operation with the Hodkinson Plan, that it is prepared to offer its exchange facilities to other national distributors, on a basis similar to that which it has now arranged with Mr. Hodkinson. As indicated in the announcement of the General Film Company, a broad extension of the Hodkinson plan of co-operation of such elements as already exist in the business is involved—an idea which has been Mr. Hodkinson's motive for innumerable moves in the past. As he expresses it in his announcement this week:

"I have in the past, I am today, and I shall in the future use every force that is available for the furtherance of the solid organization which I am building, not only for myself and my associates, but for the industry as a whole."

In the General Film Company announcement that it is linking with the Hodkinson organization for the distribution of the Paralta Plays and the other product which Mr. Hodkinson will handle it also states that it is accepting the Hodkinson ideals in its distribution channels, opening its magnificent plant as a sort of Union Depot for the purpose of eliminating the duplication of exchanges, and the consequent frightful waste of present distribution methods.

Says an official of the General Film Company:

"The exchanges operated by the General Film Company represent the greatest and most comprehensive distributing agency in the world. General Film Company, the oldest organization of its kind, was organized in 1910, and was the dominating figure in the moving picture business until producers began concentrating upon big features, while General Film continued a steady flow of regular program attractions.

"During the last twelve months a systematic and sweeping plan of reorganization of its machinery has been worked out, and now the organization possesses facilities the equal of any distributing agency in the world. A dozen different manufacturing concerns have been producing pictures for General Film distribution, ranging from one picture a month to five or six a week, the whole making a considerable bulk, which was handled with ease. This product we will con-

tinue to handle. It is just as easy to handle large pictures as small ones in the mechanics of distribution. We are now beginning a series of activities which will result in other important additions to the product to be distributed through General Film."

Exchanges are maintained by General Film Company at New York, Philadelphia, Boston, Chicago, Detroit, Cleveland, Cincinnati, Washington, St. Louis, Kansas City, New Orleans, Atlanta, Minneapolis, Denver, Portland, San Francisco, Los Angeles, Buffalo, Albany, Columbus, Dallas, Indianapolis, Memphis, New Haven, Omaha, Pittsburgh, Bangor, Seattle and Wilkes-Barre.

The readjustment of the machinery of the General Film Company to meet the tremendous changes of the present is a far-sighted appreciation of the coming trade crisis. The creation of a new type of exchange organization, discussed from so many angles, into an actual working reality, marks a common ground of thought with that of Mr. Hodkinson.

That the General Film Company is now lending its system to full co-operation with the Hodkinson plan is a sign of the great converging movement in the progressive development of the industry.

Amalgamation in the Air

Exudes in Large Chunks from Hotel Lobbies and Restaurants When Big Film Men Foregather.

THAT there is a large economic readjustment looming on the horizon, which may result in a consolidation of considerable size and importance, and which exceeds in fact the mere vaporings of idle rumor-mongers, seems well established. The many meetings and caucuses at the Hotel Astor and the Hotel Knickerbocker the past week, whereat a majority of the various heads of the different film manufacturers and leading representatives of other organizations affiliated with motion picture interests in one way or another, even though much of the conversation has taken place across the seemingly innocent dining table, has led to much speculation by those not "in on the know."

Significant is the remark made by officials of the First National Exhibitors' Circuit that a move for amalgamation is most certainly under way. One certain party has even permitted the publication of the statement that every executive of such manufacturing interests with whom he has been in conversation, has been in favor of effecting an amalgamation, in order that a better ratio of profits may be conserved with the important sequel of more satisfactory dividends for the stockholders. In fact, the official whom we thus quote goes even further in his remarks and states that the only members of the organizations thus far consulted, who have placed any opposition in the path of an economic realignment, have been wholly employed on a salary basis, and, naturally enough, for reasons of self-consideration, do not care to see the proposed plans materialize.

Significant also is the large number of franchise holders in the First National Exhibitors' Circuit, who "happened" into New York and joined in the dinner parties and informal caucuses above referred to, though it has been related that there were no regular meetings of this body called, neither for the directors or shareholders.

BRANDT TAKES PATRONS INTO CONFIDENCE.

In order that his patrons of the New Albany Theater in Brooklyn might have a full understanding of what they are doing toward the support of the Government by their contributions of one and two cents war admission taxes, William Brandt, president of the Brooklyn Exhibitors' League, on the evening of December 2 threw upon his screen the following announcement:

"War tax on admission paid by patrons of the New Albany Theater in November was \$420.79. This sum will feed over 1,000 soldiers (a war battalion), one full day."

The New Albany is a 600-seat house in a residential neighborhood of apartments and dwellings. Prices of admission are 10 cents afternoons and 15 cents evenings. The appearance of the announcement on the screen was greeted with applause.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Texas Managers Support Government

Will Send Representatives to Washington Meeting, But Will Not Support Protest Against War Tax Schedules.

AT THE meeting of the Texas Theater Managers' Association, held at Dallas on Monday, December 3, P. C. Levy, of the Hippodrome and Strand theaters, Ft. Worth, and treasurer of the Texas Amusement Managers' Association, with Herschel Stuart, representing the Hulsey interests, have been named as representatives of the Texas organization to the tax conference at Washington, December 11, 12 and 13. Twenty-five per cent. of the Association membership was represented at the Dallas session.

It was voted not to affiliate with either the Motion Picture Exhibitors' League or the American Exhibitors' Association until the amalgamation of the two was accomplished, the latter organization, however, was favored by a majority of the Texas men. Secretary Campbell was instructed to proceed at once on an organization tour for the state.

Instructions to the delegates to the Washington meeting carry no note of protest against war taxes levied by the Government. On the contrary it was the unanimous voice of the convention that every possible assistance should be given the Government.

Various committees for the year were made up of the following well known Texas amusement men:

Reception—S. Von Phul, manager Majestic theater; W. D. Neville, Washington theater; Holger Jorgensen, Best theater; Chas. Hartman, Garrick theater; John DeStefano, Queen theater.

Organization—C. J. Mussulman, Paris; B. C. Bell, Palestine; C. M. McFarland, Houston; W. F. Box, San Antonio; E. L. Dye, Plainview; W. J. Wilkie, Wichita Falls; Ben B. Lewis, El Paso.

Finance—Otto Englebrecht, Temple; N. Lewis, Tyler; W. J. Lytle, San Antonio; V. J. Grunder, Cuero; T. M. Hervey, El Paso; Chas. Kimball, McKinney; L. M. Ridout, Denison; A. A. Chouteau, Jr., Dallas.

Legislative—P. C. Levy, Fort Worth; W. E. Weatherford, Dallas; E. H. Hulsey, Galveston-Dallas; Ross D. Rogers, Amarillo; E. W. Robb, San Angelo; J. B. McCue, El Paso; Ben S. Meyer, Tyler; Hugh Henry, Denison; W. J. Lytle, San Antonio; Karl Hobletzelle, Dallas.

Labor—O. F. Gould, Fort Worth; J. F. Green, Cleburne; Leon S. Gohlman, Dallas; H. G. Cotter, Fort Worth; Ed. Raymond, San Antonio; H. S. Ford, Canyon; L. Lavine, Corsicana; Adolph Dittman, Brownsville.

Grievance—John R. Fanning, Mineral Wells; John Sayeg, Ennis; Jas. T. Hatch, Kaufman; H. H. Keller, Mart; W. O. Williams, San Marcos; W. A. Stuckert, Brenham; F. R. Newman, Greenville; Robt. Pratt, Denison; Jos. Phillips, Fort Worth; Chas. W. E. McCormick, Austin.

Publicity—Lou Bissinger, Dallas; W. S. Crosbie, Fort Worth; W. A. Byar, Terrell; Mrs. Eva Vernon, Texarkana; Miss Gussie Oscar, Waco; Paul Barraco, Houston; J. P. Everett, Waco; H. C. Norfleet, Dallas; Jas. Wilson, Sherman.

Resolutions—A. R. Gwynn, Terrell; Tom Gaines, Hills-

boro; Sam Lucchese, San Antonio; Ed. Foy, Jr., Dallas; Will Batsell, Sherman; J. W. Courtney, Weatherford; D. F. Prall, Longview; Chas. Dorbandt, Athens; Miss Eva Johnstone, Houston; W. S. Sonnomen, Waco; C. E. Sherley, Honey Grove; M. Wicks, Jr., Houston; J. N. Stewart, Denton.

Iowa Exhibitors Get Together

National Organizer Rogers Forms Local League at Waterloo—Will Hold Meetings in Other Towns.

DAVID ROGERS, national organizer, sent a call to the exhibitors of the state of Iowa for a meeting to be held in Waterloo, Tuesday, Nov. 27. In answer to his call a small group of exhibitors around Waterloo responded and a couple of exchangemen from Des Moines went over. Mr. Rogers succeeded in winning for himself the friendship of every man who came to the meeting; by his straightforward friendly personality and the small meeting was sincerely voted as the most successful yet held. Mr. Rogers has given up all hope of bringing the exhibitors of Iowa together and is planning now for from eight to ten local organizations to be formed over Iowa. One has already been formed around Davenport and exhibitors from this suggestion attended the Waterloo meeting to aid in the formation there.

The new Waterloo local organization will include exhibitors in that city, Cedar Rapids, Waverly and the surrounding small towns. And following is a list of the theater managers present and who joined the local organization:

H. J. Lego, Majestic, Fort Dodge; N. C. Rice, Call Opera House, Algona; Frank Hegerman, of Waverly; A. J. Diebolt, Palace, Cedar Rapids; C. C. Clifton, Lyric, and William Hemspeke, Crystal, Cedar Rapids; F. Witt, of Shell Rock; H. Kelly, Iris, Independence; Guy Curtis, Independence; W. A. Middleton, Rex, Iowa Falls; Edward Awe, Strand, Fort Dodge; Sam Greenbaum, Gardenin, Davenport; W. L. Myers, Palace, Waterloo, and Mr. Martin, of Waterloo.

Mr. Rogers plans to arrange for many more similar local organizations over the state, until the whole state of exhibitors are some way joined together, then perhaps it will be possible through the local organizations to arrange for a state league.

Maine Exhibitors Protest

Say War Tax Is Inequitable and Burdensome—Will Send Delegate to Washington Meeting.

THE Maine Motion Picture Exhibitors League, at a session held in Bangor, Dec. 4, voiced its objection to the what it terms unjust war revenue taxation on small moving picture theaters. The league claims that the present system of taxation places a burden upon exhibitors which cannot be long sustained, and if the government desires revenue from the motion picture theaters, the distribution of taxation shall be such as to permit the theaters to run without loss and thereby provide a revenue for war purposes.

Maine theatres, in common with others throughout the country, are now subjected to double taxation, paying a tax on the films and a seat tax, the latter being graded according to the seating capacity without reference to the size of the city or town in which the houses are located. This, the exhibitors say, is unjust. The war tax on admissions is also declared inequitable. The houses which charge a maximum admission fee of five cents pay no tax on admissions, which is declared to be wrong, as the league believes the five cent houses should pay something in the way of taxes.

The Maine league was organized last spring and comprises about 50 per cent. of the number of exhibitors in the state at present, with a steadily growing membership.

It was voted to send a committee from the league to the national convention of exhibitors in Washington, D. C., when

it is expected that action will be taken by the latter body in representations to Congress.

President Alfred S. Black, of Rockland, presided, and 30 exhibitors were present.

Association Headquarters Open

New Offices Established at Indianapolis, With Pettijohn and Rembusch in Charge.

ALTHOUGH not yet fully equipped, the new headquarters of the American Exhibitors' Association, recently removed from New York City, has been opened in the Indiana Trust Building in Indianapolis, with Charles C. Pettijohn, general manager, and Frank J. Rembusch, general secretary, in charge. The offices occupy two spacious and well-lighted rooms on the fourth floor, and present a very attractive appearance.

The establishment of the organization's headquarters in Indianapolis makes them more centrally located than they were in New York, and no doubt will enable the organization to maintain them at much less expense.

Secretary Rembusch has been on the job continuously since the offices were removed, and has been devoting the greater part of his time in the effort to get things lined up in Indiana for the meeting at Washington, when the exhibitors will appear before the Congress and endeavor to get that body to amend the war tax law.

Charles C. Pettijohn and his wife, formerly Miss Belle Bruce, arrived in Indianapolis the latter part of the week after a short honeymoon in New York and Washington, and are now at home in a beautiful residence at 3744 North Meridian street. Mrs. Pettijohn says she has abandoned screen life forever and desires nothing so much as the home life she is entering here in Indianapolis.

PHILADELPHIA EXHIBITORS MEET.

At the last meeting held by the Exhibitors' League of Philadelphia President J. O'Donnell read a communication sent by the National President, Lee Ochs, urging that a representative committee be formed and sent to Washington, D. C., to attend the convention to be held there on December 11, 12 and 13. H. C. Kliehm reported the death of G. W. Schnier of Pittsburgh, who died last week, and a motion was passed by the members expressing their regrets.

A motion to have the admission fee of \$10 raised to \$15 remained unsettled and was laid on the table. Members of the League were again warned not to play the music published by the American Society of Authors and Composers at their theaters.

CLEVELAND EXHIBITORS WILL CONTINUE FIGHT.

Cleveland exhibitors, at their regular weekly meeting, December 4, passed a resolution to continue the fight on the 15-cent charge which is made by exchanges, and the attorneys for the exhibitors were instructed to proceed as they see fit.

There was a long discussion, in which every exhibitor of the fifty odd present took part. All but two or three were for continuing the fight. The attorneys were instructed to look into the chances of bringing the matter before the county grand jury under the Valentine anti-trust act.

The exhibitors also named two delegates to go to the coming convention in Washington, the week before Christ-

mas. They are League President William J. Slimm and Sam Bullock.

ENTHUSIASTIC MEETING AT MINNEAPOLIS.

One of the best attended meetings of the Northwest Exhibitors' Corporation in many moons was held at the West Hotel, Minneapolis, Friday afternoon, November 30. War tax, music tax and license laws were discussed at length, and the session was a lively one. The resolution thanking the Mutual, Triangle and General exchanges for their willingness to pay the war tax on film reels, prepared by C. H. Hitchcock, Otto Stelzner and W. G. True, was adopted. Members of the exhibitors' body were urged to book, whenever possible, films released by the Mutual, Triangle and General exchanges. Several prominent Twin City exhibitors told of their experiences with the war tax on tickets and reels. A majority of the exhibitors expressed themselves as pleased with the willingness of their patrons to pay the war tax, but a majority condemned the exchanges charging the war tax on reels.

Bell & Howell to Be De Vry Agents

Will Handle Projector in Its Los Angeles and New York Offices.

AMONG the recent agents secured by the De Vry Corporation, for the De Vry projector, is the Bell & Howell Company, which will handle the machine in its New York and Los Angeles offices. Negotiations were closed after a thorough investigation of the market had been made by Bell & Howell, and in selecting the De Vry projector the firm feels it has secured a machine that has stood the test and proved itself a distinct success.

The De Vry is used by a number of large automobile manufacturers, such as the Ford, the Packard and the Dodge. A recent order from the latter increased the total amount purchased by that company to seventy-five machines. The De Vry projector is also doing service in various departments of the United States Government.

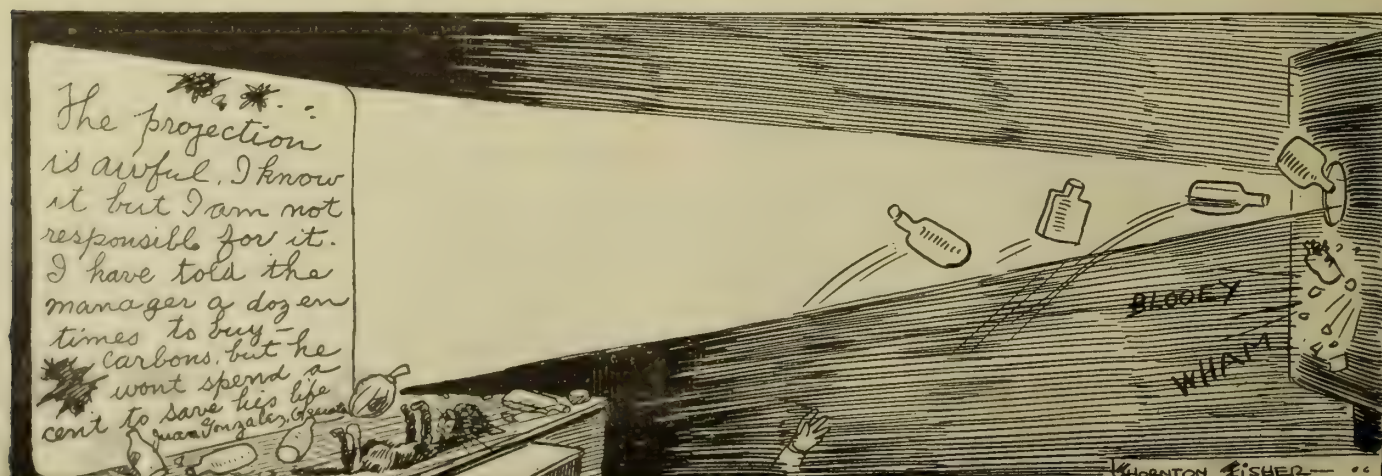
The De Vry Corporation also reports its recent affiliation with the Arcus Lamp and Appliance Company, of Cleveland, and in the future will distribute the latter company's product in Chicago and vicinity. F. H. Cudmore, general manager of the Arcus Company, was in Chicago on Friday, November 30, when the arrangements were completed.

SCREENING HIMSELF.

FRANCISCO G. ORTEGA, who edits Cine Mundial, tells the following: Recently one of the picture theaters of Merida, in the state of Yucatan, Mexico, was showing a duped and dilapidated film of "Joan the Woman." The projection was even worse than the condition of the film, and the audience became restive. As long as the expressions of discontent were confined to utilizing the screen for a target the operator continued calmly turning the crank, but when a few tributes of esteem, in the shape of empty bottles, came sailing through the man's size observation port the picture vanished, to be followed in remarkably quick time with the following explanatory slide, in shaky handwriting:

"The projection is awful. I know it, but I am not responsible for it. I have told the manager a dozen times to buy _____ carbons, but he won't spend a cent to save his life.

"JUAN GONZALEZ, Operator."



How It Is Done at the Strand

Manager Edel Analyzes His Program for the Benefit of Moving Picture World Readers

Foreword.

NEW YORK'S Strand has become known throughout the entire country as an institution in the world of the American cinema art. The presentation of high-class screen entertainment augmented by exceptional musical programs rendered by a large orchestra, together with individual solos by accomplished artists, established a new clientele in the amusement field. New ideas in lighting, house management, advertising and the presentation of screen subjects as well as musical numbers are constantly being introduced at New York's largest film temple under the management of Harold Edel, one of the most youthful as well as progressive, exhibitors in the country. Despite the fact that he is still well within the draft age, Mr. Edel has had many years association with motion picture exhibition. As directing manager of the Strand he has established himself an enviable standing in the trade. His characteristic initiative has resulted in many departures in the presentation of a film entertainment and his daily mail always has letters from brother exhibitors out-of-town asking for information on new productions and suggestions for their exploitation. With the idea of giving our readers suggestions that will tend to enhance their own work, Mr. Edel will contribute weekly articles on his current shows, giving the why and wherefore.

Favors a Limited Use of War Subjects.

It is up to every exhibitor in the country to bend every effort toward "doing his bit" whenever and wherever possible. The exhibitor is a very potent factor affecting that all-important thing, public opinion. I do not mean by this that he should clutter his program with war films and news pictures of soldiers; in fact, it is just as important that he take the minds of his patrons away from the war at times as it is for him to bring them directly back on the subject. Each week I endeavor to present a patriotic feature in connection with my entertainment, a little something of special effectiveness in addition to my regular films bearing on the war.

For last week's "bit" I accomplished a two-fold purpose at the very beginning of my program. Every audience has become accustomed to the usual overture as a curtain raiser; during this overture the audience fusses about and usually it is not before the opening number has well advanced that the people settle down and begin to enjoy it. My opening number was the Hungarian Rhapsodie No. 2 with an original piano Cadenza by William Lowitz. To further enhance the presentation of this number I engaged several special musicians. It was quite evident that I would have to have the entire attention of the audience from the beginning in order to fully appreciate the efforts of the orchestra. In order to bring about this condition I placed my special patriotic "bit" first on the bill, as a prelude to the overture. The house was darkened and the audience, expecting the usual overture, continued the customary fidgeting. However, as the curtain rose slowly the stage gradually displayed the largest silk American flag ever disclosed in a theater, simultaneously the orchestra burst into "The Star Spangled Banner," and immediately the entire house from orchestra to roof came to attention. The ushers in their military uniforms stood at attention and with the conclusion of the number the effect of the whole presentation brought forth a great outburst of spontaneous patriotic applause with the psychological switching on of all the lights.

Following the overture came "Tonic Towns in England," a beautiful scenic showing the famous watering resorts in natural colors. The Strand Topical Review came next with its varied assortment of news, patriotic and zoological pictures. A cello solo by Helen Scholder followed and was duly appreciated.

A Stunt for "Nearly Married."

Then came the feature picture, Madge Kennedy in "Nearly Married." In introducing this production we offered

one of the most effective novelties yet presented at the Strand. The house was dimmed in the usual way preparatory to throwing the film on the screen and the curtains parted as the organ played the wedding march, but in place of the screen there appeared an immense church window covering the entire screen space. With lights streaming through the many-colored window, the display drew many whispers of surprise from the audiences. To the left of the window stood the bridegroom dressed in his wedding clothes. A little flower-girl entered, followed by the bridesmaids and then the bride, with little girls holding up her veil. The procession filed across the front of the big window, the bridegroom took the arm of the bride and all passed off to the opposite side of the stage as if entering the church. Then the lights of the window faded and the picture itself appeared on the screen. The characters in the prelude were dressed exactly as those appearing in the film. At every performance this introduction received considerable appreciative applause.

After the feature came a duet from "Hamlet" by Rosa Lind, soprano, and Yon Colignon, baritone, followed by our exclusive presentation of "The United States and Allied Fleets on Their Recent Visit to Rio Janeiro." A Mutt and Jeff comedy cartoon, "The Hunters," was accorded much laughter and an organ solo by Arthur Depew and Ralph H. Brigham concluded the performance.

C. B. Burkhart a Record Subscriber

WE hear quite a little from time to time in regard to the instability of the moving picture trade and the changes that are continually taking place in the producing and exhibiting ends of the business. That there is plenty of ground for such criticism no one realizes better than the publishers of the Moving Picture World, for it keeps several of our clerks busy a good part of their time taking care of the changes in addresses alone. There is a brighter side to the question, however, and our lists also

contain the names of many firms and individuals who have been advertisers and subscribers since the foundation of the paper over ten years ago.

We are publishing herewith an engraving of C. B. Burkhart of the Pastime theater, Homer, Ill., from whom we received our tenth annual subscription a few months since. Mr. Burkhart is an old timer in the exhibiting game, for his experience dates back to early in 1904. Another remarkable record held by Mr. Burkhart is that in the thirteen years or more that he has been exhibiting pictures he has only missed two weeks, when the Board of Health closed his theater due to an



C. B. Burkhart.

epidemic. Our readers who possess a copy of our Tenth Anniversary Number, dated March 10th, of this year, will find in that issue an interesting account of his early experience.

We extend to Mr. Burkhart and the many other old readers and subscribers of the World our sincere appreciation and esteem for their confidence and support during the past decade. May their shadows never grow less, as Richardson would say. It is the oldtimers, who did so much in the early days, that are surely entitled to their reward from the industry.

Lamberger Enlarges Activities

The Motion Picture Field Owes Much to This Pioneer,
Who Has Championed Its Struggles Since the
Early Days.

WILLIAM HUMPHREY, Edmund Lawrence and F. J. Grandon are the directors who, in the coming year, are counted upon to carry the standard of Ivan Film productions into the very front ranks of the industry. Each one of them has an organization of his own, which, as regards perfection, leaves nothing wanted.

One of the important branches in the producing organization of the Ivan people is the installation of several "Readers," whose duty is not only to read submitted scripts, but every play, novel or romance of any standing in literature, be it in foreign or native tongue. This department is under the supervision of Oscar I. Lamberger, Ph.D., who, having been professor of comparative literature, possesses the qualifications to direct the efforts of the "Readers" in proper channels.

Unquestionably the united efforts of the organizations under the excellent management of I. E. Chadwick more than augur well for the future of Ivan Film productions.

Dr. O. I. Lamberger, Ph.D.

At this time it may well be noted that although Ivan Abramson is in no manner connected with the company the firm will continue to do business under the name of Ivan Film Productions, and the various state right distributors handling Ivan product may go the limit in heralding the standard output which these Ivan distributors will be able to send to their trade.

At this point it might be well to devote a few lines to the splendid career in behalf of the country-wide acceptance of the motion picture that this forceful figure has all too silently and modestly carved with his accustomed unselfishness. Pioneers in the business will remember him as a devout friend and a far-sighted diplomat, as it were. As far back as 1906 Dr. Oscar I. Lamberger, then a member of the lecture staff of the People's Institute, of which the late Charles Sprague Smith was the presidential head, championed the cause of the screen, then a distrusted and despised business of a supposedly nondescript character. Lamberger grasped the future efficacy of the motion picture, and was selected to lead an investigation into the conditions of the East Side of Manhattan, with a view of improving the social conditions of the inhabitants of this quarter. He chose as his main vehicle of accomplishing his object the motion picture, and put it to the first use of this kind that it had received. In time this led to the doctor buying an interest in the Avenue C Theater, in the heart of the Ghetto, which was thereafter conducted as a model house for other exhibitors to learn from and copy after, not only as to conditions of hygiene, but particularly as to types of offering.

As a corollary to this work the doctor soon found that he could materially assist his efforts by appealing to the early manufacturers for the making of classic photoplays and other subjects more worthy than the then all-to-frequent crude type of cheap dramas and comedies. It was through his persuasive efforts that Shakespeare's works were first committed to the camera, as well as other of the first productions of other standard literary volumes, which served as the forerunner of the current vogue of visualized literature. To further encourage productions of this kind Lamberger formed the Ecclesia Entertainment Society, an exchange which purchased over eighty single reel standard subjects, and released them to the nickelodeons on the East Side. As many of his purchases were made after

the films had lived their supposed booking life, it is noteworthy that the Ecclesia rental price was maintained at \$5 per reel.

At this period the theaters were suffering from the unjust political intrigues of the McClellan administration. One Christmas period every picture show house in New York City was closed down by the police. This furnished the energetic doctor with new and more important fields of activity. Swinging the full power of the People's Institute behind him Lamberger worked to the end of preventing censorship from falling into the hands of the police department. A meeting was called in the Avenue C Theater, which was attended by the first exhibitors' association, a local body; members of the People's Institute and manufacturers, which resulted in the formation of the National Board of Censorship, with three members, Dr. Lamberger representing the exhibitors, John Collier representing the Institute and Dr. Theodore Shay representing the public schools. At this first meeting one thousand dollars was subscribed toward the new body's maintenance. The further development of this organization is known to all. As a result the campaign slogan of the doctor, "Mayors may come and mayors may go, but motion pictures will go on forever," was far and wide adopted as the cry of the business.

Next we find the subject of this article directing the earliest five-reel productions (in 1916)—"The Life of John Bunyan," or "Pilgrim's Progress," in which he co-starred Ethel Clayton and Warner Oland. This film is still doing duty in churches, schools and religious lodges throughout this continent.

The next six years finds this fighter out of the film circle, devoting his time to civic movements of large proportion. The early part of this year marked his re-entry into the business with a deeply laid plan that will not come to fruition until Dr. Lamberger feels that he has mastered the numerous situations that are embodied in his future plans. In order to accomplish his studies, and being a great admirer of the ability and breadth of vision of Isaac E. Chadwick, head of the Ivan Film Corporation, he assumed the chair of publicity head with the Ivan concern, and has just enlarged his activities with this manufacturer, as the forepart of this article apprises.

Suffice it to say that Dr. Oscar I. Lamberger will be heard from importantly in the near future.

FORMERLY AMERICAN FILM ACTOR COLONEL'S ORDERLY.

A. A. Bonnard, formerly manager of the automobile department of the American Film Company studios at Santa Barbara, California, has been appointed Colonel's orderly at Camp Lewis, American Lake, Washington. Young Bonnard went to the training camp with the first batch from Santa Barbara and gained his promotion for personal merit as well as because of his proficiency in French. Sidney Alger, former assistant to Edward Sloman, has been made acting Lieutenant and is in charge of a rookie squad.



Scene from "Blue Jeans" (Metro).

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., Australia, Oct. 30, 1917.

THE Clement Mason Super Films announce that they have secured the Australian rights to all Essanay subjects, and beginning next month will release one feature weekly. The first production will be "The Misleading Lady," featuring Henry B. Walthall. The series "Do Children Count?" is also scheduled for early release.

* * *

The announcement that Goldwyn Pictures are shortly to be presented to the public here has caused much interest in film circles. J. A. Lipman, who represents Goldwyn in Australia, says that the first release will be made during the next few weeks at one of the biggest Sydney houses.

* * *

A new arrival in the picture producing field in Australia is G. L. Gouday, who starts on a four-part feature next month. The theme of this subject has not been disclosed, but it is understood that it is of topical interest, though not dealing with the war.

* * *

Australian Feature Films, Ltd., distributors of Paramount and Arctcraft productions, have secured very commodious premises in Pitt street, Sydney, and will move into them next week. Practically nothing was saved from the disastrous fire that gutted their offices about six weeks ago, and so the future home will be entirely fitted up with new stock.

* * *

A new series of Repatriation War Films has been completed, and will be presented by Australasian Films at the Sydney Theater Royal on Saturday next. A unique advertising stunt has been arranged in connection with their presentation. The Governor-General will view the films on a special screening in the morning, and a Sydney aviator will fly over Sydney dropping circulars advertising the film and also the Liberty Loan. The pictures are about ten thousand feet in length, and deal chiefly with the work of the Australian forces in the battle line in Flanders.

* * *

The Progressive Film Service, distributors in this country of Mutual films, have within the last few days extended their operations to our Northern state, Queensland.

A branch has been opened in Brisbane, with H. J. Hawkins in charge. Mr. Hawkins is a very well-known figure in Brisbane film circles, having been one of the "heads" with the General Film Company of Brisbane, and later with Birch Carroll of the same burg.

It is a noticeable fact that J. A. Lipman, now handling Goldwyn productions here, was, in conjunction with O. G. Sudholz, responsible for the presentation of Paramount pictures in Australia, and later introduced the Mutual Program, which is being exploited by Mr. Sudholz through the Progressive Service. Lipman and Sudholz have probably a more extensive knowledge of film conditions in Australia than any other men engaged in the business. Starting out years back with a Kalem production, "From the Manger to the Cross," they traversed the whole of the continent with the subject. Following this they exploited individual features until the Famous Players and Lasky Productions became available when they contracted for the entire output to those companies, continuing to handle them until a year ago when they sold the controlling interest in their company to the producers, and started the Progressive exchanges.

* * *

John F. Gavin is now busy on the filming of "For the Term of Her Natural Life," a story of early convict days. It is expected that when finished the film will run about six reels. A cast of well known screen and stage artists has been secured, and includes Ethel Bashford and Charles Villiers, who had prominent parts in "The Martyrdom of Nurse Cavell," shown in America about a year ago. Villiers has appeared in almost every Australian picture made, usually in "heavy" roles.

"For the Term of Her Natural Life" is to be presented

in America during the beginning of next year, and Mr. Gavin is making every effort to produce a picture that will compare favorably with the best American features.

John F. Gavin is one of the pioneer Australian picture producers, having been in the business for over eight years. His first picture was a dramatic story of the life of the bushranger Thunderbolt, in which he played the lead. After eight years this picture is still being screened in the backblocks. At this time the average dramatic film was about 800 or 900 feet in length, while the usual comedy was seldom more than 400 feet. Gavin decided that he would make nothing but features, and when the firm of Cricks, Findlay & Gavin came into existence shortly after, a series of features were made, including "Benn Hall and His Gang," "Keane of Kalgoorlie," "Frank Gardiner," and also a mining drama of the early convict days, "His Assigned Servant."

The success of these pictures was so great that it was decided to change the partnership into a company, and so the Australian Photoplay Company was formed, with a capital of £20,000. Under this brand many features were produced, in spite of active opposition from other concerns.

Gavin later drew out his interests from the company, and since then has been working on his own. His latest production is a drama from an original scenario entitled "For the Term of Her Natural Life," a story of the early convict days, and this film will probably be in five reels.

Gavin intends this to be the best he has ever done, as present arrangements are to sell the American rights. He says that the picture will compete with the best American productions.

* * *

The Fox Film Corporation announce that their big feature, "Jack and the Beanstalk," will be released in Sydney at the Theater Royal during December, and will in all probability be the Christmas attraction there. The same company's production "A Tale of Two Cities," which was released at the same theater some time ago, is playing a very successful return visit at the Strand theater this week.

MANUFACTURERS, ATTENTION!

Wells Hawks, formerly special publicity man for Mary Pickford, as well as for Arctcraft, but now an enlisted lieutenant in the navy, writes the following letter, which deserves the attention of every manufacturer:

"Subject: Navy Recruiting and Motion Pictures.

"It has been suggested to this bureau that a fine advertisement can be given United States Navy recruiting by the use of posters in scenes of moving pictures.

"In many film productions there are street scenes where posters appear in the reproduction. If in making up these scenes United States Navy posters are used their display would be of great advantage to the service and add to the realism of the scene.

"If this meets with your approval we will be glad if you will forward to your director.

"Suitable posters will be mailed on application. The United States Navy posters are artistic and effective, and are the work of the best known American artists."

WILLIAM HARVEY WEARING SERGEANT'S STRIPES.

The actor who recently finished a part as a German spy in "Draft 258" will go after Boches with specially fervent jabs when he gets a chance. He is serving with Company F, 305 Infantry, at Camp Upton. He received an invitation as guest of honor at the recent Screen Club ball, held at the Astor, Saturday, November 17.



John F. Gavin.

British Notes

By J. B. Sutcliffe.

MAY MACLAREN, American film actress and star of two successful productions still being exhibited at the Philharmonic Hall, London, is shortly expected to appear in British film productions.

Occasionally managers of moving picture theaters in different parts of the kingdom have complained to me of the petty pilferings bred of the souvenir habit. One picture theater, which shall be nameless, has a reputation for its decorative tapestry and lace, but every night when the manager makes his final rounds one, two and sometimes more pieces are, thanks to light-fingered patrons, invariably missing. "It's the souvenir habit," he remarked, "more than an inherent desire to steal. Some patrons when they come into a nicely furnished lounge or lobby seem to imagine that any little trinkets or ornaments employed in the general decorative scheme of the lounge are there to be picked up with the handbills." I have often heard of the retention—in the temporary absence of the attendant—of the metal tickets issued by the automatic ticket issuing machines and here the motive is quite apparent. But to managers who are troubled with souvenir hunters I would commend the remedy of the one quoted above and fasten loose effects down to some substantial fixture.

The mention of metal tickets reminds me that a York exhibitor has had one of his sent to him by a soldier on a tive service who found the metal disc in the ruins of a German fortress at Thiepval.

The Ideal Film Renting Co. is not to abandon the project it had under negotiation at the time of Winston Churchill's appointment to the Ministry of Munitions. This was the production of an imposing spectacular war picture entitled, "How the Great War Arose," and Mr. Churchill was to write the script and superintend the production. Should this yet be done, or a suitable substitute for Mr. Churchill be found, it is likely that the picture will be sponsored by the Allied Governments as an official statement of their cause in going to war. Apart from this the Ideal Co.'s diary of production is a full one. Versions of Fielding's "Tom Jones" and Jane Austen's "Pride and Prejudice" are near the completion stage, while "The Bachelors' Club" (Zangwill), "Shirley" (Bronte) "Quinneys" (H. A. Vachel), "Kipps" (H. G. Wells), and revised adaptations of "Nicholas Nickleby" and "Westward Ho" are well under way.

"The Manxman," a London film company's creation after Hall Caine's novel, already shown in the States, made its appearance in London at the New Galley Kinema.

Sir Johnston Forbes-Robertson sails for the States in a day or two to fulfill his engagement with the newly constituted Hyclass Producing Corporation of New York City to appear personally in his greatest dramatic success of the spoken stage, "The Passing of the Third Floor Back," by Jerome K. Jerome.

The principal contribution from America to the trade shows of the week is perhaps the third of the Kitty Gordon subjects, entitled "One Week." While undeniably within the category of vampire plays, it unfolds its story upon original lines and amongst those exhibitors with audiences of an appetite for strong meat it is assured of an extensive showing. It is handled here by the Apex Film Co.

The past few days have seen the removal of one of the landmarks of moving-picture development in London, the closing down of the old King's Hall in Commercial Road, East End. Time was, now nearly a dozen years ago, when the Old King's, as it was familiarly known, was the cradle of moving pictures on London's most densely populated side. It kept well in pace with the times and before competition in the East End became keen always showed an attractive program.

Considering the nature of the ground and the prices

charged for admission it is no exaggeration to say that the Commercial Road area of eastern London offers the most remarkable record of cinematographic development in the whole of the Metropolis. There are theaters in this district which carry specialization to a fine art, the Polish Jews' kinema, for instance, has a set of Russian titles made for every film shown there. In design and furnishing, while not comparable to the best West End theaters, I know of many in central London which fare worse.

Effect of Picture Depends on Exhibitor

Raoul Walsh Says Operators Who "Monkey" with Tempo of Action Undo Work of Careful Directors.

THE director may labor like a trojan; but the ultimate effect of his picture on the screen depends on the artistic integrity of the individual exhibitor. That is the belief of Raoul A. Walsh, the American director who has used his short leisure before beginning work on his first Goldwyn production to make a tour of some of New York's moving picture theaters.

"Frankly," says Mr. Walsh, "I have been very much disturbed over the way I have seen many of my own pictures run. The Twentieth Century Express is a horsecar beside some of the speed I have seen careless operators or short-sighted house managers put into their films. In my opinion, such haste is nothing short of criminal. It is unfair to the director who has timed his action as closely as possible to the right tempo. And any manager who thinks he will profit by crowding in an extra show by such methods is making a big mistake. He is ruining good entertainment, and when he ruins good entertainment, he is making disappointed audiences, audiences that won't come back."

"I have been just as much impressed by another mistake in projection. It isn't a case of mistaken avarice. It's really well meaning. But it's stupid and criminal just the same. This is the trick which some operators have of kitting up the speed of the machine when big, swift, dramatic scenes flash on the screen. Their intention is right. They want to make a distinction in tempo between the scenes of quieter action and those with punch in them. In the early days, it was often necessary for the operator to do this, because the director had failed to provide the proper tempo himself."

"My own practice is to watch this matter of tempo very closely indeed. I take the bulk of my straight scenes at 13 or 14 exposures a second. When it is swift comedy or big melodramatic action—a chase or a fight or a raid, for instance—my cameraman slows down to 11 or 12. And then, of course, when the complete film is run through the projector at a normal, constant speed of 14, all the tempo runs true, the quiet scenes at a quiet pace, the melodrama with a rush."

"But all this is—and should be—the director's business, not the operator's. Sometimes it takes some very difficult manipulation of lights to keep the exposures right; but there is no difficulty here that a competent director cannot solve. Unfortunately, the maker of a film is at the absolute mercy of the man who shows it. And perhaps he is to be congratulated that so many managers and operators do appreciate their responsibilities."

BUSINESS GOOD IN EMPIRE STATE.

Lewis D. Brown, owner and manager of the Moving Picture Machine Company of Binghamton, New York, was a caller in the New York office of the World last week. He is moving to a new address at 28 Henry Street and states that he has built up quite a little business in machines, repair parts and theater supplies in his vicinity. Being an expert electrician he is in a position to make installations and covers a considerable section of the northwestern part of the Empire State, where his services are in demand. Most of the theater managers he has visited recently report good business that has not been effected by the war tax to any appreciable extent.

MORE METRO MEN ENLIST.

Dwight Begeman, cameraman, is the latest Metro employe to enter the service. He has left for his home in St. Louis, to enlist in the navy, and he hopes to be assigned to the work of taking motion pictures for the Government. Jack Lamond, another of Metro's photographic force, is already engaged in taking pictures of naval manoeuvres.

Irving Flisser, formerly a member of Metro's electrical force, under the supervision of Frank Detering, is in the navy.

Spokes from the Hub

By Marion Howard

FIRST I must mention our new picture house, the Castle Square, which has been done over to the queen's taste, and with music playing an important part, under the direction of Jarvis Jocelyn, so well known in theatrical and musical circles. This is distinctly high class in every detail—and such a clean program! The stage is a delight to the eye, with no tawdry decorations (?), like artificial flowers and the like, but done in cream, with corinthian columns at the side and latticed panels. Harvard red velvet makes a rich curtain. There are attractive girl ushers, and an air of hospitality on entering the house. I went over especially to see one of the "Country Life Series," featuring Mrs. J. Stuart Blackton and the children, their location being their estate at Oyster Bay, where they are neighbors of the only "T. R." The short subject called "Satin and Calico," picturing both, is thoroughly enjoyable. In the cast we get Donald Brian as a society man and country lout in overalls. Can you picture him? In the tennis scene I recognized Mr. Blackton, who directed the series, and also saw the venerable Charles Kent. Splendid offering of Greater Vitagraph. On the program we had good comedy with "Fatty" Arbuckle, Mutt and Jeff, and that excellent picture, "A Tar Heel Warrior," featuring Walt Whitman in a role suited to his dignity. A typical southern play with music was a strong feature, as rendered on the new choralelo by Mr. Jocelyn.

That evening I saw "The Mark of Cain," and failed to enjoy it, though well cast with "Tony" Moreno, J. H. Gilmour and John Sainpolis, who all deserved better. It was melodramatic and unconvincing. Mrs. Castle does better work in this than in her serial efforts, and her dancing dog gave delight to the youngsters in front.

Commend me to pictures like "Draft 258," which was shown at the Park Theater before many guests, including about 500 sailors. It was a splendid gathering of young manhood, and great discipline was displayed, for we noted that they did not applaud in any "spread-eagle fashion" and all kept silent during the story, well pictured and a credit to Metro and all concerned. A feature was the presence on the stage of the Pier Band, which rendered selections before the program opened. I like this new picture in every way, and it certainly doesn't do a thing to the pacifist and spy element but show them up convincingly. Little Taliaferro makes good, baby Ivy Ward is most promising, and Tooker does the villain in great shape. Splendid picture for any community.

On the same program we saw another Metro, "The Eternal Mother," with Ethel Barrymore in a strong part, one of the best yet seen for her. They gave Jack Johnston some work to do as the cad of a husband, who was allowed by the author to live. Here we get a child well worth while in Maxine Elliott Hicks, who has a remarkable face for the camera. Of course Frank Mills is liked by all fans, and it was good to see the regeneration of his mind on the child labor question. The factory scenes were unusually good, showing up a great evil too frequently existing. There were ornate scenes as well as degrading ones, made so by the evil of child labor and discontent.

Not having seen "Efficiency Edgar's Courtship" I went to the Exeter Theater Sunday evening, and how we did laugh! Mrs. Ayer had already shown "Two Bit Seats" and "Fools for Luck" so we were prepared for some fun in this the first picture done by Taylor Holmes. I saw two pretty strong pictures there in "Indiscreet Corinne," with dainty Olive Thomas doing some daring things all for fun at the outset and cleverly executed. Then we had a chance to see her dance barefooted, too. My neighbor nudged me and asked who she was. I said Mrs. Jack Pickford in real life, but she would not believe me, so there you are. Pauline Frederick has a splendid offering in "The Hungry Heart."

Tom Forman did a good thing in writing "The Trouble Buster" just before going to the front with the colors. Long ago I called attention to the lad Paul Willis, and now we get him featured along with Vivian Martin in a

splendid picture for old and young, and natural at every turn. Here we get the near gutter life, the villain, the homely street rows between newsboys, a wonderful dog, some pathetic touches around the two kids, with no place to go except to their home in a piano box; the lure of the crook, the rescue and incidental blow, causing blindness of the lad defender, and all the rest with its touch of upper class and developed genius sculpture leading to fortune.

Within a week I have seen the three first releases of Select—"The Moth," "Magda" and "Scandal," and believe me they are some pictures and great pace setters! The Exeter Theater was filled by delighted patrons, many coming in from Brookline, which has no picture house, though called the richest town of its size in America. Then, too, more and more the exclusive set in the Back Bay are waking up to the value of this form of amusement at so little expense. Long lines of autos are seen nightly. No longer is there shown the "silencer slide," urging quiet, as it is unnecessary, the pictures compelling attention and concentration. It was a treat to see the Talmadge screen stars in such settings, and we are glad to see Clara Kimball Young back. Having seen all the big stage players do Magda I wondered how it would go over on the screen. Strikes me this is her best work, and greatly distinguishes her. There was no "out" discernible; better still, the ending was more satisfactory than the stage version. The close-ups were great, and how the women raved over the gowns!

"The Moth" had plot to burn, and was another lesson on playing with fire. They gave Norma Talmadge great support, notably Donald Hall. I was glad to see the location, showing the star's lovely place on Long Island, perfect in all its appointments. A most satisfying picture all through.

"Scandal" went strong. Why not? It certainly had action enough and fine scenery, picturing the Commodore Benedict estate on the water's edge at Greenwich, Conn., another palatial place, to say nothing of the Benedict yacht, in commission for the players. There were one or two breaks on the titles, like "Allegance" and "well spend" instead of "spent."

Why such pictures as "When a Man Sees Red"? It certainly is red and very "yaller," points no moral and tells a wicked story of beast vs. innocence; the sex in this being highly offensive, and I am no prude. It is regrettable that William Farnum is cast in such a wicked picture. Two prize fighting advocates near me went wild over the pugilistic episodes—too many and too prolonged, even if the hero did "get" the villain. There was excellent scenery and photography, but the picture is far from wholesome and not to be commended.

I made some calls yesterday at the exchanges and found Charles W. Perry in the Pathe office, and in an optimistic frame of mind. J. D. Levine, of the General Film, told of the success in booking the O. Henry pictures, and this was gratifying to one who likes them so well. Met with much courtesy at the Metro building, as usual; also at the Goldwyn's new place, in charge of Manager Bradley, now here after his fine work for this firm in Washington. Saw one or two good pictures at run-offs, and congratulated Manager Clark of the Kleine office on the advent of an heir that day; told Sam Bernstein what we thought of "The Little Princess"; looked in on Manager Roth of the Mutual, and shook hands with Harry Asher. Some day, that! Molly Pearson, who makes her debut with Sir Johnston Forbes-Robertson in the screen version of "The Passing of the Third Floor Back," is a favorite around here, and many will turn out to see her in the forthcoming picture. She spoke the first and last lines in the stage version and is sure to make good before the camera.

Score another for "Our Mary" in her latest, "The Little Princess," perfectly presented under the direction of Marshall Neilan, and apparently flawless. I do not recall all the Pickford pictures, only those seen the past five years; but it strikes us over here that this ranks with her "The Poor Little Rich Girl" and "Rebecca of Sunnybrook Farm." These are likely to linger longer in memory, unless it be "Tess of the Storm Country." Watch Zazu Pitts, for she is a coming star. This picture must be seen to be appreciated, for words are insufficient to do it justice in its various details. On the same program we were taken to the "Land of Mme. Butterfly" by Burton Holmes, who has done his best work right here.

Grinding the Crank

With Thornton Fisher

IN WHICH we present more pictures than prose.

Joe Farnham introduced everybody but the bellboy at the Screen Club Ball at the Astor.

The last survivor was seen coming home four days after.

Billy Quirk and Jules Bernstein were sent up for life to the Screen Club. The sentence was pronounced by Joe Farnham.

"Whaddaya mean 'British Tanks'!" said a guy from a Fort Lee studio the other day. "I know a dozen American tanks wot'll cop the change when it comes to polishing their heels on a brass rail."

We hope the next time Jim McQuade, our Chicago letter writer and peerless golfer, bawls out a tray wrestler in a Chicago restaurant that the waiter won't be standing directly back of us. When James spoke to one recently it nearly caused the tip-grabber to spill a quart of consommé down between our vertebrae and Alco collar.

It is estimated that 3,941,762 scripts using the European war as a background were returned by the studios last week.

A progressive director tried to borrow six battleships for a scene the other day, but for some reason or other was unable to obtain them.

An increase in the price of scenarios is threatened by the authors since the cost of postage has been increased.

The only sound the drummer has not been able to imitate is the noise of birds' wings while floating through the air.

And we don't believe that the noise of a battle is half so bad as the same drum-walloper would make us believe when he starts to work on a hundred-and-fifty feet of a war film.

We saw a crack-a-jack picture of the colonial period not

long ago, but somebody forgot to remove a telegraph pole in the background.

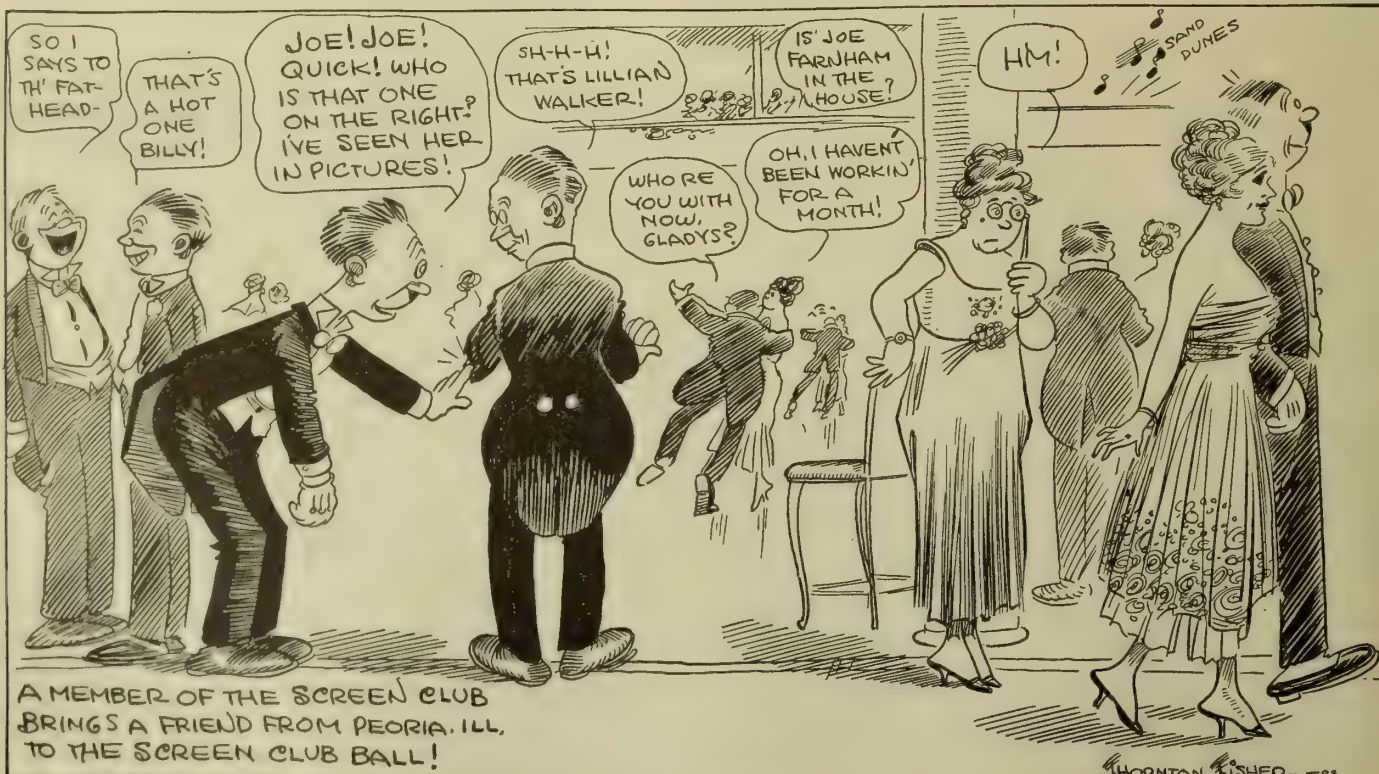


F. J. Marion, Commissioner to Italy, Absorbing the National Flower, Spaghetti.

If everybody in the picture industry received his due, the star would not be the only person to grab all the glory. What's the matter with poor old Joe Hinkledee, who develops the film. Some day in that veiled and vast future the billboards may announce the following:

THE LOAN SHARK'S DAUGHTER.
DEVELOPED BY THE KING OF DEVELOPERS,
THAT GENIUS OF THE DARK ROOM,
JOSEPH HINKLEDEE,
SUPPORTED BY AN ALL STAR GANG OF
FILM HANDLERS.

Now you can spend the rest of the time looking around the picture gallery on this page.



Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational

One Athletic Subject, Three Travel, One Sport, One Topical, One Agricultural, and One Industrial Subject.

Reviewed by Margaret I. MacDonald.

"The Womanly Art of Self-Defense" (Paramount-Bray).

A N attractive subject appearing in the 97th release of the Paramount-Bray Pictograph strongly suggests the usefulness to women of a knowledge of boxing. Miss Vera Roehm, one of our finest feminine exponents of boxing, describes before the camera the technique of each individual blow. Here we learn what is meant by the kidney blow, the solar plexus blow, and the various other important movements necessary to a proper knowledge of the art of self-defense. Miss Roehm also gives a forceful illustration of how with such a knowledge a woman may maintain her right to sit on a park bench unmolested.

"Along the Varder" (Pathe).

One of the most beautiful rivers running through European Turkey is the Varder. It is a winding stream running through a large territory of marshy country, and at various points is crossed by the quaintest of bridges. The Pathe Exchange presents some interesting and beautiful views of this river in a current release, which will be a welcome adjunct to a refined program.

"Nikko in Snow Time" (Paramount-Holmes).

In this offering many interesting views of the numerous temples in Nikko are shown, to which the religious Japanese make pilgrimages. One scene shows the celebrated monkeys of Nikko carved above a temple door, illustrating the precepts "Hear No Evil, See No Evil, Speak No Evil." Mr. Holmes was particularly fortunate on this visit to Nikko, as it was late in the season and the pilgrims were already arriving, when, on April 10, there was a very heavy snow storm, and the next morning, all the temples, trees and other objects were thickly covered with snow, presenting a beautiful appearance. The condition of the weather, however, did not deter the pilgrims, who continued to go from temple to temple; many of them walking through the snow barefooted.

"The Chain Gang" (Educational-Bruce).

In addition to showing how pack trains are conveyed in safety over the steep heights of the mountains of Washington, Robert Bruce has given us in a one-reel picture entitled "The Chain Gang," a beautiful scenic treasure. Again the Great Dane, friend and property of Mr. Bruce, adds materially to the artistic atmosphere of a picture, trotting along behind the horses with easy canine nonchalance, the only privileged member of the four-legged group who is at liberty to wag his tail unhampered. By way of explanation the reader must know that the pack horse in the more dangerous passes of the mountains is forced to travel with his tail roped to the horse behind him. This mode of travel is all right, according to the horse's description of it in a sub-title, "provided your tail doesn't weaken." The picture, which is unusually entertaining as well as instructive, provides wonderful views of Mount Ranier and other mountains in that region, and lakes and rivers presenting delightful reflective studies.

"The Sport of Sports" (Universal).

An interesting exhibition of fancy skating will be found in the fifty-first issue of the Screen Magazine. Among those who exploit the difficulties of this health-giving sport are Bror Meyer, a well-known world champion, Emmy Bergfeldt of St. Moritz, Switzerland, and Frieda Whittaker.

"Training Police Horses" (Universal).

Much space in film has been given to the training of the policemen themselves, while little light has been shed on

the training of the police horse. In the fifty-first release of the Screen Magazine we are given a splendid illustration of how this is done. Here we learn that a veterinary looks over each horse intended for the service, and not until he is pronounced perfectly sound is he admitted. Having been pronounced fit for duty he is put through a remarkable course of training. With a dummy jockey he is made to describe circles and various other forms of motion which teach him ease in obeying the rein. This illustration, well detailed, will be found very interesting.

"The Pig Club" (Universal).

A timely subject found in the fifty-first release of the Screen Magazine is an inspiration to the pig raiser. We learn through the subtitles that all over the country are being established among the young men and boys pig clubs intended to help out the meat situation during the war. These young agriculturists, according to the picture, take great pride in the rearing of a fine grade of pig flesh, groups of which are shown in the picture, which is attractively subtitled with the scenes arranged somewhat in story form.

"Scientific Sweetmeats" (Paramount-Bray).

In the ninety-seventh release of the Pictograph will be found a nicely illustrated lesson on the making of sweetmeats by machinery. We learn that in some of the largest candy factories in the country delightfully sanitary methods are employed. In the plant in which the pictures were taken four million a day of a certain kind of confection of the "Life Saver" variety are turned out. For the making of this candy, sugar is purchased in car load lots, and emptied from the original barrel into the pulverizers, where it is reduced to a fine powder by great grinders, after which it is flavored, mixed, molded, counted and wrapped by automatic machinery.

"Me and My Dog"

Masterpiece of Photography and Artistic and Appealing Construction—Moving Picture Essay
by Robert C. Bruce.

ONE of the most artistic of the Robert C. Bruce series is entitled "Me and My Dog," and is not only a beautiful tribute to man's most faithful friend, but glimpses beautiful bits of scenery in Montana, the Cascades of Washington, in the Rockies and Southern Alaska. The scenic part of the picture, however, has been treated merely as an artistic setting for the pictured wanderings of the man and his dog; and so impressive is this picture with its splendid sub-titles that it may find a place side by side with Maeterlinck's essay from "The Double Garden," entitled "My Friend the Dog." Both are beautiful appreciations of the canine kind, and each in its way is a masterpiece. The picture abounds in silhouettes suggestive of the friendship between the man and his dog. It abounds also with sub-titles of strong appeal and splendid logic. For instance, "Here is the Motto of My Life Boat's Log, God Grant That I May Be Worthy of My Dog;" and later reminds the spectator who has become impressed with the silence, the solitude, and with the mutual interest between canine and man, that he who has never known the friendship of a dog has never felt the full measure of friendship. "Me and My Dog" might be classed as a moving picture essay delivered in nature's simplest and most beautiful language. It is a masterpiece of construction and photography.

Funny Bobby Bumps

Bobby and His Dog Give Entertaining Exhibition of An Unsuccessful Christmas Shopping Tour.

ONE of the best loved cartoon characters is funny little Bobby Bumps, who by way of explanation is, along with his dog Fido, a pen creation of Earl Hurd of the Bray studios. Bobby has also the further distinction of being periodically tacked on to the educational reel known

as the Paramount-Bray Pictograph; and for his Christmas offering has decided to go shopping and get his arch friend and playmate into trouble.

Bobby's Christmas adventure, entitled "Bobby Bumps—Early Shopper," will be found in the ninety-seventh release of the Paramount-Bray Pictograph. The opening scene shows an alarm clock in front of Fido's kennel doing duty at an early morning hour of a day shortly before Christmas, on which Bobby and Fido have decided to steal a march on the rest of the family and make a visit to toyland. As Fido throws the clock madly over the horizon and out of sight, the sun makes his appearance, blinking sleepily, reminding the faithful little dog that he had better waken the other son. A rope tied to Bobby's big toe and hung from the window is forthwith pulled vociferously by Fido and that young man, making a wondrously hasty toilet, starts off with Fido at his heels, to see the toys. A family servant, bent on the same mission, finally comes face to face with Fido who quickly steps in line on the toy shelf and shortly finds himself a wrapped up parcel on its way to Bobby's home. After bathing the street with tears Bobby hurries home to release Fido, and is forced to shed more tears at circumstances which follow. A fine Christmas offering.

Items of Interest.

The Famous Players Company of New England, 814 Shawmut street, Boston, Mass., are following a policy of advertising educational and other short subjects which are handled by them in a dignified and useful manner. This is done by means of a small booklet entitled "The Blue Book of Short Subjects," which should be of unlimited aid to those looking for short educational subjects, or groups of such subjects as contained in the Paramount-Bray Pictograph. In this booklet will also be found listed individually the Bray animated cartoons, which, by the way, are second to none. Here also will be found the Burton Holmes travel pictures fully listed.

* * *

In addition to the pictures for the Christmas season suggested in last week's Educator we find that Raymond L. Ditmars is preparing a special animal picture to be released through the Educational Films Corporation of America. This promises to be a delight to the children, a picture in which various animals dressed in Christmas garb, including rabbits and monkeys, will do all sorts of amusing stunts. Then there is the O. Henry story to be released by the General Film Company, entitled "Whistling Dick's Christmas Stocking," a two-part offering. And what could be more enticing by way of comedy entertainment than the Paramount "Tom Sawyer," a five-part adaptation of the famous Mark Twain story.

* * *

Commenting on the large part that the moving picture is to play in maintaining the morale of nations during the war at the annual meeting of the National Board of Review, held on Monday afternoon, November 26, Orrin G. Cocks made the following interesting statement: "The humble movie is going to have a mighty large part in maintaining the morale of our soldiers and civilians in this war. In the first place, it is going to help in keeping up the morale of the civilian population. Usually war is followed by a destruction of morale at home. Here in New York the increase in juvenile crime already has been 33 per cent. In London the motion picture has been found a useful means of meeting the situation caused by the absence from home of the heads of the household, and many of the women folk who are engaged in gainful activities for the support of their families. The motion picture has also proved to be of major service in sustaining and stimulating the morale at the front and in the cantonment. The National Board is sharing with the industry in this work. Many of its members have taken their place in activities connected with the successful prosecution of the war. Among them are Cranston Brenton, in Y. M. C. A. war work; J. K. Paulding, who is the executive head of a base hospital unit in France; Jonathan A. Rawson; Lee F. Hammer, of the War Department Commission on Training Camp Activities; and Clarence A. Perry, who is now a Captain attached to the Quartermaster's Department at Camp Upton. These are all members of the National Board and leaders in social welfare work."

* * *

Four subjects of interest are treated in the Pathe Argus Pictorial No. 3, which opens with views taken of coral limestone rocks, located on a tropical island. The rocks are of a tough, porous composition and are sawed into building blocks and shingles for trade purposes. An interesting

study of crystallization follows, showing the action of sulphate of zinc, nitrate of silver and other fluids upon a plate under the microscope. Prof. E. J. Thatcher of Columbia University gives a short demonstration of "tied dyeing," a process for fancy designing. The last subject pictures Helena Dayton Smith's clay figures around the banquet board.

WHARTONS' "PROP" EXPERT INVENTS PAPER BULLET.

While preparing the properties for some of the exciting scenes of gunplay which will be featured in the early episodes of "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service, Leroy Baker, head of the Whartons' mechanical department, worked out a new method of manufacturing paper bullets which may revolutionize the science of sham warfare, making it possible to secure realistic effects hitherto unattainable.

The facts as above stated are vouched for by experts in the employ of the Remington Arms Company, who have carried out Baker's suggestions with unusual results. It is said that immediate steps will be taken to manufacture the new bullets on a large scale, so that they will be available for military spectacles and plays in which firearms are featured.

Baker gained his effect by doing something he was told could not be done. He made a rifle shell of mixed black and smokeless powder, the two kinds of explosive being separated in bullet and shell containers, of hard paper. The result is a peculiar kind of combustion, which causes the paper bullet to disappear entirely within a space of fifteen feet, while the black powder gives a highly effective smoke effect.

The new ammunition is suitable for both rifle and machine gun use, this being the first time that paper bullets have been found practicable for use in the latter manner.

HAROLD LOCKWOOD ENTERTAINS ON THANKSGIVING DAY.

Harold Lockwood, Metro star, was host at a Thanksgiving dinner given to the members of his company at the Hotel Randall, North Conway, N. H., near which place the exterior scenes of Mr. Lockwood's forthcoming Metro wonderplay, "The Avenging Trail," are being staged under the direction of Francis Ford.

In the party were Mr. Lockwood, Mr. and Mrs. Francis Ford, Miss Sally Crute, Miss Cecil McLean, Miss Jo Feeny, William Clifford, Walter P. Lewis, Mr. and Mrs. Harry H. Poppe, Tom Blake, Johnnie Waters, Tony Audio, Harry Cabot, Art Ortego, Warren Cook, Louis Wolheim, Robert Carson, Frank Bates, Harry Russell, Austin Beattie and Edward Draham.

Mr. Lockwood was a most excellent host and his co-workers readily forgot that they were spending the holiday away from their respective homes.

FRANK CRANE ENGAGED TO DIRECT PETROVA.

Announcement was made this week by Frederick L. Collins, president of the Petrova Picture Company, that Frank Crane will direct the third starring vehicle of Madame Olga Petrova. Mr. Crane will start work on "The Life Mask," which is the title of the vehicle chosen for the third picture, immediately. His services were secured following his completion of the Goldwyn production of "Thais," starring the operatic prima donna, Mary Garden.

"JOHNNIE" WATERS JOINS COLORS.

Yorke-Metro this week contributed another of its forces to the service of Uncle Sam when "Johnnie" Waters, assistant director in Harold Lockwood's company, left the organization at its location in New Hampshire, where the exterior scenes of Mr. Lockwood's forthcoming Metro wonderplay, "The Avenging Trail," are being made under the direction of Francis Ford, to return to New York, where he was ordered to report for military service on December 7.

KELLARD IN THE "LEGIT."

Ralph Kellard, former Pathe star of "The Shielding Shadow," "Pearl of the Army," "The Precious Packet," etc., is now leading man in "Eyes of Youth," where he has been playing since August 22, on which day the play opened at the Maxine Elliott Theater, New York City. Mr. Kellard expects to return to the screen at the close of the dramatic season.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Handling the Tax.

EVERYONE lately has been wrestling with the new tax on tickets. This tax was so generally commented upon in the newspapers that the public was ready for it, but there is always a difference between a tax in the newspapers and a tax in the box office. Cleveland exhibitors handled the situation very nicely. The exhibitors got together and named a committee, and this committee framed the campaign for the city. It recommended that exhibitors use this text as the basis for slide and lobby material:

War Tax.

The schedule of war taxes which the Government has fixed on the sale of theater tickets, according to section 700 of the law passed October 3, 1917, to be paid by persons buying such tickets, is as follows:

Uncle Sam gets it—we don't.		
Ticket	Tax	Total
10 cents	1 cent	11 cents
15 cents	2 cents	17 cents
25 cents	3 cents	28 cents
Children's tickets, regardless of price, 1 cent.		

Uncle Sam gets it—we don't.

That last is an excellent line to play up. Drive it home that this is a tax and not an increased cost of admission. This cannot be stated too plainly, nor too often. It was also recommended by the committee that space be taken in the Cleveland dailies to the extent of a quarter page, giving the text of paragraph 700, followed by

No advance in the usual prices will be made to cover this and other war taxes. You pay this tax and nothing more.

The advertisement goes on to show that already the theater has been burdened with three taxes; the war tax graded according to capacity, the footage tax on raw stock and on finished footage. It closes with a scale of prices as above.

But Add No Bargains.

About the only thing left to be said is that while the tax is one cent for each ten cents or fractional part, it applies to each ticket and not to the total of purchase. This should be driven home, for the man who purchases two twenty-five cent seats and is assessed six cents for taxes is apt to argue.

It should also be hammered home that the language of the law requires that the tax be paid by the purchaser. In some isolated instances the prices seem to have been shoved up five cents all the way through the schedule in an effort to make the new tax cover the advance in admission fees, but we think that this will be found to be an error.

In England, and we believe in Canada, exhibitors sell ticket books which cover the cost of the tax. The ticket books are sold at their face value and the house deposits ten per cent. on the face in lieu of the usual added tickets. How that will work in the case of the Federal law is something for tax collectors to decide, but if it is declared to be feasible, then considerable confusion can be saved by printing up books to be sold at face value with the tax as a consideration for the lot sale. It would help the house and patron alike.

It will probably be necessary to keep up an advertising campaign for a little while to habituate the patrons to the idea. Put up a sign directly over the box office window. Have it large enough to be easily read and letter it:

Over the top.

In addition to our prices of admission we are required to collect of the purchasers for the Government a sum equal to ten per cent of the face value of the tickets, in accordance with the Tax Bill of October 3. The schedule of taxes is:

One ten cent ticket.....	One cent
Fifteen and twenty cent tickets.....	Two cents
Twenty-five cent tickets.....	Three cents

Please have your pennies ready.

We are not taxing you—we are merely collecting. It all goes to wage the war.

Doing Your Bit.

Here is the way the Fenray, Martins Ferry, Ohio, advertises the war tax. Evidently the house raised its prices and deducts the tax from the advance. Where this has not been done—and we do not think it is within the letter of the law—the lower line can be altered to "The ten per cent. tax goes direct to the Government":

HELP YOUR COUNTRY WIN THE WAR
by enjoying yourself!

Even if you can't fight or can't buy Liberty Bonds, you can still do your share by attending the "movies."
WE PAY WAR TAX ON ADMISSIONS!

And speaking of Fenray advertising, we note that someone with a sense of humor has persuaded a local savings bank to drop its appeal to patrons to save and "help win the war for ourselves and our allies." As the bank was the German Savings Bank, the text was a bit confusing. And that same Fenray has a new twist on the mailing list. It runs the appeal to hand in the names of your friends if they are not on the list. The idea is worth noting.

Give the Text.

A number of theaters have given the text of paragraph 700. The Fenray, Martins Ferry, Ohio, goes further. It gives a talk on the law on the front cover and inside gives the text of paragraph 700 and 600 as well; the latter relating to the tax on raw and finished stock. If you are still advertising here are some catchlines that may be useful:

It all goes to Uncle Sam.
No advance in prices—the tax is not ours.
Tax collectors for Uncle Sam.
You pay one tax—we pay three.
It costs more, but we charge no more.
Don't be a business slacker—pay the tax.
Is there any tax you'll pay more willingly?
We MUST win. Do your bit, too.
We don't charge a penny more.
We're not even paid a commission.

These catchlines should help to suggest the general trend of your stories. Make them brief and to the point. How about this:

The Government requires each amusement seeker to pay a tax of ten per cent. of the value of his ticket. It has made us its unpaid collectors. The entire sum must be turned over to the government. We might raise the prices and pay the fee ourselves, but that would cost you more. We collect only the tax with no collection charges. One cent for every ten cents or fraction.

Doubtless a few persons will stay away from the theater for a time because they resent the tax. If they do, don't figure that your business is permanently ruined. Give them time and they will come back, for it is in times of stress such as this that people most eagerly seek amusement and the photoplay offers the cheapest and most interesting form of entertainment. Doubtless there will be a drop in business for a few weeks until the patrons grow used to three cent postage and other taxes, but once they get over the tax the theater tax will be the smallest of their troubles.

Where It Can Be Seen.

The Elmwood, Buffalo, put its tax announcement where it could be seen. It moved the days around a little and put the new schedule right where the eye could not overlook it. The text is clear, not much

SUNDAY, OCT. 28

SOULE PLAYERS PROGRAM

Continued Performance 7:15 P. M.

GAIL KANE

in

"The Bride's Silence"

A Thrilling Mystery Drama with a new plot in which a young wife endures torture to protect her husband's name.

FRANKLIN FARNUM

in

"Anything Once"

A Comedy Drama of a man who was willing to try "anything once"

Universal Animated Weekly

MON. TUE.—OCT. 29-30

SOULE PLAYERS PROGRAM

Colquhoun Presents

MADGE KENNEDY

"Baby Mine"

Adapted from the international stage success by Margaret Mayo.

A queer "business comedy" of the life of a thoughtless young bride who learned her husband has "gone" to show it.

SHIRLEY MASON

in

"The Awakening of Ruth"

A splendid love story of a girl who struggles in time to develop her true value and love.

Bernie Hibbard "Travelogue"

"Queer Korean Customs"

HEARST PATHE NEWS

ANNOUNCEMENT

Congress has passed a law which compels theaters to collect taxes from patrons as follows:

10c Admissions.....1c

15c Admissions.....2c

25c Admissions.....3c

TO TAKE EFFECT

NOVEMBER 1, 1917

Do Your Bit Cheerfully! Help win the war. The tax on admissions to this theater helps to keep the flag blue and white.

THE MANAGEMENT

WED. THUR.—OCT. 31 NOV. 1

SOULE PLAYERS PROGRAM

WILLIAM S. HART and DOROTHY DALTON

"The Duoette"

One of Mr. Hart's best productions, remounted by the original producers because of popular demand.

MARY MILES MINTER

in

Peggy Leads the Way"

A Posing Comedy Drama.

MR. AND MRS. MONEY DREW

in "HIS" SPIES"

UNIVERSAL CURRENT EVENTS

(With Famous Newspaper Clippings)

is said, and that to the point. The smaller type below adds: "Do your bit cheerfully! Help win the war. The tax on admission to this theater helps to keep the firing line intact." To those to whom the Elmwood program may be a novelty, it might be added that this card is an eight page folder, the full card being 9¼ by 4¼ inches

Argues It Out.

The Crystal, Flandreau, S. D., takes a full page to meet the new war tax proposition. Boiled down, it amounts to this: That they will pay the tax five days a week, but advance the price on Saturdays, and asks, "If we stand this loss five days a week, don't you think it would be doing the fair thing to allow us an extra nickel on Saturdays? The prices have been reduced from 10 and 15 cents to 9 and 13 cents for regular shows, which will give the ten and fifteen-cent prices as before, or, in other words, they pay the tax except on Saturday nights, when they raise the price five cents and make a couple of pennies on the tickets." The advertisement is ingeniously laid. The

centre is given to an advertisement for "Womanhood." At the bottom is a comparative table of expenses for now and in 1913, showing the advances and extra taxation. Down either side run wide columns of headed items, each completely cut off with rule, and each dealing with one phase of the situation. The top is an eight line:

\$67,000,000

TO HELP LICK THE KAISER

This is the amount the Government expects to obtain through the theaters of the United States between November 1, 1917, and November 1, 1918. At the present rate of attendance our share of this amount will be about \$1,500.

We think that most patrons will stand the tax without a raise, but where it is evident that they will not, such a handling of the situation is well worked, and the Crystal takes occasion to have a heart to heart talk with its patrons about conditions in general. It admits that some big town houses sell the same subjects for less money, but points out that other big town houses charge more. It recalls the former ten-cent-three-reel days, and points out that for half as much again more than twice as much is given. Full pages cost money even in small town papers, but this page clears the air of many more things than the tax. It just sits down with the patron and talks the entire situation over, and that is just about the best thing to do in any situation. Take the people into your confidence. You can't fool them in the long run. Don't try to.

Mr. Bleich's Way.

George A. Bleich, of the Empress and Grand, Owensboro, Ky., seems to be doing things differently from the rest. Instead of raising his prices, he has lowered them. He sells coupons good for nine ten-cent admissions, plus tax, for 99 cents. The coupon ticket is a strip about two by eight inches, with nine coupons. Each coupon states that "The value of this Coupon is ten cents." There is nothing on the coupon to show that the tax has been paid. He takes two sixes in the daily papers for this announcement:

New Prices

at the EMPRESS

No Burden

The War Tax Won't Hurt.

Let us see if it will. Let us presume that you attend fairly regularly. The cost heretofore could be figured this way:

Two shows weekly at the ordinary price of 10c, totals...20c

One show weekly at the special price of 15c, totals....15c

Total cost of three shows.....35c

Effective November 1st, with the imposition of the new Federal War Tax, we will sell a new form of coupon book, same containing nine admissions, costing 99c, which includes the Government tax.

The cost of each coupon is 11c, and as one of same will be received for any attraction not priced in excess of 15c, it will be readily seen that the same three shows mentioned above can now be seen for 33c.

Certainly those who do not advantage themselves of the coupon plan will have to pay more, as 15c is charged for single admissions, and from this Uncle Sam will receive 2c.

There is no "profiteering" in the prices I am compelled to institute at my theatres by reason of the war tax. Lowering the charge to 4c for children, and averaging the several admission figures charged gives me very little, if any, excess, over old prices. Then it must be considered that I have abandoned an extra charge for the big pictures formerly shown at 15c, and must stand the war tax on the films themselves, imposed by the Government on the film people who have in turn placed it on the theatres.

—BUY COUPON BOOKS AND SAVE MONEY—

—GEORGE A. BLEICH.

We are inclined to think that if fifteen cents is the box office charge for seats for an attraction the tax will be two cents on those seats whether the patron purchases a fifteen-cent ticket or uses a coupon. Certainly it would seem that "twin" tickets, good for two admissions for 22 cents with a wax tax of three cents should be four cents, since the law does not contemplate duplex tickets. But the tax-paid coupon sold with the tax paid is a valuable idea and one that will make for business. We trust that Mr. Bleich will report on the success of the scheme when he has had time to try it out.

Tax Talk.

This copy is taken from the program of the Fenray theater, Martin's Ferry, Ohio. With figures adapted to your own house, it can be used for program material or you might coax the local editor to make a news note of the computation. But it would, perhaps, be better to add to the last line make it read, "by swelling our war tax without feeling it."

IF

one thousand people attend the Fenray each night the United States Government will receive over Six Thousand Five Hundred Dollars in taxes in one year from this theater alone.

DO YOUR BIT

by swelling our "war tax"!

Try for other pieces of copy along these lines. Make the patron feel that the tax is not an imposition, but a public duty.

Real Goods.

The Empire theater, Tientsin, and the Pavilion, Pekin, under the same management, have begun the issue of a weekly house organ, the paper being gotten out in Tientsin with a special edition for the

Pekin distribution. Marshall Sanderson is the editor. The sheet is a sixteen page issue, 9½ by 12 inches. There is a week's program—advertisement on the third page, but the rest of the sheet is along the lines of the usual English weekly, with special stories and two or three pages of chatty editorial. This news-editorial style is peculiarly useful for advancing the interests of the house and it has always been a matter of surprise to us that so few American sheets have followed this English form. The value of this editorial comment would alone justify the issue of the entire sheet, but the specials are well selected and mainly hold to picture topics. The initial mailing list was one thousand copies in Tientsin and five hundred in Pekin, but the sheet should grow in circulation. It has good advertising patronage from local firms and should be self supporting, or very nearly so. North China houses have to hustle to keep going, but we cannot imagine a better medium of publicity than this, for it gives really readable matter, well edited and well made up. The house organ, as we have always said, is about the best possible local advertising. If it is well done there is nothing better for making and holding friends. The Revue, as it is called, even has a tint block heading, the tint changing with each issue apparently.

Guessing Contest.

This from a recent program of the Third Street theater, Easton, Pa.:

EYES—NOSE—LIPS.

Do you think you could recognize people by their eyes, nose or lips? You will have an opportunity to test yourself. Watch for further details in this program and the daily papers.

Probably this is some variation of the half picture, either cuts divided to show only the lower half of the face or with the top portion burnished down. In either case the stunt makes a good foundation for a guessing contest and really is more baffling than one would suppose. If you do not want to saw the cuts, take any rounded surface (the bolster of a jack knife will do at a pinch) and work the top stipples together so that they print black or nearly so. The Third Street has been a bit quiet—for them—through the summer and we are glad to see them commencing again.

Jay's Program.

For a wonder Jay Emanuel got out a program on stock that will permit it to reproduce. Jay's program form is worth looking at, and we don't blame him for using colored stock if he wants to, but he does persist in picking out the yellows and buffs that will not photo-

MONDAY, OCTOBER 22—DOUBLE FEATURE DAY— FLORENCE LA BADIE in "WAR AND THE WOMAN" The picture depicts a woman who, during the war, is captured by the Germans and is sold into slavery. She is then rescued by a man who is also a prisoner of war. The picture is a masterpiece of acting and direction. ADDED ATTRACTION: IN THE WAKE OF THE HUNS This is a new picture of the same actress, showing her in a different role. It is a very interesting and well-made picture. TUESDAY, OCTOBER 23—PATHE THEATRE PRESENTS FREDERICK WARDE in "THE VICAR OF WAKEFIELD" This is a new picture of the same actor, showing him in a different role. It is a very interesting and well-made picture. WEDNESDAY, OCTOBER 24—WORLD FILM CORP. PRESENTS ALICE BRADY in "BETSY ROSS" This is a new picture of the same actress, showing her in a different role. It is a very interesting and well-made picture. ADDED ATTRACTION: LINDSEY HEARTS A new picture of the same actress, showing her in a different role. It is a very interesting and well-made picture.	THURSDAY, NOVEMBER 1— FANNIE WARD in "ON THE LEVEL" This is a new picture of the same actress, showing her in a different role. It is a very interesting and well-made picture. ADDED ATTRACTION: THE FIGHTING TIGER A new picture of the same actress, showing her in a different role. It is a very interesting and well-made picture. FRIDAY AND SATURDAY, NOVEMBER 2 and 3 CECIL B. DE MILLE PRESENTS "JOAN THE WOMAN" A new picture of the same actress, showing her in a different role. It is a very interesting and well-made picture. ADDED ATTRACTION: GERALDINE FARRAR A new picture of the same actress, showing her in a different role. It is a very interesting and well-made picture.
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graph as they should. The thing we particularly like about this program is the manner in which the days are dated. Most printers are apt to get the date too prominent, letting it share the prominence with the title line. Jay uses a clear letter, but a small one, and gets just as good a result from an advertising point of view for the date and ten times as much prominence for the title. Where a greater prominence is desired, the use of one point rule for underline will work as well as a larger face and save not only space but the title.

Plays Up the Music.

The Orpheum, Terre Haute, Indiana, makes a special drive on its music. It not only features the program, but it prints a list of the new music to be played and makes an effort to get the new stuff as it comes out. This may seem to some to be only a source of added expense, but half the world thinks it can sing and nine-tenths of the others think they can, and so the Orpheum has a double attraction in pictures and music. People may come just to hear the music and look upon the pictures as incidental until they become confirmed picture fans through association. It may not pay all houses to go to the expense of getting new music constantly, but most assuredly it will do no harm. The program is a slightly affair with a special panel cover permitting the insertion of any portrait desired and there is plenty of good chat in its pages, but we think it would pay them to take a page or a half page for the formal program. Now the first half attraction is advertised in display on the first inside cover page and the two titles for the second half of the week are on pages 5 and 11—too far apart to do each other much good. It would be better to give the formal program on page two or three (preferably three) and then use the display spaces as additional punch. It would pay to rewrite some of the paragraphs, for they use clips from the press sheets, and most press sheets are not worth clipping from.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Adaptations.

WHY do they use so many adaptations," asks a correspondent. That's an easy one. The answer is not "Because they do not know any better." That is only part of the answer. The real reply is that they are cheap. But it might be objected that an adaptation may cost several times the price of an original story. Few originals command more than \$1,000 if a five-reel feature. A producer will pay five times that for the right to put on a book or play, well advertised and known to have been a success. He regards the other \$4,000 as advertising. In reality he gets a better story and pays for it. It may be that the story will react. You have seen the great Jane Jenkins in "Hounded by Hamlet." Your interest in the play is as much due to Miss Jenkins' interpretation of the role as in the story. You go to see the film version. You are disappointed. It is not a bit like the play. The equally great Hortense Holligan has an idea of the role wholly different from Miss Jones. You know the play was good. The photoplay version must be poor. You do not realize that the story is as good as ever, but that it does not now conform to your ideal of the character. In the case of a book this is even more true. You form mental images of the story characters. It is seldom that the visualized story offers people who are your people. The visualization must be all wrong. Again the company loses an adherent. The real reason companies prefer to buy play and novel rights is that they get better stories than they can from the free lances, AND the reason the stories are better is that the author has been paid a decent price for his work by the producer of his play or the publisher of his book. Just as good, if not better, stories could be had from authors if it were really true that companies pay decent prices for original material. But they don't. They advertise that they will, but this too often is merely press work. The company announces, through its press agent, that no price is too great, and when a trusting author comes in to find out about it, they drop him out of the window if he asks more than \$200 a reel. There is no use in buying advertising if it works with reverse English, but manufacturers have not yet found this out. Some day someone will. He will offer and pay decent prices, and his stories will be so good and so well fitted to the screen that he will make a fortune before the other fellows even begin to puzzle it out.

There Are Others.

Just because you happen to think of an idea, don't suppose that no one else in all the world can think of the same idea. Only the other day a correspondent had doubts as to the honesty of a company because she sent them a story title "The Spider and the Fly" and they returned it and later made a story with that title and even used her device of a spider web. We were turning down that same idea, web and all, in 1910 and it was not new then. The man who used that idea first is probably back for his fifth or sixth time on earth and may be springing it again, along with the rest of them. There are few ideas so unusual that they cannot be duplicated. Lately someone dug up a prophecy of air warfare that dated back to 6000 B. C., and there was a picture of a safety bicycle in the church at Stoke Pogis, in England, that antedates even the generally accepted first model of the velocipede.

The Proper Climax.

Nothing is more vexatious than a story in which a deal of labor brings forth a mouse of a climax. Such stories are machine-made at best, and generally they are hack work, but they are turned out by the inexperienced as well. You cannot work up to a gigantic climax and then drop. You cannot introduce a lot of people and events that have no ultimate bearing upon your story. If you want your hero to go down the street and meet a lady, do not have him meet a total stranger. Let him encounter someone essential to the rest of the story, or presently we will all be wondering what became of the lady Henry met on the street. We have carefully noted her for future reference and she has no future, wherefore we are disappointed in her and in the story. A lot of the screen stories we see are irritating because the director ran over his footage and in cutting down to length had to cut out a lot of the story, but even if you see them that way, do not write them in the same fashion. Get your start before your climax if plotting comes easier that way, but before you start on the final draft be certain

what your climax is to be and do not permit the action to swerve from that climax nor to exceed the climax in interest. Only the perfectly proportioned story can really interest, and a story with a weak climax is like a Venus with curvature of the spine.

Rightly Placed.

Have faith in yourself, do not trust to the judgment of your friends.

Keep It Bright.

Work is the key to the locked door of Success—but the lock will not yield to a rusty key.

Patience.

It hurts often to be patient and persevering—but it pays.

Deliver the Goods.

The script room is not a branch office of organized charity.

Conserve Your Energy.

Ever notice someone learning to swim? They fight desperately to get along and generally they hold their hands so high out of water that they suggest the aquatic efforts of the turtle. As a result the novice tires quickly and has to stop for a rest. The practiced swimmer takes a long, easy stroke that gets him through the water and not over it. Most students of writing suggests the swimming pupil. They work so desperately that they do not last. They start off strong, but they finish weak and tired before they reach their goal. Sometimes they work so hard on the start of a story they get sick of the tale before they are done, but generally they set too hard a pace; a pace they are unable to maintain. The biggest bang should come at the finish, just as the musical composition should end with a crash of instruments. If the composer uses the bass drum to open with he has to stop and go back to a more quiet passage and from there again work to the tympani. He cannot start with the drums and wind up with a single flute. That might work once, as a novelty, but it will not serve as a permanent model. Save your strength for the effort at the finish, and do not burn up in a few fast scenes.

Figure It Out.

All your friends think your story is great. That's all right. When you have fifty million friends, their opinion will amount to something and be worth catering to. In the meantime the man who makes films is more desirous of pleasing a majority of the fifty million than your little handful of acquaintances. Don't blame him if he does not agree with your own opinion.

Olives and Plots.

Once we knew a man who detested olives. He tried to eat one once and it was years before he could be coaxed to make a second attempt. Then he liked them. All those years no one suspected that he had found the one spoiled olive in a dish of good ones, and he could not know, from comparison, how poor that olive is. Why write "a" (one) play and set up as a critic of all productions?

Two Mottoes.

Write "Do it now," on your plot book, but "Hasten slowly" on the lid of your stamp box. Both mottoes will save you money.

Have Them Punched.

Someone wrote the other day that he would start a loose-leaf book were it not for the almost prohibitive cost of the sheets. That's easy. If you live in a town you can find some printer with a punching machine who will punch paper for you at ten or fifteen cents a thousand holes. Get a book that will take the standard typewriter size and take your own paper to the printer with one of the press board strips most books contain, and the stock can be punched in a jiffy.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Importance of Lining Objective Lens Correctly.

Our old college chump, George F. Deutsch, Poughkeepsie, New York, hands us the following, for which he has our thanks:

Just read another article in last issue of department concerning trouble some brother is having with focus (must mean friend Lenney's letter, page 383, October 20 issue, I think. Ed.). From the description, as well as from having observed the same difficulty in several theaters, I believe the trouble can be laid to the objective lens being out of alignment. It is absolutely essential to the best result that the entire optical system, as well as the elements of the projection lens, have one common principal axis, which same must pass through the precise center of the film picture or aperture, and at the same time be at right angles to the film plane. Moreover, for ideal projection results the screen plane should, as a whole, be precisely at right angles to this axis, since otherwise there will be the inevitable keystone and distortion. The usual type of projection lens is the Petzval portrait, or some of its modifications, having a relatively large lens aperture, but a very saucer-shaped field of focus, although it still might be called a flat field as applies to the film picture it covers (one inch by three quarters) when the principal axis of the lens hits the precise center of the film picture, or the aperture, as intended. With this type of lens, owing to the tremendous magnifications of the projected picture, absolute accuracy of adjustment is essential. If your lens be off center laterally, or if it be tilted, you will encounter astigmatism, which may be one reason for the shaded letters and blurriness of same in titles. It is therefore of the utmost importance that operators pay close attention to the precise centering and exact lining of their projection lens, and the best way is to judge by screen results. To do this when the film is running is, however, impractical. It cannot be done with the same degree of accuracy as when a still picture. Rule a perfectly flat piece of mica—an old chorus slide of this material will answer—with lines of ink up, down, and crosswise, so that the surface is divided into about 1-16 inch squares. Cut this the width of a film and clamp it over the aperture under the tension spring, or shoes, the same as you would the film. Next prop up the automatic fire shutter, and, for convenience, remove the revolving shutter. Now strike your arc, and you have your image of squares on the screen. Now, being careful to look at neither the spot or arc, using a pair of opera glasses if you want fine results, move the focusing screw slowly back and forth, throwing the picture in and out of focus. If the lens is out of center with the film picture—off the principal axis—then the side the lens is off on will come into focus first, showing on the opposite side of the screen, of course. Next the center will focus, and by the time the opposite side is sharp the first side is "off" again. Let us presume that the principal axis hits the side of the film picture, and that we have the center of the picture focused sharply. Now that portion of the picture through which the principal axis of the lens passes stands beyond the conjugate focal points and is blurred. The opposite side of the picture being in the extended field (the lens being off center) is not only out of focus to the conjugates at this side, but we are in a field where we encounter astigmatism, which may ac-

count for the shadow effect on the letters at the extremes of titles.

As to cleaning lenses a too great use of alcohol is bad on account of the danger of removing the dead black on the interior of the tube. The removal of the lenses at every cleaning is also bad. The outer surfaces of the lens is the main thing. Remove dust with a camel's hair brush, and then breathe on the glass and polish with a soft, clean cloth. This is usually sufficient.

The lining of the optical system is of the utmost importance, as has been repeatedly set forth in the department, and is dwelt upon in the handbook, pages 112 and 113. I believe brother Deutsch's method for lining the projection lens could not well be improved upon. As to the cleaning of lenses, the removal of the elements to clean their inner surface should not be necessary oftener than once in six months. I do not regard the use of a mixture of half wood alcohol and half water as objectionable, if it be used with ordinary intelligence. But you should not slop around as though you were cleaning kitchen utensils at the family sink.

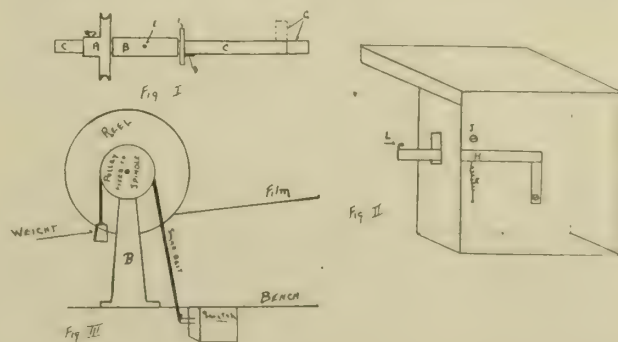
A Good Idea.

Edward Marshall, Vancouver, B. C., writes:

Please let me know whether or not you see merit in attached. It may be that the idea is so old that it has whiskers.

In Figure I we look down on the rewind spindle carrying the reel from which the film is to be rewound, C being the spindle, and A the pulley shown in Figure III. B is top of standard B, Figure III. In Figure II we see switch shown in Figure III. This switch is designed to be installed in a metal box, and attached to rewind table as shown, its blade being held down by the tolerably stiff coil spring K. The operation is made clear in Figure III. The weight is made heavy enough to hold up the switch blade and supply sufficient braking power to the reel to cause film to be tightly rewound. The device in effect does two things, viz.: it supplies a brake for the reel and stops the motor when the tail reel stops, which will occur either when film breaks or when the rewinding is finished. The switch is placed in one side of the rewinder motor circuit.

Good stunt, it seems to me. Brother Marshall says he has had one in use for a month in a twelve-hour-a-day house, and it has never once failed to work. Well, I don't see why it should. The thing is simple, and accomplishes the stop-the-motor-when-the-film-breaks-or-is-all-rewound stunt; also it does it without the necessity for either the



objectionable roller running on the film or a delicate magnetic device. In the name of the fraternity, using the musical language of the Spaniard, muchas gracias. Incidentally, my best to the Vancouver men, including friends Gordon and Oswald of the Examining Board.

Crater Temperature Again.

Our old friend, John Griffith, shies his chapau into the ring again with the following:

With reference to the various remarks concerning high amperage, by Brothers Bowen, Phillips, Martin and yourself, guess I will kick in with a few myself. First with reference to Phillips argument, in which he cites evaporation, or volatilization from a pan of water. His contention is good as far as it goes, but it does not go far enough to explain the action of high amperage at the arc, though the action of the two are very similar with regard to temperature of the water at vaporization point and carbon at point of volatilization. Let

he then continue his argument, using a kettle of water instead of a pan. If we apply just sufficient heat to counteract the radiation of heat from its cooling surface the water will continue to volatilize at 212 degrees F., but if we add more heat the water will boil furiously.

Now the question is, does the violence of action have any effect in raising temperature? In order to reach an intelligent answer to this query we must first know whether or no the rapidity of escape of the steam into free air operates to produce increased pressure at the surface of the water. If it can be shown that pressure is increased, then it may be taken for granted that water temperature rises with increase of evaporation or volatilization.

In considering this problem we must first understand that for every force there is a counterforce. If we hold a five-pound weight in one hand, we must exert a force of five pounds in order to sustain it. If we force steam into free air it must be forced against the counterforce of atmospheric pressure bearing upon the surface of the water. It may be argued that free atmosphere offers no resistance to the steam, therefore there is no counterforce. But this is not true. There is counterforce in exact proportion to velocity of steam and area of opening. The sky rocket is an apt example of this counterforce. The gases from burning powder rushing into free air raises the rocket with considerable force. Were the rocket cap pierced, and the charge also fired at that end, then the rocket would not rise, because one counterforce would counteract the other. Consider these things carefully and I believe it will be seen that as volatilization is forced increase of pressure is set up at the water surface with consequent rise in temperature, which would hold true of the crater surface of an electric arc. Again, place a drop of water on a glass plate and it will slowly evaporate (volatilize), although it has never reached anywhere near 212 degrees, showing that the rate of volatilization is very largely related to temperature.

Merely as a side thought, a large copper ball placed in a gas flame will not become red hot, whereas one only one-half that diameter will probably become dull red and a very small one will become almost incandescent. Why? The answer is very simple. The large ball radiates heat faster than the flame will supply it, the second cannot radiate so great a proportion except at very much higher temperature—a temperature, in fact, at which radiation becomes forced to an extent which will just counterbalance absorption—while the small one in its effort to radiate from its insufficient surface may actually become incandescent and finally volatilize. Applied to carbon there is no reason to assume that this acceleration of radiation discontinues when the point of volatilization is reached. On the contrary, our little experiments show the opposite to be true.

The same thing applies to the electric arc. Up to a certain point we may increase current flow without increasing the crater temperature. Up to this point amperage increase merely results in increase in crater area, the surrounding atmosphere being quite capable of absorbing the crater heat radiation. But when we reach about thirty amperes we also reach the limit of ability of the air to absorb the heat radiation, which then must be forced into the surrounding air, the same as steam is forced into the free air, with result that a larger residue of the heat remains in the crater, the same as a larger residue of heat is left in the water when the steam has to be forced out. The greater the force or pressure of steam the greater the heat of the water; the greater the force of radiation the greater the heat of the crater. Blondel was, like Phillips, right as far as he went. It is easy to prove that Brother Phillips' argument only applies insofar as there is no forced volatilization of the water. Fortunately it is just as easy to prove that Blondel's theory is only applicable under the point where there is forced volatilization due to inability of the air to absorb the heat fast enough. As an example to show that Blondel's theory is not correct, suppose we have a 30 ampere d. c. arc and that we supply an additional 30 amperes without making any change in the optical system, making it a 60 ampere arc. Will there be a difference in screen illumination? Of course there will. What caused it? Certainly not increased crater area, since we are still utilizing precisely the same crater area we were before. It therefore follows that crater brilliancy has increased per unit of area. To what extent this added brilliancy per unit of area may be carried I do not know, but am sure the added brilliancy per unit of area due to increase of amperage is not imaginary, though beyond certain limits it is not so plainly noticed. A change from 30 to 60 amperes produced a big change to the eye, but from 60 to 90 the increase in brilliancy is not nearly so noticeable, though it does not necessarily follow that the added brilliancy is not there. I venture the opinion that one ninety-ampere arc will produce as brilliant a screen as would one sixty and one thirty-ampere arc, each in a separate machine, but with both lenses illuminating the same screen. I would suggest that such a test be made and that the result be photographed. Such a test would settle the question as to whether or not there is an efficiency limit to amperage outside of optical difficulties.

The test you suggest is excellent, except that the result should be measured by photometer instead of by photograph, and I have arranged for it to be made. It will be interesting. Brother Griffith adds a P. S. in which he remarks: "Better spike your guns, Old Boy." Nothing

of the sort! If I am in error I want to know it. Only the fool is always right. It is by just such discussions that we learn, and that one who is too old or too wise to learn belongs, as I have always said, in Heaven. He is altogether too super super for association with us sinful mortals. I have set forth the matter as I have seen it, the same being based purely upon optical laws, the presumption that pressure did not and could not increase in the open air, and that Blondel was right. Griffiths is the first who has advanced an argument which makes me concede the possibility of error in my position. However, that has yet to be proven; also if I am wrong it will be conceded, I think, that my error has served to bring out the truth and thus advance our knowledge. I will add that the comparison of a screen illuminated by a single 90-ampere arc and by the combination of a 60 and 30-ampere arc would not be entirely conclusive, because there would be the losses in the second lens system to be reckoned with, and they could hardly be measured. As the matter now is I still stand by my 36-centimeter iron throwers and declare that beyond 60 or maybe 70-amperes d. c. there is but slight gain in illumination at the screen, and mind you it is what the eye can discern that counts.

Before publishing the foregoing I submitted it to Brother Griffiths, so that he might check up any misinterpretation I might have placed on his writing. Returning same he offered the following:

My postscript was not intended to apply to your opinion as to the general efficiency of high amperage. I am myself still "on the fence" with regard to that question. It merely refers to the statement that any increase in amperage merely results in increased crater area. In that you are in error. With reference to not being conclusive (the proposed test), why should the extra 30 amperes through a separate lens system cause greater absorption than through a system already working at what has been considered its capacity? Personally I think the advantage, if any, would be with the 60-30 combination.

Concerning Fans.

A. R. Newcombe, Dallas, Texas, asks:

Will you kindly advise me as to the horsepower required for exhaust fans of different diameters and the speed of the fans per minute?

For direct connected, motor driven exhaust fans the General Electric Company gives the following data:

Diameter.	Horsepower d. c.	Horsepower d. c.	Speed d. c.	Speed a. c.
10½ inches	1/40	1/30	1500	1800
12½ "	1/40	1/30	1200	1200
14½ "	1/30	1/30	1200	1200
16 "	1/20	1/15	1070	1200
18½ "	1/8	1/10	1000	900
21½ "	1/7	1/7	900	900
26½ "	¼	¼	750	750*
32 "	⅓	1/3*	625*	625
37½ "	½	½*	550	550*
42½ "	¾	¾	575	475
48 "	1	1	440	440

*Opposite a number means that it varies slightly with different types of motor.

Great Scott! He Seeks the Sun for an Argument.

Carl Stromberg, Toronto, Canada, travels to the center of the universe in search of data concerning temperature of crater. He sets forth his ideas thusly:

Have noticed in the department various articles regarding the relative effect of increase in amperage and screen illumination. Some of the articles seem to be written by men possessed of authoritative information. The writers, among them Lester Bowen, New York City, John Griffiths, Ansonia, Conn., H. R. Edgecombe, Chief Engineer, National Carbon Company, Samuel E. Wishank, Brooklyn, N. Y., and others the honor of mention of whom is denied by space limitation, seem of the opinion that increased crater illumination is dependent upon increased crater area, after a certain point has been reached. This point seems very generally conceded to be between 60 and 70 amperes, say 65.

Now I trust you will understand that I merely use the foundation these various gentlemen and the editor have built up, from which I conceived the thought embodied in this article. In nowise do I mean to ridicule or to pose as an authority. As you know, light is intense in proportion to the activity of or the disturbance set up in the surrounding ether by atomic motion, regardless of what the actuating energy may have been. Keeping this fact in mind, I would like to examine into certain views expressed by these writers, and I believe also by yourself. It seems the belief is held that when the volatilization point of carbon is reached, further progress in light value per unit of area of crater is not possible, hence the light emitted by such a source has reached its maximum when the carbon begins to volatilize, unless the crater area be increased, yet your remarks would seem to indicate some degree of uncertainty. You (and others) say: "A further expenditure of current would not justify itself because of the very small pro-

portional increase in light at the crater. (Screen, not crater.—Ed.) The view is not taken dogmatically by Bowen. He takes a slightly more liberal attitude and favors a comparatively high amperage.

Following the line of thought let me submit the following concerning temperature of carbon as it exists in the sun. It is thought that carbon exists in an incandescent state in the sun at from 8,000 to 10,000 degrees C., whereas the temperature of the electric arc is less than 5,000 degrees C. The value of the foregoing is as showing possibility of higher temperature, with consequent greater amount of light from a given area. You will, I think, agree that a greater amount of light is given off as crater area is increased, for the reason that a greater number of carbon atoms are involved as area is added. Now the point I wish to make is that the number of light rays depend directly upon the number of carbon atoms involved and the brilliancy of these rays depends upon the degree of heat to which the atoms are subjected.

Stromberg continues at some length further, but did not set his ideas forth in such form that I could follow his argument. His general idea is that brilliancy depends upon degree of heat, which is quite true. The contention has been that increase in heat was impossible after the volatilization point is reached. Griffiths is now trying to kick that particular pot of beans over, and I don't know but that he has succeeded. I have printed Stromberg's letter because of his far-fetched argument—the sun. Prove to us that temperature can be increased in an open electric arc and we will—well, just do it, that's all, friend Stromberg.

Insert in Next Issue.

J. Robert Sherman, New York City, sends in a communication with request: "Kindly insert the following in your next issue." How many times must I tell you that "insert in the next issue" is an utterly impossible demand, insofar as concerns this department, because it, the department for the next issue, is either on the press or at least printed when such a request is received. Getting out a publication such as the Moving Picture World has grown to be, is a task of rather colossal magnitude, when one considers that it is, except for some of the smaller advertisements and the department headings, torn all to pieces and made over entirely new each week. I do not believe there is a firm in all this great city which would undertake the task of getting the Moving Picture World out and agree to hold the forms of all its departments open to within five days of date of publication. Once and for all let me again say that this department is actually printed fully a week before the main editorial and film review forms are closed. Also there is always enough matter in type awaiting publication to fill from five to ten weeks of the department, to say nothing of dozens of pages of Mss in process of correction—being gotten ready for placing in type. Matters which demand early publication are put through special and usually can be gotten into the department the issue following the next issue after their receipt, thus: suppose I receive in today's mail, Monday, November 12, a letter which it is, from some reason necessary to rush into print. The "next issue" is already printed, folded and ready for the stitcher. I grab my trusty typewriter, rattle the thing into Mss form, mark it at the top "RUSH" and give it to Keyser, the villain who manhandles my copy. He gets busy and the article will be found in the issue which goes forth the following week—if we are lucky, otherwise then the next week following. And that is the best that can be done. I set this forth fully because of the many demands for "publication in the next issue." Of course the correspondent does not have to wait for his reply to questions, since the carbon copy takes care of that.

Friend Sherman says:

Being interested in the moving picture industry, at least as much as a "movie fiend" could be, it is but natural that scarcely anything connected therewith escapes my attention. In November 3 issue, one, Brother Feiman, permits himself to acquaint the public at large with a few "inside facts" as to the troubles of the operator and disadvantages under which he labors. Generally speaking his remarks are well founded in fact, but he is, nevertheless, quite too pessimistic. In the same issue, in fact on the same page, we find the report of a banquet given by the American Projection Society, at which Mr. S. L. Rothapfel, managing director Rialto theater, New York City, announced that his chief operator, Lester Bowen, was scheduled to receive a salary of \$5,000 per year. Naturally, Mr. Rothapfel being a sound business man, it follows that he considers Bowen's services to be worth that sum. In other words, where there is merit there must be appreciation. Of course the appreciation of the public contributes a large share to the success of the movie operator. A recent incident witnessed by the writer evidenced the fact that appreciation by the audience will stimulate the operator and inspire him with added energy and enthusiasm. During the week of October 15 the Eighty-first Street theater, to which I often go, presented its entire house staff, including manager, stage crew, ushers and last but not least, its chief operator, in motion pictures. They were all warmly applauded, but the greatest enthusiasm was shown for the chief operator, whom I afterward learned was I. H. Lobel. The house programme of this theater shows the names of the entire staff. I for one can tell when a production is properly projected and interpreted on the screen, and I appreciate good work in the operating room.

I heartily wish your statement that "where there is merit there must be appreciation" were true. As a matter of fact it was a long, very hard and steeply uphill pull to get friend manager to discern between ordinary and artistic work on the screen; also it was a

difficult matter to educate the public to differentiate between high class projection and ordinary, and the education of both manager and public in the matter of interpretation of the photoplay on the screen is as yet hardly begun, this department being the pioneer in that hugely important matter, even as it has been the pioneer in almost every movement for better projection. Even Mr. Rothapfel has yet to give that matter the attention its great importance merits. As a matter of fact, instead of appreciating high class work it is a lamentable fact that a very large percentage of managers do not themselves know more than enough to distinguish between very poor projection and excellence in that direction. They are utterly unable to differentiate as between high class work and ordinary, and insofar as concerns interpretation of the screen drama, why they would look at you in sheer amazement did you but mention it. There are, of course, isolated cases where the operator gets his due, but as a whole under present conditions. I cannot agree that Feiman was more pessimistic than facts warrant.

Three Hundred Pictures Per Second.

Eberhardt Schneider, New York City, builder of experimental apparatus, whose services are much in demand by inventors and experimenters in the motion picture field, is the inventor of an elliptical movement for special motion picture cameras which enables the taking of pictures at the wonderful speed of one hundred and sixty per second—in fact a little in excess of that figure. Those who may wish to examine this movement can get the patent description and drawings by sending ten cents to the Commissioner of Patents, Washington, D. C., asking for specifications and drawings on patent No. 1,165,629, granted December 28, 1915. In connection with this movement is a plan, also Mr. Schneider's invention, for eliminating static by blowing a strong air current crosses the film at the aperture.

Mr. Schneider is now perfecting a plan and constructing the necessary apparatus to take pictures at the rate of five hundred (500) per second. Oh yes, I said "second" alright! This scheme is being worked out to enable the government to study more intelligently shell action in some of its phases. The seemingly impossible feat is to be accomplished by constructing a special triplex camera having three of the aforesaid rapid movements. The movement is a modification of the continuous moving film idea and, as before set forth, enables a speed of about 160 pictures per second. The camera will be so geared that each of its three films will be exposed alternately, there being three negative films in the camera. The impressions thus made will be printed in their proper order on one positive film and we will thus have a standard film upon which are impressed photographs taken at the rate of 500 per second. This film will be projected to the screen in the usual way, and its projection at normal speed will have the effect of slowing down the shell flight, or its impact, as the case may be, about twenty times, since, whereas, 500 pictures are taken per second, only from 16 to 20 will be projected in that period of time. But even so, the action of a shell is at such tremendous speed that one-twentieth will, I think, be plenty swift. The chief interest, however, centers about the taking of pictures at such terrific speed, and Mr. Schneider is to be complimented on having found the answer to such a problem.

Boylan Even Tension Reel.

The editor is just in receipt of a communication which conveys information that the Boylan Even Tension Reel will be placed on the market in the not distant future. We are especially interested in the marketing of this reel, because it will do away with all tension troubles, relieving the operator of much trouble and the film from much very unnecessary and damaging strain and will do all this in an extremely simple and effective way, without excessive cost or added complications to the machine.

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MOVING PICTURE WORLD

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.



Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Interesting Travel Photography.

Herford T. Cowling, formerly an official photographer for the United States Reclamation Service, started last spring on a tour of the South Sea Islands and the Orient with Burton Holmes, photographing for the Burton Holmes Travel Talks and the Paramount Burton Holmes Travelogues.

Mr. Cowling's work in picturizing various Government activities in the West has received several notices in the past in the World, as well as in many magazines and newspapers. He has favored this department with many novel post cards and some very interesting letters while on his trip. A few quotations will probably be interesting to our readers. The first is from Katoomba, Blue Mountains, New South Wales. He says:

"I have just developed my film taken in Australia, and have projected the negative. I had very fine luck and I am very proud of the film. The Bell & Howell camera is heavy, but it does the work. I would not do without it. I am wondering how the war will effect my work, especially after my return. I have a good contract for two years with Mr. Holmes, and I am working hard to justify keeping the contract. Of course, developing on the road, in the field, or anywhere is not like having a good laboratory, and considering these things I am well pleased with my results so far. Am leaving here for China next week and thence through Manchuria, Korea, Japan, etc

"My panchromatic film gave me very fine results on flowers and color subjects. In fact, I am so well pleased with the result that I would like to use it all of the time.

"This is in July, which is the middle of winter here, and very cold. I just returned from the big caverns in New South Wales. You will remember what a complete outfit I told you I was taking with me, but I have found out that I can do away with about three-fourths of the junk I started with and never miss it."

His next letter is from Kyoto, Japan, and among other things, he says:

"Just a line to let you know I am right side up and working hard. I am going on into Korea and China from here. Photographer Horton of the Prizma Color Process and Dr. Salisbury has just left Japan to return to America. They spent six months in Japan and China, traveling about in an automobile. It must have cost a great deal of money. Before visiting Korea and China I still have considerable work to do in the interior of Japan and some of her more savage island possessions, and on my return expect to do the Philippine Islands and perhaps Hawaii.

"I am anxious to know about the developments in the different color processes, for Japan would be an ideal place for color effects, especially in the spring, when the cherry trees are in bloom. When I finish here I will have made a most comprehensive tour of this country, all of which has been under ideal conditions up to the present time, and I now know where the most effective scenes are to be found for color stuff, and the best way to get it. I have made many friends here who would assist me in arranging any future pictures, and I can think of nothing that I would enjoy more than recording this quaint and beautiful country in its natural colors.

"I have found Mr. Holmes to be a prince to work with. Indeed, I have never worked under pleasanter conditions than with him. I am sorry to say that he is leaving me next week to return to America to fill his lecture dates, and I must proceed alone for a while. The experience gained from Mr. Holmes personally has been invaluable, an experience which I could not have gained in any other way.

"It is only once in a while that I am able to get my copies of the World, but I assure you that every copy that I do get is almost as good as a short visit back to old Manhattan. With best wishes to you and the department, I am

"Yours sincerely,

"(Signed) HERFORD COWLING."

Pasted together from fragments of other letters and post cards Mr. Cowling says that he has exposed over 80,000 feet of negative, 95 per cent. of which has been very fine indeed; all of which is yet to be released through the Paramount Travelogues. He took with him two complete moving-picture outfits, a Bell & Howell and a Universal. The Universal for traveling light when making difficult trips across desert country or into mountains, where transportation facilities were meagre and difficult; with the motion-picture outfits he carried a full complement of different lenses of different focal strength and a number of filters for color work and mountain pictures and a large supply of film stock, both ordinary and panchromatic.

In addition to the motion-picture outfits, he and Mr. Holmes both operated a number of still cameras, taking both black and white and Autochrome photographs, to be used by Mr. Holmes for making slides for his travel lectures.

I have seen several thousand feet of very beautiful western scenics made by Mr. Cowling when he was in charge of the work for the United States Government, and know that what he has been making in the Orient will be a treat for the American public. As they say in the East, "May his shadow never grow less."

The Correspondence Club.

The following members have been added to those already listed as members of the Correspondence Club. Many of the members formerly listed below have written, telling of the benefits they have received from corresponding with those who have written to them, thus learning wrinkles which they could have learned in no other way, and others have made acquaintances of kindred interests in their own neighborhood, where they had not suspected that there were any other cinematographers within many miles of their own balliwick.

If you see a man's name listed from your part of the country look him up; your mutual interests will benefit you both:

Frank W. McDonald, 645 Cadillac avenue, Detroit, Mich., owns an Ernemann camera.

J. Frank Martin, 981 Union Arcade, Pittsburgh, Pa. Interested in cinematographic apparatus and inventions.

Frank A. Krueger, 575 South Broad street, Trenton, N. J., wants books and literature about motion-picture photography.

Jack McFarland, Alpine, Texas. Commercial, industrial and educational pictures.

H. P. Stradling, 5 Lawrence street, Yonkers, N. Y. Commercial and industrial work.

J. J. Pasztor, 4631 North Racine avenue, Chicago, Ill. Topical and news pictures.

F. R. Eldredge, 56 Grove Hill, New Britain, Conn. Topical, industrial and commercial work.

Myer Miller, care of Goldman Ullian, 612 Congress Building, Detroit, Mich. Topical, professional and industrial work.

Jack S. Miller, 756 Rockaway avenue, Brooklyn, N. Y. Artistic titles, commercial and industrial work.

James A. Hart, 225 S. Ithan street, Philadelphia, Pa. Cinematography in natural colors.

Hugh V. Jamieson, 1626 Bryan street, Dallas, Texas. Laboratory commercial work.

W. S. Rudolph, 8 Fifth avenue, New Rochelle, N. Y. Titles and commercial work.

Adolphus F. Reiss, 52 N. First street, Jamaica, N. Y. Amateur.

H. C. Kunkleman, 2002 S. Heights avenue, Youngstown, O. Commercial and industrial pictures.

H. W. Rothengatter, 239 Fifth avenue, New York. Stereoscopic motion pictures.

Edward Pashkoski, Box 213, Scranton, Pa. Cartoon films and laboratory work.

E. H. Fitzhugh, 1026 Elm street, Dallas, Texas. Commercial and industrial pictures.

Stanley Clisby Arthur, Department of Conservation, New Orleans, La. Educational pictures, especially birds.

Artie Ford, 1029 16th Street, Denver, Colo. Manufacture of cinematographic cameras and apparatus.

A White Deposit on Film.

A sample of exposed and developed film, as submitted to the Eastman Research Laboratory, had the appearance of a negative made on white or opal celluloid. On scraping away a portion of the image it was observed that the milkiness existed only in the gelatine layer, while the support was perfectly clear. It was considered that the milkiness was due to a colloidal precipitate of sulphur within the gelatine, and this opinion was confirmed when a similar effect was obtained by precipitating sulphur in a film of gelatine by alternately placing the same in a solution of hypo and then in a 5 per cent. solution of hydrochloric acid. The milkiness in question was probably caused by bathing in an alum solution either before or after fixing, or the film may have been left in the fixing bath while the same was depositing sulphur.

Rothapfel Talks of Western Tour

Rialto-Rivoli Chief Finds Manufacturers Marking Time—Rialto's November War Tax Approximately \$10,000

THREE weeks to a day was the time S. L. Rothapfel devoted to a vacation. For that is what the western trip of the Rialto manager really was. He says that it was taken more for purposes of a rest than for any other reason. Mr. Rothapfel returned to the Rialto on Thanksgiving Day, refreshed for a stiff winter's work holding down his "regular" job at the Rialto and to take up his new big one in conjunction with it—the operation of the Rivoli, at Forty-ninth street and Broadway, which it is expected will be ready to receive the public some time during the holidays. The director makes no attempt to conceal his enthusiasm over the things he will be able to accomplish in the way of entertainment in his new temple.

Mr. Rothapfel made two stops in his trip—Los Angeles and San Francisco. To be sure, on his way home he laid over at the Grand Canyon, and admitted it was more than worth while; that what his eyes had beheld there had filled him up. In Los Angeles Mr. Rothapfel visited the studios and visited old friends, and he sized up conditions. He had a long and quiet talk with Charles Chaplin,

just about finishing his new studio, which the manager said would be something fine. There was a dinner with "Dug" Fairbanks. There was a moment's hallo and shake-hands with "Mary," discovered in the balcony of the Orpheum Theater, looking at a picture. Also the manager met many of the prominent stars.

In San Francisco, as was told in the Moving Picture World last week, Mr. Rothapfel was given a dinner at the Press Club on November 21, the hosts being Turner & Dahnken officials. The exhibitor was full of enthusiasm in his recollection of this function. "It was remarkable in its spontaneity in the way my fellow exhibitors rose to me," he said. "They perked right up. Eugene Roth added five men to his house's orchestra as one outcome of the talk I made. I saw wonderful results of my trip of two years ago—in San Francisco, in the California Theater, and in Los Angeles, where two big theaters are building.

"I noted one condition about which I warned exhibitors two years ago—they have not made the theaters the institution. They depend entirely too much upon the star and the picture. They have not done the big thing to do: Make the theater come first of all. Success will come on general averages rather than in depending on any one or two units.

"I did notice a great improvement in music among the theaters I visited, although I felt the organ was very much overdone. This latter condition may be attributed to the high price of musicians' salaries, but I would suggest as a remedy the employment of one or two musicians, the injection of a bit of the human element to take away the mechanical impression.

"It seemed to me I found a number of imitators in lighting, but only physically. Somehow they didn't seem to know just what they were doing, but there was an honest effort to try. Those who heard me this time will have a better idea the next time.

"On the physical side, many of the houses I saw are beautiful. I noted among managers a sort of fear of

charging higher prices. I don't know why this feeling prevails, why there should be this hesitancy, unless it be due to the fact that their theaters are not institutions; that they lack the stability to meet a crisis like that precipitated by the war tax.

"I found the manufacturers in Los Angeles not doing much. Practically all of them are marking time; no one doing anything very big. Everybody is working close to the line, with ears to the ground. Do you know I think there is going to be a decided change among the manufacturers? We are coming to the time when the story really is to be the thing; when we are going to make pictures not so much for the star, but the story is to count.

"I think the day of the belief of the producer that the audience is not as intelligent as is the man who makes the picture is past. The sooner the producer realizes this the better for the industry. The time has come—is here—when situation and subtlety are greater assets than are the obvious, the materialistic and the spectacular. I don't think it is necessary to go to the expense of building tremendous sets, to employ great mobs, but it is necessary to make pictures human; it is necessary to put into them heart throbs, above all, until such time as the conflict with the Central Powers is over; it is necessary to keep the corners of the lips turned up, to get away from the tragic, to try to make things bright, to make the sun shine as much as is possible. And it should be easy for producers in California to do that last thing.

"Did I bring away any impressions of theaters? Yes, a lot! I visited in San Francisco and Oakland, for instance, the T. & D. houses among others. The Imperial impressed me as one of the most interesting theaters on the coast and one of the best managed. Another house with extremely good atmosphere was Midgely's American in Oakland. The music, while perhaps a bit too long, developed more psychology, brought out more enthusiasm than I noted on any audience on the coast. As it appeals to me the picture should always dominate, the music supplement."

Just as the World man arose to take his departure from Mr. Rothapfel's snug Rialto sanctum, the walls covered with photographic souvenirs of many epicurean and oratorical battles, the phone interrupted before good-bye was said. The caller was a representative of the advertising department of one of New York's dailies. The conversation brought out the remark by Mr. Rothapfel that the management of the Rialto and the Rivoli would annually expend in local newspaper advertising a quarter of a million dollars. That means approximately \$5,000 a week.

In the course of the talk over the wire, which the manager agreed might be printed, Mr. Rothapfel explained to the man at the other end why Rialto rates had been increased, so that now the prices of admission are 20, 30 and 60 cents instead of the former 15, 25 and 50. The manager said that his records showed net receipts remained just about the same figure they were an appreciable period ago, and said that the increased cost of running a theater now had, with the war admission tax, eaten up the extra price charged, and therefore justified the added sum.

"I want to ask you a question which you don't have to answer if you think it too personal," said the World man as the telephone conversation ceased. "You are contributing for the Rialto a pretty big sum to Uncle Sam for the month of November, are you not?"

"I rather think so," was the unhesitating response. "Approximately ten thousand dollars. Sounds big, doesn't it? Well, last week, with Bill Hart, we took in \$21,000. We hit the same figure the week before with Fairbanks. The average has not gone below \$16,000 in many weeks. It just goes to show what can be done with management and efficiency."

The manager drew from his files his daily reports, which made clear in detail how these remarkable figures were totaled, with their big Saturdays and Sundays and the Thanksgiving, the latter, if the World man recalls, in the neighborhood of four thousand dollars.

A NEW ARRIVAL IN FILMDOM.

Director Lynn Reynolds, of the Triangle Culver City studios, is celebrating the arrival of a baby son at his home in Hollywood. Reynolds now sports a wide, "pleased with himself" smile, and says the boy is "one wonderful chap."



S. L. Rothapfel.

Chicago News Letter

By JAS. S. McQUADE

Essanay to Discontinue Program Releases

George K. Spoor Announces Special Features of Six Reels or More Will Be the New Policy, with Certain Exceptions.

GEORGE K. SPOOR, president of the Essanay Film manufacturing Company, during an interview last week informed me that he will henceforth devote his chief energy and that of his organization to the production of special features of six reels or more. This statement immediately followed the announcement that he will discontinue all program releases.

The new policy will take effect January 1, when the first special feature will be released. This is entitled "Uneasy Money," the script of which has been adapted from the story of the same name by P. G. Wodehouse, which appeared some time ago in a popular magazine. In this comedy drama Taylor Holmes will be the star, and he will be supported by Virginia Valli and an exceptional cast.

It is, of course, understood that this and all the following special features produced by Essanay will be distributed through the George Kleine system.

"Uneasy Money" will be followed by a series of special features the first of which will be of seven-reel length, with Mary McLane, the noted author, in the leading role. The screen story has been adapted from her books. "I, Mary McLane," and "Men Who Have Made Love to Me." The production will be unique from the fact that Mary McLane will be supported by six leading men, apart from the interest created by the author's first appearance in moving pictures.

Taylor Holmes will follow in "Ruggles of Red Gap," adapted from the successful play of that name. Here Mr. Holmes will be supported by such notable players as Lawrence D'Orsay, Fred Egbert and others. D'Orsay's "Earl of Pawtucket" is still fresh in memory, though it is many years since he made his overwhelming success in the character at the old Manhattan theater, on Sixth avenue, near Thirty-third street, New York.

In addition to these forthcoming productions Mr. Spoor said the successful Cohan & Harris plays, "Hawthorne, U. S. A.," and "Young America," are now in preparation, and that numerous other successful comedies and comedy dramas, which have scored big successes on the dramatic stage, will also be produced, with stellar celebrities—men and women, in the leading roles.

In addition to his customary publicity in the trade press Mr. Spoor has completed arrangements for a nation-wide billboard campaign for each of his big special features. The billboard campaign will give a thirty-days' showing to each of them. Attractive twenty-four-sheet stands will be used, and it is estimated that the billboards will reach a total of 20,000,000 people for each special feature, during the thirty days' showing.

Mr. Spoor explains that the billboard campaign will be of twofold value: first, because it draws attention to the star and the play, and, second, that it furnishes publicity which will directly bring patrons to the exhibitors who are showing the pictures. Besides, Mr. Spoor adds, the billboard campaign will be intensive, because the publicity will be concentrated for several weeks, in each case, on the star and the play, so that the attractions offered by Mr. Spoor under the new policy will be constantly before the people's eyes, throughout the entire country.

A facsimile of the twenty-four-sheet stand to be used in the billboard campaign for "Uneasy Money" is shown on Page 1571 (advertising section), in the issue of December 15 of this paper. There it is seen that the name "Essanay" is omitted and that the words "George K. Spoor presents" are used instead. Then there is a large colored picture of Taylor Holmes, with his name and the title in large letters. The lower line, "At all first-class picture theaters—Ask when" is of direct benefit to the exhibitors who have booked the special feature in that section. Each film, of course, will bear the Essanay trademark.

Mr. Spoor at this point advised me that it is not the intention of Essanay to eliminate altogether the five-reel productions, excepting only the regular weekly release which obtained heretofore, as that company will intermittently supply exchanges of the George Kleine system with an occasional five-reel feature, such as the little Mary McAlister productions and those of other favorites.

The weekly release of the one-reel comedies for the General Film Company and also the weekly release of "Wonders of Nature and Science" for the same company will be continued, Mr. Spoor assured me.

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Chicago Film Brevities.

Samuel S. Hutchinson, president of the American Film Co., returned Monday, December 3, from Santa Barbara, where he spent about three weeks. Mr. Hutchinson stated that he found everything in fine shape out there and that he is well satisfied with the prospects for the coming year. The technical department of the Santa Barbara studios has been largely augmented and improved, and the American stars are hard at work on productions which have stories that are sure to please, Mr. Hutchinson stated.

* * *

W. P. Clement, owner of the Jackson Park Theater, Sixty-seventh street and Stony Island avenue, made a call at this office last week and renewed his subscription for the World. Mr. Clement reported very good business. He charges 20 cents for adults and 10 cents for children, paying the war tax out of these amounts. Mr. Clement views all the pictures on his programs, selecting them on the open market plan, and he knows the desires of his patrons so well that he very seldom fails to please them. The Jackson Park runs continuously, daily, from 2 P. M. until closing time. It seats 1,500 people. The house was opened about a year ago, and has, therefore, all the most modern appointments and equipments. A nine-piece orchestra and a large Kimball organ furnish the accompanying music. The demand at the present time, Mr. Clement finds, is for pictures which have the comedy tinge and highly entertaining qualities.

* * *

Joseph Hopp, George T. Hopkinson, of the Hoyburn theater, Evanston; William C. Heaney, William J. Sweeney, Peter J. Schaefer, Robert R. Levy and Morris Reuben, of Joliet, left Sunday, December 9, to attend the national convention and conference at Washington, December 11, 12 and 13, when the war taxes on film and admissions will be discussed.

* * *

The report that five million pennies were on their way from the west to Chicago to relieve the strain of the lack of pennies, recently, was in slight (?) error, seeing that it should have read five thousand instead of five million! The error in the report caused much trouble in the banks and the Sub-Treasury department here. The five thousand pennies were received from Denver, but the demand still greatly exceeds the supply, although the mints are working night and day to relieve the situation. The cashier in the Chicago Sub-Treasury department believes that paper pennies will become common before the war is over, as was the case in the Civil War. The taxes on theater tickets, railroad tickets, etc., have made the demand for the copper penny very great.

* * *

The Government having failed to furnish blanks for making out returns for the war tax at picture theaters, Chicago Local has had blanks printed for that purpose, which have been approved by the Chicago internal revenue department, and which are being furnished gratis to members of the Chicago local.

* * *

The meeting of the M. P. T. O. Association was changed from Friday, November 30, to Friday, December 7. Luncheon

was served. At the meeting, the advisability of sending messengers to Washington to fight the reel tax was considered.

Ed H. Phillippi, sales manager of the Rothacker Company, was recently appointed a director of the Advertising Association of Chicago. Mr. Phillippi is also serving on the committee of entertainment and on the committee of general business affairs of the Chicago Club.

Gail Kane, who has been one of the prominent stars of the American Film Company for a year past at Santa Barbara, passed through this city on her way to New York, Wednesday, December 5.

Jacqueline Saunders, popularly known by her appearances in Balboa productions, made a brief stopover in the city, Wednesday, December 5, on her way from Los Angeles to New York City. Her husband, F. D. Horkheimer, accompanying her, entertained several friends at luncheon in her honor while here. It is said the Balboa star will close a new contract which already awaits her signature in New York.

The ninth annual ball of the moving picture operators of Local 110, I. A. T. S. E., which was held Wednesday evening, December 5, in the Coliseum Annex, was the most successful, financially and otherwise, ever held by the members. Sousa's band from the Great Lakes naval training station, furnished the music for an assemblage of about 2,000 people. The grand march was led by Clarence Rowland, manager of the White Sox; Mrs. Rowland, Nell Craig and Jack Meredith. The profits will be used to assist enlisted members of the organization and their families. The local has eighty-one members now in the different branches of the service.

A dispatch from Washington states that the Creel committee on information is establishing branches of its moving picture bureau throughout the country. A middle western bureau will be established at Chicago and similar headquarters are being established at Kansas City, San Antonio, Minneapolis and on the Pacific coast. A New England bureau, with headquarters at Boston, has also been organized. The various state councils of defense throughout the country will co-operate with these bureaus.

Major Funkhouser has denied that he ever made the statement that a permit had been refused the "Rose of Blood" (Fox), because the committee on public information had requested that the permit be refused. The report made to Washington concerning the film in question, according to the major, was in the form of a telegram which was shown Judge George A. Carpenter, of the Federal Court, before it was filed. Major Funkhouser explains that the permit was refused because the committee of censors which had seen the film decided that there were too many bomb explosions in it, and that it should not be shown at a time when the federal and local authorities were endeavoring to avert bomb outrages.

The censorship hearing before the sub-committee of the Chicago council's judiciary committee on Tuesday, December 4, was devoted chiefly to reviewing certain pictures on which Major Funkhouser had placed his ban, and in viewing cut-outs which had been made by the Chicago board of censors.

Two more big, modern moving picture theaters are about to be erected on Sheridan Road, near Wilson Avenue, and in close proximity to the Lakeside theater, owned by the Ascher brothers. One of these new houses, together with the value of the site and the building in which it will be located, will represent an investment of about \$900,000, while the cost of the other, with site and surrounding building, is figured at about \$585,000. The first mentioned theater will be erected by Barney and A. J. Balaban and Morris and Samuel Katz, the owners of the Central Park theater which excited so much comment when it was opened recently. The architects, C. W. and George L. Rapp, are now working on the plans and it is expected that ground will be broken early during the ensuing year.

The other theater will be erected by Walter W. Ahlschlager, and the cost of the theater itself will be about \$325,000 and the seating capacity will be 3,050. This theater will be known as the Pantheon.

The meeting of the city council license committee was held

Thursday, December 6, to consider the increase of moving picture theater licenses for houses seating over 400 people. About sixty-eight exhibitors were present and after the matter had been discussed for some time it was resolved the meeting should be postponed and final action taken at a meeting to be held Friday, December 14.

War Quickens Public's News Sense

Jack Cohn Says the World Tragedy Has Increased Its Perception of Dramatic Values.

LOOK at a news reel on the screen today, and then cast your mind's eye back to the news reel of 1912—the days "before the War." There's a difference, isn't there? Not the war pictures—that, of course—but the regular run of pictures dealing with the doings of the day. Then there was a plethora of views, a paucity of news. Now the motion picture theater public demands something more than mere motion in a news picture. They don't look for acting in it, but they do demand action. The scenes presented must be news in fact as well as in name—big news, news that's worth while.

"Yes," agreed Jack Cohn when questioned on the subject, "there has been a big change in the news pictures, and I attribute it largely to the war."

Now, Mr. Cohn is manager of Universal's three news services, "The Animated Weekly," "Current Events" and "The Screen Magazine," and was the first American "editorial director" of news reels, having taken President Wilson's first inauguration. So he is accepted as the recognized authority. That he has positive genius for the work has often been demonstrated during the last five years.

"The war," he continued, "has brought every mind into close touch with big events. It has forced a quickening of the public news sense, developed a keen perception of news values. I am not speaking now merely of war pictures. They are important, of course, but the public are not interested in them alone. They also want the pictures of the doings of the day, but they want only the important doings, and they want those presented in a dramatic way. They want life, character, action."

"When Universal put out its exclusive pictures of Pershing's reception in France the people were wide awake to their news value. Oh, yes, they know a big scoop on the screen when they see it. And then there were aeroplane pictures, where the eyes of the audience went up in an aeroplane with the cameraman and were right among the fliers, observing their every movement at close quarters—not on the ground looking up at specks three or four thousand feet above them. Oh, the people know good pictures when they see them—well made, live, newsy pictures. And when they go to see news reels these days they expect to find the word News on the screen as well as on the poster outside."

"The cameraman who works for the news reels now," continued he, "must have the instinct of the newspaperman. He must know what is worth taking and know how to seize the vital moment. And the news reel director must have editorial judgment. He must be able to sense the public's demands and the enterprise to get it for them. And, as with the editor of a big newspaper, his work is largely that of selection, the work of editing, the cutting out of many hundreds of feet of film to present the few hundreds the public see."

"Producing a news reel is every day becoming more and more like producing a newspaper. In fact, that is what the news reel is going to be—just a newspaper, giving the news in pictures instead of in type. Only with this significant distinction, the screen is a power greater than the press because it has the undivided attention of the public, and, for thousands who read any particular newspaper, millions see every release of a news reel. 'A power greater than the press,'" repeated Mr. Cohn, "I like that line and believe I will adopt it as a catch line for our announcements."

DU QUESNE ARRESTED ON INSURANCE CHARGE.

Fritz Jaubert Du Quesne, thirty-seven years old, has been locked up in New York Police Headquarters charged with presenting false proof of loss in support of a claim on a fire insurance policy amounting to \$33,000. He is also charged by the police with claiming to be Frederick Frederick. Other allegations by the police against Du Quesne are that among his effects were found the outfit of a captain of Australian cavalry and that in the uniform he had appeared at New York hotels; that he delivered Liberty Bond addresses. At one time it is said he was a reporter on a New York paper.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Metro Studios Active

B. A. Rolfe Announces Plans for Increased Productions—Several New Companies to Be Brought Out from New York.

B. A. ROLFE, western representative of the Metro Pictures Corporation, expresses satisfaction with the progress made by his organization at the newly acquired studios in Hollywood, where productions starring Edith Storey and Viola Dana are being made.

"The studios," said Mr. Rolfe, "have been practically rebuilt. The original stage has been enlarged and now has a floor space of 90 by 180 feet. The new stage under course of construction will measure 75 by 125 feet. Both stages



B. A. Rolfe.

will be convertible—either open air or inclosed. I have O. K.'d the plans for completely inclosing both stages in glass. Our laboratory has been equipped with every modern device, and the negative and positive film is being handled by men who are considered experts in this line.

"The special feature, in which Edith Storey will make her initial appearance on the Metro program, has been completed under the direction of Tod Browning. This is the long-heralded production of 'The Legion of Death,' by June Mathis, in which effort has been made faithfully to portray the recent revolution that shook Russia

and proved the forerunner to the formation of the 'Battalion,' composed of Russian women, that has so valiantly upheld the integrity of their country. This will undoubtedly prove a distinct box-office success, not alone from the historical value, but because it is an intensely interesting story, which carries a love theme and an abundance of heart-interest situations.

"This week saw the completion of 'The Winding Trail,' which is the first production starring Viola Dana to be made on the West Coast. This feature, filmed under the direction of John Collins, is from the story by June Mathis and John Collins. It will present Miss Dana in an entirely new characterization.

"Actual filming has started on the second Storey and Dana productions. Miss Storey's vehicle is 'Revenge,' an adaptation from the novel 'Hearts Steadfast,' by Edward Moffat. Miss Dana's second production is now being filmed under the direction of John Collins. The story is an adaptation by William Parker from the colorful romance, 'A Weaver of Dreams,' by Myrtle Reed.

"While these productions are in the making the studios are being prepared for the arrival of several more Metro companies from New York. And because Southern California is such an ideal location for picture-making it is my intention eventually to build on adjoining property and thereby equip the Metro West Coast studios so as to be able to handle several companies at one time."

Lyons and Moran Return from East.

Those popular Universal comedians, Eddie Lyons and Lee Moran, returned a few days ago from a long vacation

spent in New York and other cities of the East, including a visit to their home town. They had been working strenuously through the summer months and the rest was well deserved and welcomed. But they are glad to get back and eager to go to work again.

"The boys" will start shortly on a series of one-reel parlor comedies, and the pictures will be released under a special brand. Lyons and Moran are bubbling with original ideas. They will direct the comedies themselves.

Captain Leslie T. Peacock has been engaged to write exclusively for the "gloom-killers."

"Spirit of '76" Confiscated by Government.

Declaring that the twelve-reel photoplay, "The Spirit of '76," is German propaganda masked by the pretense of emphasizing a national tradition, Federal officers have suppressed the film, which has been showing at Clune's Auditorium.

United States District Attorney Robert O'Connor, his assistant, Gordon Lawson; Burritt S. Mills of the American Protective League and Chief Deputy Marshal Albert C. Sittel descended upon the theater, exhibited a search warrant and brought away with them every foot of the twelve reels.

It is charged by the Federal officials that though he was ordered by the local police to privately show his picture to representatives of the Government, Robert Goldstein, producer of the cinema, refused to exhibit it as he had promised and only projected it on Tuesday with reluctance.

Eliminations which were ordered by Assistant Attorney Lawson and Mr. Mills of the Protective League because they tended to create inimical feeling between Americans and Englishmen to the detriment of their combined war aims were made, it is said. But when the picture was publicly shown it is alleged all the objectionable features were present.

Mr. Goldstein, the producer, declared that he had not tampered with the picture after he had shown it to the officers, except to "shorten it." He denies having reinserted the objectionable parts and said he was sure a conspiracy was on foot against him.

The day following the confiscation Goldstein was taken into custody under a warrant issued by the Assistant United States Attorney. He was immediately arraigned before United States Commissioner D. M. Hammack and charged with violation of the espionage act, but was released upon furnishing \$5,000 bail.

Monstrous Benefit Given by Film Stars.

The great heart of the film folk poured out a bounty of more than \$7,000 for the Soldiers' and Sailors' Yuletide fund at the benefit at Clune's Auditorium and through the proceeds of the program snare sale. Charlie Murray acted as stage director for the affair. Scores were turned away from the auditorium and about two hundred persons were seated on the stage.

Mary Pickford and Charlie Chaplin were unable to be present, but "Little Mary" sent her check for \$100 and Charlie bought back his derby for a like amount. Johnny Powers, the Angels' president, was the high bidder for an album of autographed photos of cinema stars. He paid \$225 for the book.

Ruth Roland, the Los Angeles picture favorite who recently took to vaudeville, appeared in a song series which delighted the audience. George Behan gave his famous "Story of the Rose." Henry Walthall, Mary Charleson and Jo Harris gave a scene from "The Great Divide." George Hupp and Dorothy Love Clark offered a minuet. Leo Domke gave his pianolog. Edward Qually sang, the Remick Quartet harmonized, Hughie Mack cracked jokes, Alice Maison danced her butterfly creation and Harry Booker and Toto the Clown were on hand with clever "singles."

Doris Baker, the child dancer, had a kiltie effort that

pleased; Bill Desmond spoke briefly, as did Douglas Fairbanks and H. Guy Woodward, all in humorous vein. Bryant Washburn appeared and Norma Gould danced an Egyptian conception.

Will Garroway gave a piano solo and assisted Miss Grace James in the latter's soprano solos, and J. Robinson Hall, the aviator, spoke of war conditions.

Marie Dressler was a hit in the burlesque she offered of a famous poem and the three arts, the dance, grand opera and the drama. Louis Gottschalk directed the orchestra for Miss Dressler's effort. A character dance by Dorothy Lyndall, Bertha Wardell, Carolyn Crane and Helen Moore was exceptionally clever.

Gettinger Goes to Camp Lewis.

Last Monday big Bill Gettinger, one of the most popular among the aggregation of cowboy players at Universal City, left Los Angeles to do his bit under the Stars and Stripes. Gettinger departed from the southern city with other drafted men for Camp Lewis, at American Lake, Wash.

For the past four years Gettinger has been employed at Universal City, and he has appeared in numerous plays of the West and in many jungle and railroad pictures. When he received his orders to report for service he obtained permission to visit his mother in San Antonio, and made a flying trip to the Texas city to bid her goodbye.

More than half a hundred of the Universal cowboys with whom he has been associated for the past few years were present at the railroad station when the train pulled out for the north.

Ben Wilson in Another Accident.

An accident which might have proved fatal to Miss Claire Du Brey except for the presence of mind and timely action of Ben Wilson occurred during the filming of the tenth episode of "The Mystery Ship" at Universal City.

Miss Du Brey, playing the role of a villainess in the episode, was in grave danger of being seriously, if not fatally, burned when her clothing caught fire. She was attired in a gown of lace, bedecked with jet beads and spangles and the flimsy material ignited when a bomb was exploded near her.

Ben Wilson quickly tore off the big overcoat he was wearing and wrapped it about Miss Du Brey, smothering the fire. Miss Du Brey was burned slightly about the body and Wilson's hands were scorched.

Charles Christie in the East.

Charles Christie, general manager of the Christie Film Company, is visiting eastern cities in stimulating booking of Christie Comedies. Contracts have been signed by Mr. Christie with the Consolidated Feature Film Company for the regular weekly release of Christie Comedies in the territory surrounding Denver, Colorado.

Vernon Playing with Christie.

Bobby Vernon is now under contract with the Christie company, and has already finished a number of important scenes of his first picture, in which he is supported by Ethel Lynne. Vernon has had years of laugh-producing experience in musical comedy and on the screen. He was starred by the Universal and recently was a headliner in Keystone productions. He claimed merited attention in such releases as "In His Father's Footsteps," "Nick of Time Baby," "Caught in a Harem," "Whose Baby?" and many others.

Hamilton Stars for Triangle.

Director Gilbert P. Hamilton of the Triangle studios has started work on "Captain of His Soul," an unusual story, which is the screen adaptation of "Shackles," by Eleanor Kinkade. Working with Hamilton is an all-star case, including such favorites as William Desmond, Charles Gunn and Jack Richardson. Others who will appear in the picture are Mitzi Gould, a recent addition to the Triangle playing forces; Gene Burr, W. A. Jeffries and Walt Whitman.

Triangle's Scenario Staff Busy.

The scenario department at the Triangle's Culver City studio is working overtime on some exceptionally good stories, including continuities on some well-known magazine stories and original plays by the staff writers. Jack Cunningham has just completed picturization of Meredith Nicholson's story, "The Hopper," published some time ago in Collier's Weekly. Frank S. Beresford, scenario editor, writing the continuity on "The Innocent's Progress," by Frances Quillan, recently published in "Snappy Stories."

Director Lynn Reynolds of the Triangle Culver City studios is celebrating the arrival of a baby son at his home, Hollywood.

Perhaps He Walked in His Sleep.

Arthur G. Hoyt, casting director at the Triangle Culver City studio, has been confined to his home for several days suffering from a broken bone in his foot. Hoyt is unable to explain the accident. He went to bed one evening and awakened the next morning with his foot so painful that it would not support his weight.

Get Ready to Welcome Fay Tincher.

Again is Fay Tincher shaking the moth balls from those famous black and white frocks and things, for Miss Tincher is starting on her first two-reel comedy with her own company. She has three capital comedies prepared for her by Tom Gibson, and Al Santell, her director, has issued the first call for work. Leo Pierson, Mollie McConnell and Leota Lorraine head the capable supporting cast, while Lige Zerr assist. Robert Phelan is behind the camera and R. C. Godfre has charge of the technical end.

Will Ritchie Takes Charge at San Barbara.

Will M. Ritchie, a scenario writer and editor of ability, has been engaged by President S. S. Hutchinson to take charge of the American Film Company's scenario department. Mr. Ritchie's acquisition by the American promises increased activity in this department. "High-class stories is the American's slogan," stated Mr. Hutchinson. "And I believe with Mr. Ritchie in charge, with orders not to consider the cost in choosing suitable vehicles for our stars, the American stories in the future will be even better than in the past."

Mr. Ritchie already has taken charge of the American's staff, which is composed of Charles Turner Dazey, James E. Hungerford, Chester Blinn Clapp, Elizabeth Mahoney and Myron M. Stearns. In the near future other screen authors of prominence will be added to the present efficient staff.

Kenyon at Work at Fox Studio.

Charles Kenyon, the well-known playwright, whose successful works have appeared on Broadway and throughout the country, has joined the William Fox forces as scenario writer at the western studios at Los Angeles. Mr. Kenyon's first work with Fox was the writing of the scenario for George Scarsborough's story, "Cupid's Round-Up," which Tom Mix is using as his first starring vehicle. He is now engaged in writing the scenario of a new work, in which Gladys Brockwell will be the star.

Jewel Carmen Working as a Star.

"A Soul for Sale," a brilliant William Fox picture, in which Jewel Carmen begins her career as a star, has been completed at the Los Angeles studios under the direction of Frank Lloyd. The company returned early in the week from a trip in the mountains, where some of the most effective portions of the picture were taken. It is a tale of the Klondike. In the cast are L. C. Shumway, Robert Milton, Genevieve Blinn, G. Raymond Nye and Richard La Reno.

Mena Photographs Crucifixion Scenes.

The crucifixion scenes for the photodrama of the ages, now under production by the Mena Film Company, were photographed in the Hollywood hills during the past week. The hour of sunset was used and timed very carefully that the description of the clouds, as given in the Bible, might be obtained. Director Gaye watched and timed the scene for several days before its making.

Los Angeles Film Brevities.

Miss Mae Murray's third Bluebird photoplay, "The Eternal Columbine," is rapidly nearing completion under the direction of Robert Leonard. Kenneth Harlan and Albert Roscoe are in Miss Murray's support.

Tom Mix is in his glory as the star in his new play, "Cupid's Round-Up," where he has the opportunity not only to make love in the most rapid fashion, but also to show his ability as a horseman and cowboy. The story of his play was written by George Scarsborough, and the scenario was written by Charles Kenyon.

Percy Stanley Pembroke, formerly of the Metro, where he played heavy leading parts, has joined the Balboa players and is cast in Director Sherwood MacDonald's company, featuring Jackie Saunders in "The Hoyden," by Lee Arthur.

Henry Otto is once more a member of the Balboa directing

staff. He began his picture-making career with Horkheimer Brothers four years ago, when they first opened their studio. At that time he put on Jackie Saunders' first starring vehicle. After working at various studios in the East and West, he is back at Balboa. This time he will preside over the company headed by Kathleen Clifford.

* * *

Reaves Eason, popularly known as "Breezy," is producing a seven-reel picture, on the Balboa stage, of which he is the author. The piece is called "Little Roughneck" and features Mitchell Lewis, who played in "The Barrier." Jimsy May is his leading woman and little Breezy Reaves, Mr. Eason's twenty-eight-months-old son, plays the title role. Mr. Eason will be seen in the heavy part of Red Adair.

* * *

Manager Al Nathan of the Superba Theater has gone to San Francisco to open the Alhambra Theater. Mr. Nathan is managing director of a chain of theaters, which will eventually extend from Coast to Coast.

* * *

The management of the new Kinema Theater at Seventh and Grand avenues, apparently not being superstitious, decided to open its new picture house on Thursday night, December 13. The opening of the largest photoplay theater in the West was the occasion for the presentation of Artcraft's "The Woman God Forgot," featuring Geraldine Farrar.

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Mrs. Phillips Smalley was a witness in Judge Finlayson's court in the suit of the Universal against J. Warren Kerrigan to recover \$8,500 damages for alleged breach of contract. It is asserted Mr. Kerrigan left the company before the picture he was engaged for was finished. Mr. Kerrigan contended his contract had expired and he did not recognize any liability on his part under an alleged verbal arrangement to stay until the completion of the film. E. G. Patterson, studio manager of the Triangle, who was with the Universal when Mr. Kerrigan was starring, was another witness called by the Universal.

* * *

Film folk are being congratulated upon the success of the benefit performance given at Clune's Auditorium in the National Defense Committee's campaign for gifts for the Southern California boys in the service, and especially are the compliments being handed out to Mack Sennett, who was chairman. Charlie Murray and John A. Waldron also are coming in for their share of verbal bouquets. The benefit netted \$7,500 clear of expenses.

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It is understood Eddie Foy has become reconciled to the perils of the motion picture set and is to have his own company, backed by New York capital. Mr. Foy announces he will start making his pictures upon the completion of his present Orpheum tour, which ends in February, and will then come to Los Angeles and rent a studio where he will produce feature comedies.

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Clarence G. Badger, who has been directing Mack Sennett comedies, and before that Keystones, for several years, has been signed by Goldwyn to direct Mabel Normand. Mr. Badger will change his residence to New York.

Illuminating Engineers To Meet

Subject of Main Paper of Evening Will Be Motion Picture Projection with Tungsten Filament Lamps.

ON the invitation of L. N. McChesney, manager of the Edison Studio, 2826 Decatur avenue, New York City, the New York Section of the Illuminating Engineering Society will hold a meeting at that studio at 8 o'clock Thursday evening, December 13. The meeting is open to readers of the Moving Picture World as well as to members of the society. The subject of the main paper of the evening is "Motion Picture Projection with Tungsten Filament Lamps."

The paper will describe the introduction of incandescent lamps for motion picture projection and will discuss conditions which must be fulfilled by the light source and optical system. The questions of shutters, lenses, screens and theater illumination are to be treated as well as the essential requirements for electrical control equipment. Points of comparison with arc systems now in use (with special attention to the applicability to A. C. circuits) are to be presented. Two or three films will be projected with commercial incandescent lamps and apparatus after the conclusion of the reading of the paper.

The Edison studio may be reached from the Grand Central Station by the New York Central Railroad to the Botanical Garden station or it may be reached by subway to One Hundred and Forty-ninth street and transfer to the elevated to the end of the line.

Courtney Ryley Cooper

The Man Who Will Write the Scenario of Chief Flynn's Serial Expose of Imperial Germany's Secret Agents.

IN selecting Courtney Ryley Cooper to prepare the scenario of "The Eagle's Eye," Chief Flynn's widely-heralded secret service serial, exposing the activities of Kaiser Wilhelm's agents in America, the Whartons are being congratulated upon securing the services of one of the most talented of contemporary American fiction writers.

Born in Kansas City, Missouri, October 31, 1886, Mr. Cooper has spent most of his life in the West, his career embracing many varied chapters as "character juvenile" in a barnstorming repertoire company; clown in the old Harris Nickelplate Circus; reporter and member of the editorial staff of the Kansas City Star; press agent for the late Col. W. F. Cody during his affiliation with the Sells-Floto Circus; business manager of the same organization; and incidentally, during the past seven years, contributor of over three hundred short stories to the leading magazines of this country. Throughout the year just closing Cooper's name has appeared on the table of contents of such well-known publications as Collier's, The Ladies'



Courtney R. Cooper.

Home Journal, The Popular Magazine, Everybody's, Short Stories, Hearst's, The Pictorial Review, The Woman's Magazine and Ainslee's. His series of circus stories, published under the general title of "Shoestring Charley," were advertised as the most popular of adventure tales printed in the Red Book Magazine during 1916.

During his earlier years, Cooper wrote a lurid melodrama known as "The Gulf Between," which ran for a week in Kansas City. At the end of that time, his list of friends, willing to accept free tickets, had given out. "And I've been running away from the thought of the thing ever since," he now declared.

Nevertheless, Cooper has an unusually well developed sense of dramatic values, and has written several successful screen stories for Joseph M. Schenck and the Whartons, prior to his engagement to arrange Chief Flynn's powerful expose of the Imperial German Government's propaganda and spy system within the borders of the United States. Government officials who have examined Cooper's scenarios of the first six episodes, now ready for production, declare them to be masterly in their handling of the various momentous acts leading up to the severing of relations between this country and Imperial Germany.

LANG IN MEXICO.

According to the last communiqué (delayed by censor), Captain Arthur J. Lang, of Guatemala and Nicholas Power Cameragraph fame, entered Mexico City without mishap several days ago. From this vantage point he will direct the projection machine invasion to the different states of the neighboring republic, excepting those under the unhealthy shadow of Villa, Zapata, Genovevo de la O. and other unpleasant patriots. Captain Lang expects to eat turkey in New York on Christmas Day, providing, of course, that there are no counter orders from the Nicholas Power Company, and it is to be hoped that this turkey-eating boast, present prices considered, does not prove as hollow as the Kaiser's.

Brooklyn Men Suggest Canadian System

Delegates to Washington Will Ask Convention to Suggest to Congress That Government Print Tax Tickets.

THE Associated Motion Picture Exhibitors of Brooklyn held a regular meeting on Sunday, December 9, at the Triangle theater in that borough. In spite of the storm of Saturday evening there was a good attendance, and the session held until 5 a. m. President William Brandt was in the chair.

The privilege of the floor was given to Supreme Court Justice-elect Edward Lazarsky and Magistrate Geismar, who pleaded for subscriptions for the Jewish War Relief Committee—and they got them to the extent of \$655. The exhibitors present, without regard to creed or racial extraction, responded to the appeal.

As a result of the troubles with the operators in the Ridgewood section the meeting decided to take steps to form a new operators' union and a committee of three was appointed to look into the feasibility of the project.

A committee was appointed to visit the Edison Illuminating Company and see what could be done in the way of securing a rebate on the shortened hours of street lighting in front of theaters. In accordance with the ruling of Fuel Commissioner Garfield the exhibitors have shut down their street illuminations at 10.30. Under their contracts they are entitled to the lights until 1 o'clock, but in spite of the fact that current has been saved for two and a half hours, it is said no rebate has yet been granted and the exhibitors are curious to know why.

On the question of instructions to the delegates to the war tax convention in Washington, it was decided the only request the local had to make was the suggestion to Congress that it adopt the Canadian system—i. e., that the Government print the tax tickets and sell them to the exhibitors, allowing the theater men 10 per cent. for the expense of collection and handling generally.

The meeting voted to hold no public ball this year. In case any social function of this sort is undertaken it will be restricted to the trade.

Our Foreign Film Business

How the World War Has Affected Picture Trade Between This and Other Countries.

THE effect of the war upon the moving picture studios of Europe is quite graphically shown in statistics compiled by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, showing American imports for the first nine months of 1917.

During the nine months' period of 1915, there was brought into the United States from abroad, 6,508,916 feet of positive film, valued at \$211,280. The same period of 1916 saw a dropping off in these imports to 4,125,726 feet valued at \$189,016. The value of the importations for the first nine months of the present year was but little below the latter figure—compared with the nine months of 1915, footage saw more than a fifty per cent. decrease, but not so the price, the figures being 3,070,697 feet valued at \$187,492.

Footage figures for the first nine months of 1915 on negatives are not given, but the value of our importations during that period was \$156,717. The importations during the first nine months of 1916 were 757,246 feet valued at \$237,061, and for the first nine months of the present year, 622,448 feet valued at \$290,892.

On the other hand our purchases abroad of sensitized, unexposed, motion picture films have jumped quite considerably this year as compared with 1915. During the first nine months of the latter year, there was brought into the United States 37,755,756 feet valued at \$489,314. During the nine months of the following year the importations dropped somewhat—to 30,200,326 feet valued at \$444,811, increasing again (greatly) during the first nine months of 1917 to 50,761,136 feet, valued at \$756,522.

While we have been buying large quantities of film stock abroad, at the same time we have been selling both exposed and unexposed films to the European distributors and studios. Taking the raw stock we find that during the first nine months of 1915 we exported 108,676,981 feet valued at \$2,368,009. During the first nine months of the next year these exportations were cut in half, to 53,041,595 feet valued at \$1,675,269, while a further slump is noted in the first nine months of the present year when we sold abroad 48,100,268 linear feet valued at \$1,064,056.

Of exposed film we exported during the first nine months of 1915, 57,558,849 feet valued at \$2,834,163; during the nine months of 1916 these figures jumped to 128,362,032 feet valued

at \$5,571,613, dropping this year, during the first nine months, to 87,878,068 feet, valued at \$4,786,613.

It is rather interesting to note where these films go. The United Kingdom is America's best customer, although her purchases have decreased at an alarming rate as the war has progressed. During the first nine months of 1915 her importers bought 34,901,608 feet of film valued at \$1,409,328; in the same nine months of the next year these purchases amounted to 75,692,219 feet valued at \$3,247,390; but this year the footage totals 23,259,426, for the first nine months, and the value is given as \$1,794,627.

No U-boat interference to our commerce exists with respect to Canada, so our exportations of films to that country have increased somewhat. For instance, during the nine months of 1915, Canada bought of our producers 8,565,159 feet valued at \$655,038; during the nine months of 1916, 9,418,691 feet valued at \$706,623, and during the first nine months of 1917, 11,070,394 feet valued at \$837,841.

Evidently a great deal of the cheaper grades of films have been going to Italy of late, for although her purchases in this country during the first nine months of the present year exceeded the purchases of Canada for a like period, totaling 11,405,765, the value thereof was but \$280,108. The first nine months of the year before showed 7,698,938 feet, valued at \$193,516, and of the year 1915, 397,680 feet valued at \$27,589.

Even war-stricken France is laughing at American comedies, is interested in scenics, entertained by our dramas and buying all other varieties, for in spite of the horrors that nation has faced she is quite a heavy purchaser of films. During the first nine months of 1915 France had her own studios at work, so that she was dependent upon America only for 1,937,994 feet of film, for which she paid \$85,949. During the nine months period of the next year, the demand in France for films was greater than her studios could produce, with the result that we sold her 14,708,901 feet valued at \$412,336. This year our sales during the nine months ending with September were not as great, but at that they totaled 9,627,550 feet valued at \$236,338.

Newfoundland and Labrador are also among America's customers—these two countries bought 1,023,150 feet valued at \$71,102 during the 1915 period; 1,368,320 feet valued at \$71,184 during the 1916 period, and 1,149,600 feet valued at \$44,439 during the first nine months of this year.

Australia's purchases totaled 4,429,947 feet valued at \$314,165 in 1915, 5,701,498 feet valued at \$430,347 in 1916, and 6,902,467 feet valued at \$462,401 during the first nine months of 1917.

The rest of the world came to our doors with orders for films to be exported to them, in 1915, for 6,303,311 feet valued at \$270,641; in 1916, for 13,773,465 feet valued at \$510,217, and, this year, 24,462,866 feet valued at \$1,130,809.

Maritime Theaters Center of Relief

After Halifax Disaster Offers of Help Come from Leading Theater Men—Keith House in St. John Offered for Full Week.

ALL the Dominion of Canada is appalled at the disaster which has overtaken the city of Halifax. The Academy of Music is thrown open to shelter those who are homeless and many have taken advantage of this offer.

F. G. Spencer, of St. John, was in the office of the Strand theater, Truro, on his way to Halifax when the explosion occurred. It made a terrific noise and people rushed out to see what had happened. Truro is 62 miles from Halifax, but the noise of the report was very great. Mr. Spencer said he never heard anything like it. He returned to St. John on Thursday.

The Opera House and Imperial theater, St. John, have put their theaters and the staff of each at the disposal of any relief committee. This was made known by a large advertisement in the morning papers. It is stated that the theaters in Halifax are all out of commission. The glass was shattered in every building in the vicinity and other damage done; yet theaters and managers do not seem to have suffered very materially in a physical way. All business is, of course, suspended and the Academy of Music was one of the very first places to open for the shelter of homeless sufferers. The very fine ornamental plaster work in the Academy was ruined and all glass was shattered in every building.

The Princess theater, Truro, is to be used for the reception of the many destitute families who are pouring into Truro. It is estimated that there are at least 20,000 persons homeless or injured so that the neighboring towns will have to shelter them.

Associated Theatres to Meet

First Meeting of Stockholders of Exhibitors' Booking and Exchange Organization of the Northwest.

THE first big meeting of stockholders of Associated Theaters Incorporated will take place at the West Hotel in Minneapolis Monday, December 17, to elect a board of five directors and adopt the franchise and information blanks after discussion, and also make any corrections decided upon.

This is the organization of exhibitors which incorporated October 16 for \$100,000 under Minnesota laws to operate booking offices and film exchanges in the following cities of our states: Minneapolis, Duluth, Milwaukee, La Crosse, Sioux Falls, Aberdeen, Fargo and Minot. Six hundred theaters was the goal to be reached before starting actual operations, and according to General Manager Hamlin, in a statement issued December 1, the five hundred mark had just been passed.

The present officers are: President, H. L. Hartman, Mandan, N. D.; vice-president, W. S. Smith, Menominee, Wis.; chairman, C. W. Gates, Aberdeen, S. D.; treasurer, H. P. Greene, Minneapolis, Minn.; secretary and general manager, T. H. Hamlin, Minneapolis, Minn.

"Although our plan is a radical departure from the present expensive methods of marketing and distributing film, supplies and equipment we do not expect to revolutionize the motion picture industry in a single day," declared Mr. Hamlin. "At the start we will not be able to serve all our members all of the time, but we can start serving part of our members all the time and all of our members part of the time.

"In the meantime they will continue dealing with the individual exchanges direct as under the present system. When we have the film that each member desires for every day in the week at a price which he feels he can individually afford to pay, then and only then will we be able to serve the entire membership every show. While this evolution is going on the members have no dues or assessments to pay, so there can be no dissatisfaction. We do not expect to play grand stand politics to retain the loyalty of our immense membership. No, indeed. There is only one thorough method of completely satisfying such a large organization and that is to actually save each member money every week and render him service, with courtesy and rapidity.

"Our sole aim is to eliminate the middleman's enormous expenses. We want each producer and parent distributing company to realize more net profit on these four States and our members under our plan of distributing will be able to obtain better film at a lower film rental.

"Our weekly sales sheet eliminates the expenses of traveling salesmen and saves approximately seven thousand dollars a week in these four States.

"The seven inspection points to be established in the different localities will save our members express charges to the same amount weekly because of the shorter hauls.

"It is just eleven hundred miles across our zone from Sheboygan, Wisconsin, to Beach North, Dakota, and it is a losing territory for the producers and distributors.

"We will either play film on a percentage or buy exclusive rights and pay for our own prints. Associated Theaters, Inc., is not in the business to make a cent of profit from anybody. It is here to give the best service to its members at the very lowest cost.

"If there is very little film handled at the start our overhead expenses will be correspondingly low as they can be made very slight," concluded Mr. Hamlin.

PRINCE GHOSH AFTER PATHE, BY GOSH!

Prince Sarath Ghosh, author and dramatist, has filed an action in the United States District Court against Pathe Exchange, Inc., alleging that his rights have been invaded upon through the production of "The Iron Claw."

The plaintiff asserts that previous to the production of the Pathe serial he adapted a similar serial from a series of short stories written by him and published in Pearson's Magazine. The author's serial was christened "1001 American Nights" and he alleges the Pathe serial is a modified adaptation of the Ghosh product.

The short stories upon which Ghosh based his serial were "The Rajah's Knight's Move," "Slowly Hanged," "The Avenger of the Gods," "The Rajah's Dungeon," "The Garland of the Goddess," and "The Playful Way of the Rajah," which the author asserts were especially well adapted for presentation on the screen and written with that object in view.

The author asks injunctive relief and an accounting of the profits which have accrued to the producers.

Artcraft Wins Wm. S. Hart Case

Judge Goff Denies the Application of the New York Motion Picture Company for an Injunction.

JUDGE GOFF in a lengthy decision handed down yesterday denied the application of the New York Motion Picture Company for an injunction pendente lite restraining Artcraft Pictures Corporation from distributing the first Wm. S. Hart production, entitled "The Narrow Trail," and vacated the temporary stay granted pending the argument of the injunction.

Judge Goff at the close of an elaborate and painstaking review of the affidavits submitted on both sides said: "Upon an examination of all the papers submitted upon this motion, and the extensive briefs and arguments of counsel for both sides, I am of the opinion that there is not such certainty or even probability of the plaintiff succeeding upon the trial of this action as would warrant the granting of the relief sought herein. Nor is there any such preponderance of creditable evidence as would justify the plaintiff's assertion of ownership of the scenario of the picture "The Narrow Trail," or even its assertion that its rival producing corporation induced the employees of plaintiff to leave its employment. The defendant served in this action, Artcraft Pictures Corporation, is not reasonably chargeable with any act of the William S. Hart Production, Inc., so far as appears by the evidence before me to justify the restraint sought for before the determination of the issues in the action. The claim of ownership by the plaintiff is sufficiently refuted and upon his claim alone there appears to be no reasonable ground for granting the relief sought herein. The unique and extraordinary services alleged by the plaintiff are as I have heretofore indicated not such as would justify the granting of a restraining order. Upon these considerations I am constrained to deny the motion for an injunction pendente lite and to order the temporary stay granted in the order to show cause vacated."

Giebler to Write Scenarios

St. Louis Member of the World Staff Has Moved to Los Angeles and Will Give More Time to Imaginative Writing.

READERS of this paper have remarked the unusually interesting human quality of the Giebler stories of trade happenings in St. Louis. There is a touch of homely humor in him and on several occasions his comment on men and facts in his district has made a column the equal of any special column in the country. We have known that there was a literary side to Giebler and though sorry, we were not surprised when he reached a point where he could devote a large part of his time to imaginative writing pure and simple. He has sold enough stories to magazines and enough scripts to the film companies to make it a safe move now, and so he is off to the Coast to be near the studios and in touch with the needs of the different companies. He won't need to depend entirely on the film script market, though he is awake to the possibilities of the screen and he may eventually come to specialize on that alone. Mr. Giebler has not entirely severed his newspaper associations. The staff of the Moving Picture World wishes the best of success to him and we feel sure that he will make a hit.

Leopold D. Wharton in Harness

Senior Member of Well-Known Firm of Producers Returns from Battle Creek to Assist in Direction of Chief Flynn's Serial.

LEOPOLD D. WHARTON arrived in New York last week from the Battle Creek Sanitarium where he had been for three weeks, resting up, at the advice of his physicians. He came east at this time in order that he might assist his brother, Theodore, in the direction of the first episodes of "The Eagle's Eye," the Whartons' new serial, written by William J. Flynn, Chief of the United States Secret Service.

Mr. Wharton was met in New York City by his brother, who has been in charge of the preliminary New York scenes, and with the principal characters in the production, they left for the Wharton Studios at Ithaca, New York.

Leopold Wharton was author and co-director of "The Great White Trail," a five-reel feature which the M. H. Hoffman, Inc., Foursquare Exchanges rate as one of their best distributing assets. This same company will have charge of the distribution of "The Eagle's Eye."

Ambassador Gerard's Story in Pictures

"My Four Years in Germany" to Be Transferred to the Screen by Mark M. Dintenfass.

FOR the first time in history, History is being visualized for the generations to come by the motion picture. I wanted to contribute something to this important record. I did not want to reproduce war, for while Americans of the future might appreciate war scenes, I believed other scenes would be better liked by the audiences of today. About the most important single contribution to the literature of the war by an American is Ambassador Gerard's "My Four Years in Germany." This we are filming. It exactly fits my idea of what a big motion picture suited to the times ought to be.

So said Mark M. Dintenfass, president of the Mark M. Dintenfass Productions, Inc., 220 West 42d street, New York City, who will shortly present "My Four Years in Germany," in the company's first official statement to the press and industry. Old timers in the trade recall that Dintenfass, who is a film pioneer, was one of the earliest makers of patriotic pictures, and to such his tackling of the Gerard picture, based on the most patriotic book of the day, is no surprise.

"Yes, I suppose I can be classed with the early producers of patriotic films," said Mr. Dintenfass to the Moving Picture World. "I made Civil War photo-



Mark M. Dintenfass.

ago at the Dintenfass-Champion Studios at Coytesville, New Jersey—the oldest moving picture studio in that state, with the exception of Mr. Edison's original one at Orange. Coytesville is on the edge of Fort Lee, famous today as the greatest home of studios in the East. And to think that such a comparatively short time ago I was all alone there!

"I am spending more money on the smallest studio scene of the Gerard picture than an entire play cost when I went into the business. Director William Nigh has not spared expense, and when you know the entire foreign localities had to be built for the majority of the scenes, you will appreciate what that means. For instance, we are taking just five times as much footage as we expect to actually use. That will give you an idea of the scale on which we are producing. We are going at it as though we expected the finished production to be the most important film of a decade and that is what we absolutely expect."

Mr. Dintenfass entered the business as all the pioneers did, via the exhibitors route. He opened the first motion picture house on Market street, Philadelphia—Market, which now has a dozen of 'em. That was back in 1905. The startling change in exhibiting conditions is manifest in the admission, by Mr. Dintenfass, that he operated the projecting machine as well as bossed the place. The elaborate "topical weeklies" of local events that are a program feature of the best theaters today were not in use at that time, but Mr. Dintenfass somehow sensed their value, and though he did not show such views as a regular weekly thing at his Market street house he did project them whenever he found time to photograph any. This limited venture as a producer made him sigh for the big producing field—then New York—where he became interested in the Cameraphone Company.

Next he launched the Actophone Company, which was his own, and what he can tell about trailing by Patents Company detectives would seem like a chapter out of the Gerard reminiscences. Finally, though, the independent producers won the day, bringing the reader to the birth of Mr. Dintenfass' Champion Film Company, which, free from the menace of patent litigation, had a most successful career until purchased by the Universal Film Manufacturing Company in the merger of the "Independent" interests in 1912.

Mr. Dintenfass was a prime mover in this merger, as well as in the organization of the Universal Exchange, of which he became secretary and treasurer, and managing director. He has since parted with the majority of his interests in the Universal, and except for financial participation in a comedy producing company, has been in virtual retirement. Mr. Dintenfass was a Single Tax candidate for Mayor of New York City in 1912.

Tucker Finishes "Cinderella Man"

American Director With Wide English Experience Now One of the Goldwyn Fixtures.

GEORGE LOANE TUCKER is by no means a recent acquisition to the Goldwyn force of directors, but he remains a cause for congratulation. His artistry is again made manifest in Mae Marsh's production of "The Cinderella Man" and bids fair to bring him additional honors in the new Mabel Normand drama. In the first mentioned play his opportunities began when the script of the stage version was handed to him and did not end till the picture had been assembled, cut and titled. Mr. Tucker's continuity of the Mae Marsh story might well

serve as an example to every writer who aims adaptation of another's play or book. Not only was every point in the Carpenter play brought out by means of visualized action, but scores of contributory causes, focusing around the high lights in the story, were translated into action, surely and steadily, with a minimum of "spoken" titles. As a result, the finished film takes on the completeness of a novel in its opportunities for character portrayal.

Mr. Tucker's past achievements equipped him for his work at the Goldwyn Studio, and when it is recalled that he produced the



George Loane Tucker.

widely discussed "Traffic in Souls" before transferring his activities to England for a long period, it will be seen that handling difficult subjects is nothing new to the young director. His capital direction of Albert Chevalier in "The Middleman" has not been forgotten by those who study the screen, nor have his other pictures passed out of mind. The English version of "The Prisoner of Zenda," "Rupert of Hentzau," the sequel; "Called Back," the great Wilkie Collins drama, and the W. W. Jacobs stories all were given life on the screen by George Loane Tucker, to say nothing of the big patriotic spectacle produced for the British Government, "England Expects."

It was Mr. Tucker who convinced Hall Caine that of all the great novelist's stories, "The Manxman" was the one he alone should produce. The result is seen today in his memorable conception of "The Manxman," and to those who know the circumstances it is a milestone in his character development as well.

After a long period of English work, Mr. Tucker returned to America last spring, with a number of productions, including "The Manxman," in his baggage. The director took deliberate time to get his bearings, market the films he had brought, and make many inquiries and personal investigations of the various producing companies in the field before allying himself with any. Ultimately he came to Goldwyn to make "The Cinderella Man" for Mae Marsh. The result of the mutual acquaintance gained by the director and Goldwyn was so satisfactory to both sides that Mr. Tucker is now engaged on a new vehicle for Mabel Normand, "Dodging a Million."

EMPIRE ALL STAR MOVES OFFICES.

The offices of the Empire All Star Corporation have been moved from the Glendale Studios to the Empire Theater Building, Broadway, New York. The telephone connection is Bryant 7761. It is announced that the company has abandoned the Glendale (L. I.) studio and will make future productions in California.

Government Disagrees With Funkhouser

Creel Committee Passes "The Rose of Blood," Without Change, After Chicago Censor Had Raised Issue.

THE United States Government, through the Committee on Public Information, of which George Creel is chairman, has stamped its approval on "The Rose of Blood," the William Fox Standard Picture which depicts the efforts of revolutionists to overthrow the Government of the Czar.

This approval has been given in the face of the statement of Major C. L. M. Funkhouser, Chicago film censor, that he had refused a permit for showing the production in Chicago because the Committee on Public Information, which exercises much the same sort of supervision over motion pictures that it does over newspapers, had requested such action.

As a matter of fact, according to Mr. Creel, Major Funkhouser was responsible for calling the attention of the Government to the film. He wired the Department of Justice requesting assistance in preventing the production from being shown, his telegram being referred to Mr. Creel, who turned it over to Director L. M. Rubel, of the Division of Pictures.

For the purpose of co-operating with federal authorities to the extent of its ability and to give them first hand knowledge of the scope of the picture, the Fox Film Corporation sent a print of "The Rose of Blood" to Washington. It was reviewed by the Division of Pictures and by representatives of the War Department. After seeing the production, Mr. Rubel wrote the following letter to Winfield R. Sheehan, general manager of the Fox corporation:

"The picture, 'The Rose of Blood,' has been reviewed by this committee and representatives of the War Department and is released for exhibition without cuts or changes."

Injunction proceedings now are pending before Judge Carpenter in Chicago to prevent Major Funkhouser from enforcing his mandate against the exhibition of the picture.

"The Rose of Blood" is a Russian play and was written by Richard Ordynski, stage director, of the Metropolitan Opera House, New York City, who played opposite Miss Theda Bara, the star.

The picture has been released since November 4 and has been shown in most of the large cities of the country, including Washington, the seat of National Government, but encountered no opposition until it reached Chicago.

WAR TAKES FIVE FOX PUBLICITY MEN.

Five former members of the general publicity bureau of the Fox Film Corporation now are serving the United States Government, either in the army or the navy.

Arthur B. McGinley, formerly editor of the Exhibitors' Bulletin, one of William Fox's publications, is a private in a machine gun battery, being stationed at Camp Devens, Ayer, Mass.

Jay Voorhies, who until his enlistment covered the Fox Eastern studios for the publicity department, is a chief yeoman in the navy, at present being attached to the cable censor's office in New York City.

Robert Houghton, who was connected with the publicity bureau's photographic division, is now at Camp Upton, Yaphank, N. Y., as a private in the heavy artillery.

Two other members of the publicity staff have departed within the last week. A. B. Bernd, engaged in special work, and Gerald B. Spiero, who prepared the mimeograph and clipping sheet services, have enlisted in the quartermaster's corps of the army and will be stationed within a short time at Jacksonville, Fla.

FILM ORGANIZATION SECURES INSURANCE REDUCTION.

Through the efforts of the United Motion Picture Industries of Northern California a marked reduction has been secured in the rate of compensation insurance on the employees of moving picture houses. Formerly the owners of moving picture theaters were discriminated against in the matter of compensation insurance and were compelled to pay the exorbitant rate of \$1.04 on each \$100 of payroll, as compared with a much lower rate prevailing for vaudeville and other similar houses. The new premium rate is 41 cents per \$100, meaning a substantial saving to theater owners in this territory. In its complaint against the former rate the local organization of film men brought out the fact that employees in moving picture houses were exposed to no more hazards than the employees of other theaters, according to past experience, and that modern moving picture houses were setting standards for safety.

Norman Eisner, secretary of the United Motion Picture Industries of Northern California, left recently on a business trip to Chicago.

Eugene O'Brien

EUGENE O'BRIEN, who will appear as leading man with Norma Talmadge in "Ghosts of Yesterday," her screen adaptation of the Rupret Hughes drama, "Two Women," soon to be released, was also seen with the young screen star in the leading male roles of her recent successes, "Poppy" and "The Moth." He has also been engaged for the lead in the next Talmadge production on which work will soon be begun. In addition to his work on the screen Mr. O'Brien has been filling a long engagement in that Broadway success "A Country Cousin."

As soon as the youthful Eugene O'Brien decided to leave the little Colorado university town out in the Rocky Mountains where he was born and had studied medicine, his thoughts turned to the stage and he determined to go to New York. His dramatic debut was made with a vaudeville sketch and later he appeared with Irene Bentley. Then Elsie Janis, still in her early teens, discovered him and engaged him for a part in "The Little Duchess." A disappointment awaited the young actor, however, when Miss Janis decided to appear in New York. He was, unfortunately, too young for a Broadway appearance, or so at least his managers decided. However, Harry Woodruff had already seen him and took him with him in "Brown of Harvard."

It was his "Brown of Harvard" experience which gave O'Brien an introduction to Daniel Frohman and made him a member of the cast of "The Thief" with Margaret Illington and Kyrle Bellew. Then followed engagements with Kyrle Bellew in "The Builder," with Ethel Barrymore in "Mid-Channel" and "Trelawney" and with Fritz Scheff in musical comedy. Later Mr. O'Brien played with Irene Fenwick in "The Million," with Frances Starr in "The Case of Becky" and Molly McIntyre in "Kitty Mackaye." This last production led to his screen debut with the World Corporation in "The Moonstone." He was with Clara Kimball Young in "The Rise of Susan" and with Olga Petrova in "The Scarlet Woman." In Chicago he was with Essanay for two pictures with Edna Mayo, "The Chaperon" and "The Return of Eve." Marie Tempest and Laura Hope Crews were responsible for his return to the stage, but he was given an opportunity to return to the screen when Miss Talmadge decided upon the production of "Poppy" and "The Moth." Recently in Philadelphia Mr. O'Brien was favorably received by the critics for his performance in Booth Tarkington's and Julian Street's "The Country Cousin," which is now having a long and successful run on Broadway.



Eugene O'Brien.

PATHE BONUS COMES AS XMAS GIFT.

With the Christmas spirit already well in the air, it is appropriate indeed that Pathe should have just distributed another big bonus for the September-October period and a large number of men in Pathe's efficient sales force will find their names neatly inscribed in printer's ink below. Among "Those Who Smile," as a result of having earned the extra Pathe Christmas present, are: L. E. Kennedy, A. M. Holah, W. W. Kofeldt, R. Junet, C. W. Perry, G. W. Fuller, L. A. Sheridan, R. V. Anderson, G. L. Hanes, B. H. Bogart, C. D. Hammer, D. C. Stearns, E. A. Helouis, L. A. Samuelson, G. Laundra, J. B. Dumestre, J. Sievers, J. Fontaine, M. Come, L. Adler, W. J. Busch, T. F. Holden, E. E. Heller and J. F. Toner.

Important Changes at Select Branches

New Managers in San Francisco, Los Angeles and Denver—
Sales Manager for Kansas City.

A NUMBER of important changes have taken place during the current week in several of the western exchanges maintained by the Select Pictures Corporation. Harry H. Hicks, formerly branch manager at Los Angeles, has been appointed branch manager at San Francisco. Bernard E. Loper, for the past five years Pathe's manager at Los Angeles, has gone over to the Select organization, to be branch manager in the same city.

H. L. Knappen has become manager of Select's Denver exchange, thus returning to scenes of his first activity, where he had at one time been manager for Pathe Freres. Charles S. Goetz becomes sales manager at Kansas City, where he will be under W. H. Bell, branch manager at that city.

The appointing of Mr. Hicks to be executive over the San Francisco branch is in the nature of promotion and recognition of the exceptionally fine work which Mr. Hicks has done for Select in Los Angeles, at which place he has been for some time past. The San Francisco territory gives Mr. Hicks a larger field, and one with which he is equally familiar, as, prior to becoming Select's branch manager at Los Angeles, he had charge of the General Film exchange at San Francisco.

Bernard E. Loper, who becomes manager of Select's Los Angeles branch, was the oldest manager in point of service in the entire organization of Pathe Exchanges, Inc. Mr. Loper joined the Pathe forces in March, 1914, and for the past three years has made a wonderful success in the Los Angeles office, which he personally established. Loper is one of the pioneer exchange men of the Southwest, where he was associated with J. D. Wheeler in Houston and San Antonio.

H. L. Knappen, who becomes Select's manager at Denver, has had the interesting experience of changing the scene of his activity from West to South and back again to the West. Mr. Knappen achieved a great success as salesman and then as manager for Pathe at Denver and in San Francisco, and also under the banner of the International in the latter city. Until last Saturday Mr. Knappen was manager of the General Film Company at Atlanta. He leaves this position to accept Select's Denver post.

Charles S. Goetz, the new sales manager at Kansas City, was until recently with the General Film Company as manager of its St. Louis branch. Prior to that he had opened both the Cleveland and the Detroit exchanges for the International. When the latter company was merged with Pathe Freres Mr. Goetz went to the General. Before going to International he had been with Artcraft, having assumed charge of its New York exchange when that business was opened. Mr. Goetz opened a number of offices for William Fox in the Middle West during the past, and he was at one time sales manager for the World Film Corporation, in charge of all branches.

Another change during the current week in the Select branches is the moving of the Des Moines office to Omaha, Nebraska. Mr. C. W. Taylor, who has been Select's manager at Des Moines, retains charge of the exchange, which will be located at 1512 Howard street, Omaha. Mr. Taylor feels that on account of express service and resulting carriage charges it is possible to obtain better results by distributing from Omaha than from Des Moines.

Still a further change in Select exchanges occurred in Washington, D. C., when V. P. Whitaker, branch manager in the capital city exchange, moved his headquarters from the old "E" street location to 525 13th street, N. W.

Arthur S. Kane, general manager of Select Pictures, continues on his trip throughout the Middle West. During the ensuing week he will turn eastward, however, and visit exchanges at Cleveland, Cincinnati, Detroit, Pittsburgh and Buffalo.

ALFRED HICKMAN IN NEW BRENON PICTURE.

Alfred Hickman has been added to the cast of "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, which is rapidly progressing at the Brenon studios on Hudson Heights. He will be seen in the role of the slavey's father, a part which has been developed in the screen adaptation of Jerome K. Jerome's famous play.

Mr. Hickman has long been a favorite on the stage. During the past few years, in common with many actors of note, he has been devoting the greater part of his time to screen work. The new role gives Mr. Hickman an interesting vehicle for his art and he will add much to the picture.

National's Executive Committee Meets

Formation Is Announced of Class C Producers, Under
Chairmanship of Joseph A. Golden.

THE members of the Executive Committee of the National Association of the Motion Picture Industry, as recently appointed for the ensuing year by President William A. Brady, met for the first time on Monday, December 3, and transacted considerable routine business. The meeting was presided over by Chairman Walter W. Irwin, with the following members in attendance: President William A. Brady, J. E. Brulatour, P. A. Powers, Arthur S. Friend, William A. Johnston, Louis F. Blumenthal and Louis L. Levine. The following officials representing producing and distributing companies, members of the association, were also in attendance by invitation: W. R. Sheehan, Fox; R. H. Cochrane, Universal; W. E. Atkinson, Metro; Felix Feist, World Film, and William Wright, Kalem.

Reports of several committees were read, indicating widespread activities on behalf of the various divisions of the organization which they represent showing good results accomplished in every direction.

Executive Secretary Frederick H. Elliott reported the formation of a new branch comprising members eligible as Class C producers and the following companies actively assisting in the organization of this branch, of which Joseph A. Golden, of Crystal, is chairman, with L. Abrams, of Craftsman, as secretary: Biograph Company, Craftsman Film Laboratories, Crystal Film Company, Eclipse Film Laboratories, Inc., Erbograp Company, Kalem Company, Evans Film Manufacturing Company and Paragon Films, Inc.

The following companies and individuals were elected to membership: Ogden Pictures Corporation, Eclipse Film Laboratories, Inc., Arthur H. Jacobs Photoplay Company, Craftsman Film Laboratories, Biograph Company, Paragon Films, Inc., Greater New York Slide Company, Carl Anderson, Studio Director, H. C. Segal, state rights buyer, and Albert H. Cormier in the General Division.

The committee went on record in advocating the appointment of Grant W. Anson as commissioner of licenses through a letter which is to be addressed to Mayor-elect Hylan by President Brady, indorsing Mr. Anson's candidacy for this important post in the new administration.

It was decided to issue a call for the quarterly meeting of the Board of Directors to be held at the headquarters of the National Association in the Times Building on Friday, December 14, at 11 o'clock.

FAIRBANKS PICTURE TO OPEN RIVOLI.

Douglas Fairbanks' next picture to be released by Artcraft, "A Modern Musketeer," has been selected by S. L. Rothapfel, to open the new Rivoli theater at Broadway and 49th street, New York City. This marks the third time that a Douglas Fairbanks picture has been selected by Mr. Rothapfel as the opening attraction of a new theater, the Knickerbocker and Rialto both having presented Fairbanks productions as the initial attraction.

Immediately upon the completion of "A Modern Musketeer," Director Allan Dwan will make a flying trip across the country to attend the New York premier of this photoplay at the Rivoli. Mr. Dwan will return to California promptly with his wife, professionally known as Pauline Bush, who recently recovered from a serious illness.

The Fairbanks company has just returned from the Grand Canyon of Arizona, where the major part of "A Modern Musketeer" was staged and will produce the remainder of the film at the Hollywood, Cal., studio. When asked for his first impression of the Grand Canyon, Fairbanks said: "I was disappointed in the Grand Canyon. I couldn't jump it."

A PROFITABLE NOT A PEACEABLE THANKSGIVING.

"If I don't make any money I have peace; and when I do make money, I nearly get killed."

This was the complaint voiced by Manager Davidson, of the Dante theater, Central avenue and East Fourteenth street, Cleveland, following the Thanksgiving holidays, when he appeared at the exchanges badly banged up.

"I have been wishing for a good crowd in my theater ever since I bought it. Well, I got the crowd last Thursday night—every nationality. A drunk started trouble and I started to put him out. He and his friends put me out, after biting my arm, blackening my eye and kicking my back. It's a terrible world, boys, especially where I do business."

Tax Exemption for Army and Navy

Bill Offered to Lift the War Tax from Tickets Sold to Officers and Enlisted Men.

MORE trouble for the exhibitors of the nation is contemplated in a bill introduced into Congress by Representative Nicholas J. Sinnott, of Oregon, to exempt officers and enlisted men of the military and naval forces of the United States from payment of the war tax on tickets of admission to places of amusement.

The motion picture exhibitors of the country would be the last persons to oppose any move to better the condition of the men who are to fight for Uncle Sam, yet they fear that if Mr. Sinnott's bill is enacted into law the book-keeping incident to keeping a record of admissions will become so intricate as to leave open opportunities for errors and the exhibitors to fines or perhaps imprisonment. The exhibitors now feel that it will require an expert accountant to figure up the amount they monthly owe Uncle Sam under the provisions of the law of October 3, 1917.

The Sinnott bill (H. R. 6551), which has been referred to the Ways and Means Committee of the House of Representatives for consideration, reads in full as follows:

"That commissioned officers and enlisted men in uniform of the military and naval forces of the United States shall be exempt from the provisions of this section when purchasing a ticket for his own admission." "This section" is that which requires the payment of one cent on each ten cents or fraction thereof of the admission paid to any place of amusement.

HAS TROUBLE COLLECTING WAR TAX.

Moving Picture World, New York City.

Gentlemen: I am taking the liberty of giving my experience and views on the much discussed 15c. reel tax. My theater is one of the small theaters seating 386 located in working class residential district. The following are my experiences:

In trying to raise prices, my regular prices are adults, 10c., children 5c. Some months ago I tried to charge adults 15c. and children 10c. for the extra big attractions about once in two weeks. The result was absolute failure. Since Nov. 1 I added the 1c. Government tax, charging adults 11c. and children 6c. The receipts for three weeks after Nov. 1 averaged \$15.00 per week less than three weeks before Nov. 1. The weather for the three weeks after Nov. 1 was ideal, so I can not blame it to the weather. To attempt to increase prices about 11c. and 6c. will surely prove ruinous, so it is impossible for a theater like mine to pass the additional 15c. reel tax along.

The producers claim that they can not pay the tax and stay in business. The question arises, can the small exhibitor who is unable to increase prices pay that tax and stay in business? Just as sure as two and two are four the additional \$7 a week that the 15c. per reel will cost most exhibitors would drive a great number of the smaller exhibitors to bankruptcy.

It would seem to me that in the case of a small exhibitor who is unable to pass that tax on to their patrons that the producers ought to share the burden of that tax with the exhibitor, each paying half of the tax. I for my part would be willing to pay half of the present 15c. reel tax, feeling reconciled to the loss in the knowledge that the producers are sharing the loss with me, and I feel certain that the majority of exhibitors would willingly agree to share the burden of that tax equally with the producers.

Yours very truly,

J. E. Stocker.

Detroit, Nov. 30.

ALLEGED DUPERS GET BILL OF PARTICULARS.

Judge Augustus N. Hand in the United States District Court on December 4 overruled a demurrer interposed by Fred Beck, Lewis Weiss and Leo Singer to an indictment charging them with conspiring to infringe upon the rights of the Cardinal Film Company, which owns a copy-right to the feature film entitled "Joan the Woman."

However, the defendants were afforded whatever benefit they may derive from a bill of particulars which Judge Hand directed the government to furnish the accused men in order that they may prepare a defense to the charge against them. The bill of particulars will virtually give the defendants a synopsis of the government's case.

Theater Managers Warned

Disregard of Fuel Commissioner's Rules for Electric Signs May Bring More Drastic Regulation.

THERE seems to have been an inclination on the part of theater men and merchants to get around the recently announced electric sign order issued by the United States Fuel Administration—at least reports are reaching headquarters at Washington that in some cities the order is not being closely obeyed. Apparently they are hiding behind the exceptions to the general provision requiring the "dousing" of the lights at eleven P. M.

As a result further instructions to State fuel administrators as to the regulation of electric display signs have been sent out. These officials are warned that unless the spirit of the limitation order is strictly enforced the Fuel Administration will withdraw all exceptions to the order and prohibit the illumination of all electric signs except between 7:45 and 11 o'clock in the evening.

As the order now reads directional signs and the name of the theater and of the performance may be lighted at an earlier hour. It is understood that exhibitors and others thought that all of the display lighting on the exterior of the theaters was "directional" lighting in that it served to attract the attention of prospective patrons to the site of the theater. This has led to the announcement of what "directional lighting" actually is. It is expected that every one interested will hereafter observe the sign requirements.

The order provides that directional signs and the name of the theater and the name of the performance can be lighted from one-half hour after sunset until one-half hour after the time scheduled for the commencement of the performance. In the case of moving picture theaters with a continuous performance, directional signs may be lighted from one-half hour after sunset until one-half hour after the beginning of the last performance. Display advertising on theaters can only operate between 7:45 and 11 P. M.

Directional signs, the Fuel Administrative states, are signs over the door or extended over the sidewalk, which give the name and nature of the business.

LATEST FILM TAX RULINGS.

A number of additional decisions have been made by the Office of the Commissioner of Internal Revenue upon moving picture films. A synopsis of these, just published for the information of revenue officers and others concerned, is as follows:

Printed or hand-lettered titles or subtitles used in connection with a complete picture production, constitute a part of the film and should be included in the length of the film upon which the tax is to be computed. If these projections are in the shape of slides or announcements, no tax will attach.

Blank films are taxable only when sold by a manufacturer, producer or importer.

The tax is not upon the manufacture of the film itself, but upon its sale or lease.

A distributor of films, pure and simple, is not subject to tax under the war emergency revenue law.

There is no floor tax on films.

SEAT TAX RECEIPTS INCREASED LAST YEAR.

During the fiscal year ended June 30, 1917, according to the annual report of the Commissioner of Internal Revenue, just presented to Congress, motion picture and other theaters, museums and concert halls paid into the Treasury, under the special taxes placed upon them based upon the seating capacity of the place taxed, \$1,027,927.63. This exceeds the payments made during the preceding twelve months by \$13,016.35.

Figures are not yet available showing how much money the Government will obtain from the admission taxes which were included in the war emergency revenue law of October 3, 1917, and which became effective on November 2, of this year. It is expected that perhaps during the forthcoming twelve months the seating tax collections will be lower than last year because of the large number of small houses that have been closed.

OLIVE THOMAS EXPECTS TO VISIT NEW YORK.

Olive Thomas, who is working on "Limousine Life," her latest picture under Triangle colors, is planning an eastern vacation. Miss Thomas hopes to leave Los Angeles for New York on December 17 and plans to spend Christmas with her mother in Pittsburgh.

George Backer

Type of the Successful Business Man Who Is Coming Into the Business.

THE fact that the motion picture industry has begun to attract men who have gone far in other business is a most encouraging sign. It proves, for one thing, the nearness of the introduction of business methods which are indispensable to progress and stability. Right now, when for its welfare the motion picture industry most needs the strengthening, steadying touch of men who instill confidence, the entry of George Backer into the field means a very great deal. How much it already has meant is shown in the accomplishments of M. H. Hoffman, Inc.—of which



George Backer.

Mr. Backer is president—and the effect upon the industry as a whole resulting from upbuilding policies to which Mr. Backer is pledged.

Not quite six months old, M. H. Hoffman, Inc., occupies a position among distributing organizations which could scarcely have been gained without wisest planning and administration. Its pre-eminent place among independent concerns reflects the application of business procedure as yet too little practiced in the motion picture field.

Merchandising methods similar to those to be found in institutions like United States Steel, National Cash Register, United Cigar

Stores and American Telegraph and Telephone have prevailed with M. H. Hoffman, Inc., since its inception. Existing practices in the motion picture industry, which have been frowned upon by the ablest men in it, have been put under the heel of this concern.

From the beginning, this young concern has proceeded to get only the best pictures; to distribute them at the lowest prices consistent; and to co-operate with the exhibitor, after each picture was booked, in securing the greatest number of patrons possible to see them. Throughout M. H. Hoffman, Inc., has done business on big business lines, and all along its traveled course it has left nothing save what was constructive and based upon fair dealing.

George Backer acquired his fortune through his own unaided efforts. His holdings are perhaps the most eloquent tribute to his industry, his capacity, his integrity. When he decided to engage in the marketing of motion pictures—which he did because he foresaw possibilities through a rightly administered organization—his first step was to invite as his chief associate and executive officer a man who had the confidence of the industry.

This man, M. H. Hoffman, recognized in Mr. Backer the one capable of accomplishing those things awaiting the attention of an exceptional individual. So Mr. Hoffman became a large shareholder in M. H. Hoffman, Inc., assumed its vice-presidency, and undertook the task of administering its affairs in accordance with basic principles on which all large commercial achievements rest.

What George Backer has done in the building industry it is more than likely he will do in motion pictures. In New York City, Mr. Backer is held to be one of the best of builders, which means that he is one of the ablest builders in the world.

In 1917, when the panic was at its height, Mr. Backer refused to swerve from his standard of "the best always, nothing less." He bought the finest of materials when he might have gotten along with others not so expensive; paid top prices for labor in order that the workmanship should be flawless, and completed what he had begun in a way that earned confidence of those with whom he dealt—and a substantial profit on his sagacity and investment.

The Chatham Hotel, just completed by the George Backer

Construction in association with the New York Central Railroad Company, is held by experts to be the finest example of its kind in any country. The Godfrey Building, at 729 Seventh avenue (the only building in New York devoted exclusively to the film industry), is considered the model. The many huge business and apartment structures erected by the George Backer Construction Company, under Mr. Backer's supervision, are known as "Backer buildings," each perfect in utility, as well as in simplicity of design, workmanship and materials used.

The George Backer studio, now nearing completion in West Thirty-eighth street, near Broadway, is another example of the Backer foresight for what is needed; the last work in motion picture studios and in which will be made, the few big features which the George Backer Film Corporation (of which Mr. Backer is head) is to produce each year.

All of which would seem to indicate that the industry is fortunate in gaining a worker in its midst with the capacity for developing confidence; whose business vision enables him to see what a growing commercial unit most requires, who will not rest content until those matters have been supplied and, after that, push ahead for further achievements.

At Leading Picture Theaters

Programs for the Week of December 9 at New York's Best Motion Picture Houses.

"The Eternal Temptress" at the Rialto.

MME. LINA CAVALIERI made her photographic debut at the Rialto the week of Dec. 8 in a Paramount production called "The Eternal Temptress," written by Mme. Fred De Gresac. The story deals with the ticklish situation in Italy just prior to that country's decision to enter the present world conflict, its scenes being laid in Venice and in Rome. Elliott Dexter plays opposite Mme. Cavalleri, and the supporting cast includes Allen Hale, Hallen Mostyn, and James Laffey, as its principal members. The picture was directed by Emile Chautard.

The latest news, animated cartoons, educational films, a scenic feature and a comedy were also shown.

The singers were Signor Bonelli and the Rialto Male Quartet.

"The Land of Promise" at the Strand.

The principal photodramatic attraction at the Strand was "The Land of Promise," in which Adolph Zukor presents Miss Billie Burke. W. Somerset Maugham, the author, chose Canada to represent this land, but under the sparkling surface of the photoplay one is made to see that each individual has a "Land of Promise" in his or her own heart and that happiness lies waiting for us as our very doors. Miss Burke has been given a capable cast, including Thomas Meighan, Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford and John Raymond. It is a Paramount Picture. Scenic studies, a Bray comedy cartoon, and the Strand Topical Review, containing the latest American and European news pictures, were also shown.

"Blood Stained Russia, German Intrigue, Treason and Revolt," photographed by Donald C. Thompson, war correspondent for Leslie's Weekly, was a special feature.

The soloists were Rosa Lind and Herbert W. Waterous.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, Douglas Fairbanks in "Reaching for the Moon" was the picture attraction for the entire week.

BROOKLYN OPERATORS ENJOINED.

Justice Walter N. Jaycox, in the Supreme Court in Brooklyn, on December 6 made permanent an injunction previously granted in a temporary form restraining Sam Kaplan and others, representatives of the Moving Picture Operators' Union Local No. 306, from conducting an alleged boycott and taking steps believed by the Ridgewood Amusement Company, the plaintiff in the action, to be injurious to its interests. The Ridgewood company asserts the union held meetings opposite its theater and caused men to march in front of its house carrying signs charging the company was employing non-union labor, etc., in the effort to compel its operator to join the union. The injunction is to remain in effect until the trial of the action of the Ridgewood company against the union.

Meeting the War Tax in the Studio

Economy in Production Without Decreasing Quality Will Solve Problem, Says Scardon.

ACCORDING to Director Paul Scardon, the Federal war tax on motion picture films can be made up in the studio by everyone "doing his bit." Mr. Scardon has studied the problem from the angle of the studio and in an interview on the subject said:

"I believe from personal experiments in facilitating production that the tax imposed upon the production of pictures can be made up to the producing companies in their own

studios, if all directors and heads of departments, who are given a free hand, will inject a little patriotism and a deal of system into their work. If they do," says Mr. Scardon, "the war tax will not only be met, but the business efficiency of the studios will be increased as well.

"A company of players remaining idle for one day, as a result of the failure to plan the work ahead, results in the loss of enough money to pay the war tax on at least thirty-five reels of film. This loss can be avoided if the director is given his script in time and the work is intelligently planned, and if the errors in system are corrected as a result of the present emergency, the war tax will eventually be classed as a blessing in disguise. The average



Paul Scardon.

age in the personnel of the producing forces is hard-working and conscientious, but improvement is always possible, and if we all get right 'on the job' with a firm resolve to 'do our bit' by increasing efficiency, the present menace to the industry will be met and conquered at its source. Delay exists in all studios and all efforts should be directed to eliminating the evil.

"Many difficulties that beset the director are beyond his control, such as the indisposition of the star, the inclemency of the weather, the lack of studio space for his sets, or the failure of lights. But even these obstacles may often be surmounted by a quick change of the plans for the day—other scenes that are possible under the circumstances may be taken or work started on the next script if available. To meet just such difficulties, I recently started work on three different subjects, going back to and finishing each one when the cause of the delay had been overcome. The war tax was not a consideration at that time, but the cost of production on each subject was held at a minimum.

"The war tax must be paid, and the money with which to pay it must come from some source. The public will not tolerate a decrease in the artistic or the dramatic value of the pictures and so, without taking into consideration the business office viewpoint, but speaking solely from the viewpoint of the director, I suggest system and greater efficiency as a possible and practical solution of the problem.

"As a concrete example of my ideas, I may mention a recent time-saving emergency. I had planned to work on a big set on a specified day, but when the time arrived all of the studio floor space with the exception of a strip about ten feet wide was in use by other directors. All of my exterior scenes were made and only interiors remained to complete. The script called for some important action in a hallway that I had planned to do last, but to meet studio conditions as I found them I had a hallway set placed in the available ten feet of space and so saved a day's time.

"It is now recognized that the conservation of our resources and the preservation of our industries are vitally important to the success of our arms. Everything that we save helps the cause indirectly and ourselves directly. To

help meet the war tax is a patriotic duty and if it is met by increased efficiency its benefits will last beyond the successful termination of the war."

Methods in Mexico

Exhibitors Give Promissory Notes as Change and Translate Titles in Record Time.

THERE'S a marked scarcity of copper coins in the United States, but it isn't a marker to what it is in Mexico. Down in Chihuahua, in the state of that name, in the district where Pancho Villa is being man-hunted by Mexican federal troops, a Mexican silver dollar is about the smallest metal coin a fellow sees, and the girls in the ticket windows of the moving picture theaters make change with printed promises to pay. The Carranza government has come to stay, and will make good if Villa can be caught and put where he will not throw any more bricks into the machinery.

So says J. de la C. Alarcon, manager of the Alcazar Theater at Juarez, and who, with his associates, is interested in other theaters located at El Paso, Juarez and Chihuahua. One of his partners is Francisco Aldareti, American citizen and member of the registration board for El Paso county.

"Despite the rather chaotic condition that the dispatches picture in Mexico," says Senor Alarcon, "business is on a much better basis than one would suppose. We are conducting our theaters in Chihuahua in much the same fashion as you do in the United States. The great difficulty is finding small change. There is a marked scarcity of metal coins of a value below the Mexican peso. For some reason there is an apparent hoarding of such coins, and practically all of them have been withdrawn from circulation. Our admission charge is 30 cents in Mexican money, and we make change by issuing a sort of 'promise to pay,' which is redeemable at a local Chihuahua bank, or in the shape of additional admissions when the moving picture devotee cares to witness a subsequent film."

American films are used, just the same as folks see in any American city; but by an ingenious bit of mechanism the "editing" is changed, so that along with the American inserts there goes a translation into Spanish. The Mexican audience, therefore, keeps right up with the trend of the picture, just as do those who read English. Senor Alarcon's concern maintains a staff of translators, and the "script" is rendered from English into Spanish in rapid fashion. Full translations of an ordinary five or six reel film can be made within a few minutes.

The Spanish rendition of the script is typewritten on to a small film, which, passing through a projecting machine, is shown in one corner of the picture roll, simultaneously with the regular script in English. This obviates the necessity for changing the original films, which are returned to distributing houses in just the same fashion as is done in the United States.

"Transportation facilities are another problem at the moment," said Senor Alarcon. "Every business man in Mexico—theater men, as well as all the others—will welcome the day when Villa, the trouble-maker, is finally eliminated."

And, by the way, the senor pronounces it "Vill-ya," sounding the l's with the "i" and vowel "y" sound.

C. W. BUNN GIVEN BIG POST WITH PATHE.

C. W. Bunn, formerly manager of Pathe's Chicago Branch, has been appointed special sales representative. Working under the direction of Sales Manager F. C. Quimby, he will visit the various Pathe exchanges.

Mr. Bunn got very excellent results in Chicago because he realizes that the highly efficient Pathe system is of great importance in the successful operation of an exchange. Mr. Bunn was selected for the important position of special sales representative because he appreciates fully the value of this system and because he has demonstrated his ability to put it into successful operation. His first stopping place on a long tour in the interests of the Pathe organization is the Kansas City office.

DE MILLE WILL TAKE COMPANY TO MISSISSIPPI.

The first of the Cecil B. De Mille series of Arctcraft super-productions will be staged around the Mississippi River, and an entire producing organization will leave California for that territory shortly. Miss Jeanie MacPherson is now working on the script of this production, which is to be an adaptation of Perley Poore Sheehan's novel, "The Whispering Chorus," a gripping story of the Middle West,

Among the Picture Theaters

California Theater, San Francisco, Cal.

Newest Picture House in Golden State Embraces Every Modern Comfort and Convenience Possible—Ground and Structure Involves Expenditure of \$2,000,000—Periscope in Manager's Office, Room Devoted to First Aid Treatment and Largest Unit Orchestra Turned Out by Wurlitzer-Hope-Jones Company Among Its Features.

WHEN President William Howard Taft came to San Francisco to break ground for the Panama-Pacific International Exposition he unconsciously gave to the city by the Golden Gate a slogan for which it had long sought, when he said in a memorable address "San Francisco Knows How." Had he been present at the opening of the California Theater on November 1 he would undoubtedly

have repeated this now famous statement, for the city which within a space of so few years has risen Phoenix-like from the ashes, and which has given to the world its greatest exposition, has likewise built and dedicated what is probably the most splendid moving picture theater in the country.

A happy choice, indeed, was made in the selection of a name for this beautiful theater. The name California is one to conjure with when moving pictures are considered, for more than half the films now being released are made in this State, with huge capital interested. It is fitting that the State which has taken such a lead in the producing field should likewise take a leading place in the art of moving picture presentation and give to the world a theater expressive of the highest ideals. Such a theater is the new California.

The California Theater is located at Fourth and Market streets, in the heart of the shopping district of San Francisco on a lot covering an area of one hundred by one hundred and seventy feet. This property was purchased by the Market Street Realty Company for \$1,250,000 and the completed theater brings the total investment close to the \$2,000,000 mark. Work was commenced on the project in October, 1916, and the house was completed and opened on schedule time. The building is of steel and concrete construction and the two beams that form the main support of the balcony are the largest ever made on the Pacific Coast, weighing about thirty-five tons each.

The theater was designed by Alfred Henry Jacobs, a local architect without previous experience in this line, who made wide use of the vast fund of ideas gathered by Eugene H. Roth in his long experience as a moving picture exhibitor. The architecture is inspired by the Collegiate Gothic, this style being followed in both exterior and interior decorations, with modifications to conform to present day con-

veniences. The exterior is finished in cream colored tile without any color relief, except under the overhanging cornices. The structure is surmounted by an electric sign of pure Gothic design, bearing the words "The California."

The entrance is marked by a beautiful marquis, which extends the full width of the sidewalk, and there is a similar marquis on the Fourth street side to mark the main exit at the end of the long foyer. The two sides of the main entrance vestibule have a high wainscoting of solid California granite and above this are decorative panels for the display of photographs and similar advertising matter. The ceiling is of oak, elaborately carved, and just below this is a frieze, seventy feet in length, painted by Ray F. Coyle. This frieze is not intended to portray a history of the drama and its figures are not arranged in chronological order. It is intended as a decorative feature, but all of its figures are more or less intimately connected with the development of the dramatic instinct. Incidents of the Greek festivals are portrayed, with Persian temple dancers, Harlequin, the troubadour, the dainty French ballet, the organ grinder, the modern Russian ballet and the moving picture man. One section of the frieze is given over to great characters from the drama, Job, Antigone, Falstaff, Lohengrin, and many others. In the center of the vestibule is the Gothic ticket booth, with space for two ticket sellers. The floor of the entrance is largely of tile and this decoration extends to the street curb.

From the vestibule entrance to the foyer is through a set of double doors which assist in keeping the temperature of the theater normal and prevent drafts. Off the foyer are rest rooms for men and women and the office of the house manager. The latter is equipped with a periscope which enables the manager to sit at his desk and have a view of the screen and the lower floor. Four aisles lead to the seats on the lower floor, while the raised boxes at the rear are reached through separate entrances from the lobby.

The balcony is reached by a broad gradient luxuriously carpeted and walled with Wisconsin marble. At the turn there is a small landing lighted by a beautiful window, and here there is a private entrance to the executive offices on the Fourth street side. At the head of the main gradient is the lounge room, one of the most attractive features of the theater. This extends the full width of the building, with great windows overlooking Market street. The room is finished in Caen-stone and is furnished with an eye to comfort as well as beauty. Upholstered divans, rich chairs and tables, great window boxes filled with flowering plants, hangings of gay printed linens and objects of art combine to make the place one of rare beauty. Between the deep rugs the rare tiling suggests baronial halls, and this idea is still further carried out in the lighting. The room is lighted by ten ceiling, ten wall and four pedestal fixtures, these being of wrought metal, with shades suggestive of olden times when lights shone through horn scraped to minute thinness. At one end of the room a fountain and a pool in which water plants are growing form an interesting decorative feature.

Off this room is one devoted exclusively to women, with details as carefully worked out as those of any boudoir. The color scheme is chiefly gold and green, with carpets of gray. The walls are of gold and gray, while the hangings are of gold, with a few touches of black. Here are to be found day-beds, easy chairs and couches, with a long row of dressing tables and mirrors. The decorative feature of this room, however, is an over-mantel painting by Ray F. Coyle, entitled "Flattery." In this an ancient and very ugly woman is shown gazing into a mirror where she sees herself transformed into a beautiful and sprightly maiden. Adjoining this room is a small one devoted to first aid, with hospital cots, full medical equipment and a nurse in attendance. At the other side of the incline is a retiring room for men, with drinking fountains, and adjoining this is a telephone booth with four free telephones.

From the lounge two inclines lead to the balcony, one on each side. At a short distance these branch, one leading to the loges and lower section of the balcony, the other



View of Interior of California Theater, San Francisco, Cal., from Balcony.

to the upper section. Here is also a second lounge room, where smoking is permitted. It is from the balcony that the beautiful ceiling, ninety-eight feet above the orchestra floor, is seen to the best advantage.

The interior decorations of the theater are of the purest Gothic and are wonderful in their detail. The plaster work which adorns the proscenium arch is especially beautiful and reflects a careful study of the great cathedrals of Europe. Even the woodwork, which follows the general architectural scheme of the theater, is finished to simulate old age, the doors and casings of oak having been given a sand-blast treatment to give them a weathered appearance.

Music is furnished by a Wurlitzer-Hope-Jones orchestra, the instrument being the largest ever turned out by the Rudolph Wurlitzer Company, requiring fourteen months to build. The main organ and solo pipes are in two chambers on each side of the theater, nearest the floor, while



California Theater, San Francisco, Cal.

just above these are the chambers for the diaphone pipes and the percussion instruments. The foundation and brass pipes are installed in chambers above the proscenium arch, while the echo organ is in the ceiling above the center of the theater. In the basement, beneath the stage, is the organ relay room, with walls of plate glass, to permit an inspection of the intricate working mechanism. This room has the appearance of a central telephone exchange and its functions are much the same, the mechanism controlling the operation of the apparatus in the various chambers as the organist plays upon the organ manuals.

One of the interesting features in connection with the installation of the organ is the movable console. This is mounted on a hydraulic elevator and most of the time is out of sight in the orchestra pit. When organ recitals are rendered the organist takes his position, presses a button and the console rises to the level of the stage, permitting all in the house to view its operation. At the conclusion of the recital a similar movement causes it to sink out of sight.

Farney Wurlitzer, of the Rudolph Wurlitzer Company, journeyed to this city from the factory especially to attend the opening of the California Theater and hear the big instrument. George H. Leathurby, manager of the Pacific Coast interests of this house, under whose direction the instrument was installed, was also on hand. The services of Bruce Gordon Kingsley, who gave a series of recitals at the Panama-Pacific International Exposition in 1915, have been secured as organist. In addition to the organ there is a symphonic orchestra of sixteen pieces conducted by William F. McKinney. The excellence of this may be judged from the fact that no less than seven of the performers are members of the San Francisco Symphony Orchestra.

The lighting of the theater marks a distinct advance in this art. The exterior is illuminated by flood lights on the two marquis, none of which is visible. The interior lighting is semi-indirect from great wrought metal fixtures

that form so attractive a part of the decorative scheme. Each fixture contains globes of four colors—white, amber, red and blue—controlled both from the operating room and the stage switchboard. Current for each of these four sections is supplied through a bank of motor driven dimmers, enabling any desired effect to be secured. Floor lights are used throughout the house to assist patrons in finding their seats, these being especially effective in combination with the Kompolith flooring used in the aisles. The effective lighting of the stage enables the display of the marvelous draperies to the best advantage.

The projection room is located at the rear of the main floor and so perfect is its construction and equipment that not a sound is heard from it. This room received the attention of the decorator the same as the rest of the building and is positively beautiful, with its walls in delft blue and floor of delft tiling. Three Motiograph machines of the very latest model, with special lenses, are installed, and in addition there are spotlights, dissolvers and rewind apparatus. The projection machines are enameled and finished in gold. The rheostats are in a chamber underneath the operating room and all the apparatus is concealed, where possible. Automatic fire shutters, designed by Chief Operator Walter White, have been installed, and these have won the recognition of the local fire commissioners. Mr. White has as his assistant Robert Sears, also an expert in his line.

The heating and ventilating equipment are located in the basement at the rear of the building. Air is drawn down from a high level by powerful electrically-driven fans, forced through jets of water and purified and distributed to various parts of the house, after being heated by steam when desired. Steam heat is purchased from the outside. In the basement is also located the blower for the organ, a music room and a large reviewing room. Another item of equipment, of which the management is very proud, is the screen. This is covered with glass in small round particles and permits the projection of a perfect picture.

The staff of the California Theatre, which is conducted by the Popular Amusement Company, which also operates the Portola Theater, two doors away, is as follows: Eugene H. Roth, managing director; Harry David, assistant manager and director of publicity; Sanford Walter, secretary; Irven Long, in command of ushers; Walter White, chief operator;



Spacious and Magnificent Lounge Room of the California Theater, San Francisco, Cal.

Robert Sears, assistant operator; Thomas Andrews, stage manager; Mrs. C. Franzoni and Miss Mabel French, cashiers; Joseph Haigh, doorkeeper; A. Schwartz, assistant doorkeeper; Dr. Henry Harris, house physician, and Julio Padilla, photographer. Many of these have been connected with the Portola Theater for years. Joseph Haigh has probably admitted more people into a motion picture theater than any other door man in the business here and is quite at home at his new post, as is Thomas Andrews, whose stage work extends back many years. Irven Long is also well known and is rapidly building up a highly efficient corps of ushers. Chinese maids in Oriental costume are being used in the new house and these are giving splendid satisfaction.

The scale of prices, to which the federal war tax is added, is as follows: Matinees, all seats, lower floor and balcony, 10 cents; loge seats, 20 cents, and box seats, reserved, 30 cents. For evening performances rear balcony seats are 15 cents; center balcony, 20 cents; loge seats, balcony or

lower floor, 35 cents, and box seats, balcony or lower floor, reserved, 50 cents. The box seats are sold but twice daily, once for afternoon and once for evening performances. The purchasers for matinee have the use of them up to seven o'clock, after which time the holders of evening tickets may secure possession whenever desired. Evening prices prevail at Saturday, Sunday and holiday matinees.

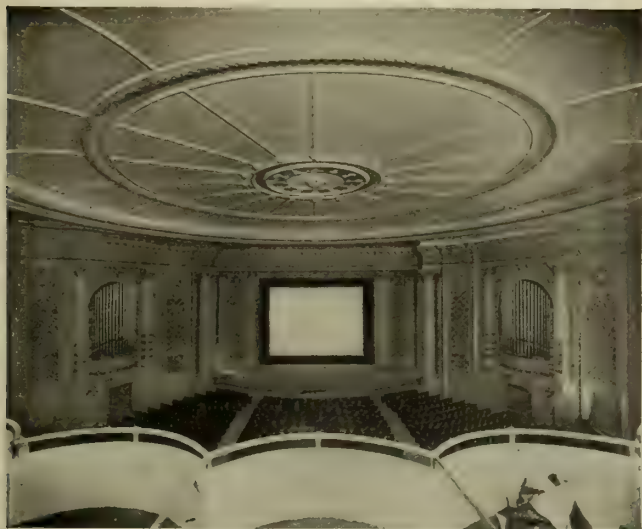
The guiding spirit of the new California Theater is Eugene H. Roth, who has made the Portola Theater, a house with a seating capacity of but about 1,100, known throughout the United States. He began planning the recently opened theater years ago and has left no stone unturned to realize his ambition and his ideals. The California Theater, with a seating capacity of 2,780, and room in its lounges for hundreds more, is a monument to his business capacity and his vision.

New Fillmore Theater, San Francisco, Cal.

Enlarged Picture House Embodies New Ideas in Theater Construction—Seats 2,300 and Costs \$200,000—Dome Seventy-five Feet in Diameter One of Its Electrical Features—Uses Three Simplex Machines.

THE New Fillmore Theater, at Fillmore and Eddy streets, San Francisco, Cal., is an eloquent answer to the question that is often asked of whether the popularity of moving pictures as a form of amusement is on the increase or not. Two and a half years ago the Kahn & Greenfield Circuit opened the New Fillmore Theater at this location, a house with a seating capacity of about 800, and at the time considered one of the finest residence district houses to be found anywhere. In the face of unusual competition the patronage of this house soon became so large that it was an impossibility to care for all who wished to patronize it, and early in October of the present year another New Fillmore Theater, erected alongside the former one, was opened.

Entrance to the new theater is effected through the



Interior of New Fillmore Theater, San Francisco, Cal., Looking Toward Stage. On Each Side of Auditorium Can Be Seen Pipes of Big Fotoplayer Orchestral Organ.

lobby of the former house, but this has been entirely rebuilt, and even the façade has been improved by an ornamental addition and an immense electric sign. A dancing floor has been installed in the old house, which has been redecorated and transformed into a pavilion for private parties. Entrance to this is through the lobby of the new theater and also off a court between the two buildings. Thus it can be used as a place for accommodating the overflow from the new theater, should occasion require, or as a separate hall. This arrangement presents unusual possibilities, as it enables the management of the house to offer dancing to waiting patrons, and on other occasions permits those renting the assembly hall to offer moving pictures to their guests as a diversion from dancing.

The New Fillmore Theater has a seating capacity of 1,800 on the main floor and 500 in the balcony, where most of the space is taken up by roomy loge seats, for which no extra charge is made. It was erected at a cost of about \$200,000 from the plans of Reid Brothers, and embodies many new ideas and refinements in theater construction. It covers a ground area of 137½ by 137½ feet and has a frontage on Eddy street, as well as an entrance from Fillmore. Intended for moving pictures exclusively, it has a

shallow stage, with the curtain against the rear wall, but in case it should ever be desired to change it into a vaudeville or other type of theater there is space for an addition.

The interior is of striking beauty, the stage being flanked by great columns, while a decorative dome, seventy-five feet in diameter, makes the ceiling an interesting feature. The walls and ceiling are delicately tinted, and their beauty is enhanced by a careful use of indirect lighting. The opera chairs and the woodwork are finished in French gray, harmonizing with the general decorative scheme. On each side of the lower floor are four raised boxes, and only when the house has special guests are these reserved.

In the lobby and foyer are illuminated portraits of moving-picture stars and directors, a new system of lighting making these especially attractive. Here are also public telephones and a marble drinking fountain, where filtered ice water is served in sanitary individual cups. A women's waiting room, with a maid in attendance, is also to be



View of Interior of New Fillmore Theater, San Francisco, Cal., from Stage, Showing Depth of Auditorium and Balcony.

found here, and there is also another at the head of the incline to the balcony, where there are more public telephones and a charming lounge overlooking the lobby.

As is the case in all the Kahn & Greenfield houses, special attention has been paid to the operating room and its equipment. This projection room is finished in spotless tile, with an interlocking rubber composition tile floor. All the wiring is concealed, and the motors that run the machines are mounted on marble supports, as are the automatic arc controllers. Three Simplex machines of the latest type are installed here, these being finished in cream enamel. These are automatically controlled, starting and stopping at the end of reels without the attention of the operator. Included in the equipment is an automatic voltage regulator, made specially by the Westinghouse Electric Company, and special devices made by the Butte Engineering Company, which installed the switchboard. A storage battery floating on the line insures current at all times. J. A. Morie is the operator in charge.

Adjoining the operating booth are washrooms and toilets for the use of the operators, a dark room and developing room for the making of slides and a private projection room for the inspection of pictures. Near at hand are the offices of Manager Joseph E. Levin, finished in mahogany, and enjoying a fine view and an abundance of sunshine; while adjoining are the offices of his assistant, William Moore, which are finished in oak.

Music is furnished by a symphonic orchestral pipe organ, one of the largest instruments ever turned out by the American Photo Player Company. This was built to order, and no contract was named, the instructions being to furnish the best musical instrument possible, regardless of cost. The pipes arranged on each side of the stage add to the decorative scheme. The big instrument is presided over by Organist Richard Comfort. Adjoining the stage is a large music room, where a large collection of music is stored, and nearby is a sign painting room. In the basement is the heating and ventilating plant and a machine shop.

The price of admission is uniformly 10 cents for matinees and 15 cents for evening performances, with the usual reduction for children. Changes of program are made three times each week, and performances are from noon to 11 p. m. Paramount service will be featured.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Les Miserables"

William Fox Ten-Part Picturization of Victor Hugo's Powerful Story, with William Farnum as Jean Valjean, a Notable Production.

Reviewed by Edward Weitzel.

FRANK LLOYD, the adaptor and director of the William Fox ten-part picturization of Victor Hugo's famous story, "Les Miserables," has accomplished both tasks in a highly praiseworthy manner. Aided by William Farnum, in a forceful and sympathetic embodiment of Jean Valjean, and by the excellent acting of the rest of the cast, Director Lloyd has taken advantage of the many opportunities for dramatic situations of great power and has placed them in realistic



Scene from "Les Miserables" (Fox).

settings that lack nothing which liberality and artistic perception could supply. "Les Miserables," with its wealth of strongly contrasted characterization and its human and humane theme, is the great heart-interest story of fiction. The purpose of its creator, to show that the spark of good is never extinguished in the heart of man, and to plead for the downtrodden, is set forth so convincingly that the story is for all time. In both novel and stage form Hugo's masterpiece has enjoyed a long and ardent popularity; its scenes are now made to live on the screen with a reality that adds new interest to the lives of Jean, Fantine and Cosette.

At this late day it is hardly necessary to recall the story of "Les Miserables." The history of the degraded galley-slave who is transformed into a man whose soul is touched with almost divine compassion and who lives only to do good is familiar to most people. The Fox screen version has been admirably planned. Opening with commendable simplicity and directness, it shows the figure of Jean Valjean returning to the cottage of his sister with the news that he has failed to obtain work and is unable to help buy her bread for her starving children. It then traces Jean's theft of the loaf of bread, his arrest, his prison term, his release, and his meeting with the good bishop. The Fantine incident is told at length; then follows the history of Cosette and its close connection with the life of Valjean, the parts played by Javert, Marius, Eponine, Gavroche and Thenardier and his wife in the working out of the fates of the two leading characters being given the requisite amount of attention. All the moments of unforgettable dramatic tension are retained, but it is doubtful if any of them make a stronger impression than the scene of the rescue of little Cosette from the Thenardiens. The picture of Jean Valjean leaving the inn with the ill-treated child in one arm and her new doll in the other will moisten many an eye. In the last episode the battle at the barricade, with the death of the heroic little Gavroche and the flight of Valjean through the sewers of Paris with the insensible Marius on his shoulder, are two of the best reproduced incidents of the story. To have condensed into ten parts so comprehensive a version of Hugo's work, with its numerous well-rounded characters and opulence of incident, is an achievement of uncommon worth.

William Farnum's performance of Valjean has the honesty of Hugo's hero. Meeting every physical requirement of the character, the actor exhibits a firmness of purpose, clearness of conception and general aptitude for the part that renders

his work wholly satisfying. Hardee Kirkland, as the sinister Javert, might have stepped out from the covers of the book, and George Moss, as the bishop, is equally true to prototype. The Fantine of Sonia Markova is a figure of compelling pathos that never oversteps the bounds of artistic restraint. Jewel Carmen is a lovable Cosette, and high-grade impersonations are given by Edward Elkus as Thenardier, Dorothy Bernard as Eponine, Kittens Reichert as Cosette at eight years of age, and Mina Ross as Mme. Thenardier.

"Who Shall Take My Life?"

Selig's Seven-Reel Propaganda Special Has Thrilling Interest—Ablly Directed by Colin Campbell, with Thomas Santschi, Fritz Brunette, Bessie Eyton and Other Well-known Players in the Cast.

Reviewed by James S. McQuade.

IT is already widely known that the script of "Who Shall Take My Life?" was written by Maibelle Heikes Justice, the well known author of numerous short stories, special articles and photoplays. The father of Miss Heikes Justice was a prominent jurist, and, doubtless, through her close intimacy with his life work, the author had knowledge of several, if not many, cases where justice had miscarried and where the innocent were made to suffer for crimes of which they were innocent. Whether this be so or not is immaterial, as Miss Heikes Justice is an ardent opponent of capital punishment, and the story of this thrilling photoplay shows that she had her whole heart in the work, and that she has furnished a most convincing argument in favor of her belief.

The case of the state against "Big Bill" O'Shaughnessy becomes in the hands of the author clear and convincing, with not a single loophole for escape; and yet, when the condemned man, convicted by circumstantial evidence, has been electrocuted, there flashes over the wires to the warden of the prison in which O'Shaughnessy had just suffered the death penalty word that the supposedly murdered woman had been discovered in a Western city—alive, and following the course of an unrepentant Magdalen! This certainly, whether one believes in capital punishment or not, is a terrific argument against circumstantial evidence in certain cases.

Director Colin Campbell has furnished many realistic settings for this big, enthralling photoplay. The courtroom scene is especially dignified and lifelike, as is also the interior showing the meeting of a state legislature. The prison interiors, including the gruesome death chambers for prisoners who have left all hope behind, make one shiver to look at them. A view of the electrocution chamber has been wisely spared the spectator, but he is sobered to the point of solemnity as he watches the prisoner conducted toward it accompanied by his spiritual



Scene from "Who Shall Take My Life?" (Selig).

comforters and preceded by the warden and his staff and those invited to be present.

Thomas Santschi has given us a most intelligent impersonation of the brawny bridgetender, Bill O'Shaughnessy. He brings out very forcefully the bravery of this uncultured giant, confident to the last that his innocence of crime will prevent him from going to the chair. Even the pious confessor, who seeks a clear view of the condemned man's heart in order that he may administer the last rites of the church, is thrown aside

by the strength that innocence gives. The final leave-taking between O'Shaughnessy and his wife, the latter being very sweetly impersonated by Bessie Eyton, is most affecting.

But the strong character of this powerful photomelodrama is Kate Taylor, one of the unfortunates whom circumstances and natural waywardness have robbed of a better life and nobler impulses. Weak where she should be strongest, and strong where she should be most lacking, this human soul works out her fearful destiny.

In this role of great possibilities, Fritzi Brunette positively electrifies the spectator. She has all our sympathy when her better woman's nature seeks the guardianship and the respect of "Big Bill" under the name of wife, and also when she is discarded for another. The mental and the heart agony suffered by Kate Taylor then are lived so truly by Fritzi Brunette that every heart is with her and every hope for her.

But what a revulsion follows as we watch the good swallowed up in a moment by the demon spirit that take possession of Kate Taylor! There's horror, and that is quickly followed by loathing and hate.

And what a scene is that after Kate learns that her silence has led to "Big Bill's" death in the chair! Here Miss Brunette simulates madness with such realism that one stares and becomes highly affected with nervousness. To see that little woman in her frenzy throw big, solid police officers around like straws convinces us for a moment that she is mad.

Other important characters are ably sustained by Ed. Coxen, Harry Lonsdale, Eugenie Besserer, Al. W. Filson, and Virginia Kirtley.

Distribution is being made on the state rights plan.

"Bucking Broadway"

Harry Carey and Molly Malone Appear in Five-Reel Number Telling Entertaining Story of Entangled Love.

Reviewed by Robert C. McElravy.

PICTURESQUE Western locations are the first things to catch the attention in this enjoyable feature. The tale was written by George Hively, and deals with a stirring heart episode in the career of "Cheyenne" Harry. Jack Ford, who directed the production, again demonstrates his happy faculty for getting all out-doors into the scenes. The number is exceptionally well directed throughout, both in the opening Western part and the contrasting Eastern scenes. The cabaret setting, where the big hand-to-hand fight occurs, stands out prominently in the latter.

The story itself is amusing and contains a pleasing mixture of humor and sentiment. It opens with a unique declaration of love on Cheyenne's part. He takes the daughter of the ranch owner, Helen Clayton, to the new home he has built for her, and wins her consent to the marriage. They then combine forces to gain the father's consent, which is speedily forthcoming.

Up to this point the course of true love runs smoothly enough, but trouble begins with the appearance of a stock buyer named Thornton. The latter wears "store" clothes, and in the course of time induces Helen to elope with him to New York on promise of marriage. Cheyenne, considering himself beaten in the game of love, decides to take to his wild life on the trail again, but a message comes from Helen asking him to come to her aid. The rest of the yarn pictures graphically the manner in which Cheyenne and his friends go



Scene from "Bucking Broadway" (Universal).

to New York and literally clean up a cabaret in which Thornton is dining with Helen.

The plot, as outlined, does not sound particularly new, but there are pleasing human touches which give it fresh appeal. The restaurant melee is relieved by some really humorous features, which bring the feature to a close in a laughable way.

Harry Carey appears in the familiar character of Cheyenne, Molly Malone is attractive as the girl, and Vester Pegg is strong in the part of Thornton. L. M. Wells plays the ranch owner.

"The Honeymoon"

Constance Talmadge Fine Ability in Five-Part Selznick Comedy Feature for Select Program.

Reviewed by Margaret I. MacDonald.

AN amusing story of a troublous honeymoon written by E. Lloyd Sheldon has been converted into a thoroughly entertaining five-part film production by Charles Giblin, who has given the picture capable direction, with a cast quite up to the mark. The singular beauty and personal charm of



Scene from "The Honeymoon" (Select).

Constance Talmadge in the role of the jealous bride, of course, adds much to the attractiveness of the production, but on the other hand the story presents situations carefully presented that will bring a laugh any time. The same style of story has been presented before in a manner more embarrassing than funny. This cannot be said of "The Honeymoon," for it possesses not one objectionable point, and suggests nothing but the comical side of the situation.

As the story runs the pretty bride becomes jealous of a friend (Lillian Cook) who unknown to her is about to become engaged to her brother (Harris Gordon), and as the bridal party is about to start on its honeymoon the said brother of the bride drags the bridegroom (Earle Foxe) into a secret alliance on his own account extracting from him a promise to look up a musical comedy star (Julia Bruns) whose company happens to be playing in Niagara during his honeymoon week. The object of his looking her up, by-the-way, is to buy her off from a foolishly contracted engagement to the bride's brother. What happened to the bridegroom in his endeavor to keep faith with his brother-in-law and with his bride is presented in a series of truly amusing incidents in the course of which the bride takes a room on another floor of the hotel to that on which her husband is located after visiting the theater behind scenes and discovering her husband with a scantily attired stage beauty. Further complications occur through the musical comedy star having rooms at the same hotel, and the outcome of the affair is that a hastily gotten divorce is granted just as the conflicting parties are making up their differences. A clergyman guest at the hotel quickly called into service manages to readjust matters.

This picture is not entirely free from inconsistencies, but will be thoroughly enjoyed by the average audience. It is well photographed, well directed, and presents many beautiful views of the great falls of Niagara.

"The Square Deceiver"

Harold Lockwood Is the Hero and Pauline Curley Is the Heroine and Both Are Mighty Well Adapted to These Roles.

Reviewed by Hanford C. Judson.

THERE was a large block of the audience who fairly reveled in the pretty and quite romantic love story played by Harold Lockwood and Pauline Curley in "The Square Deceiver," a Yorke-Metro picture in five reels. It is a good, clear story, limited in its appeal to a certain type of youthful mind, found in grown-ups and the young alike, plentiful perhaps in most audiences, and especially plentiful in residential neighborhood matinees. The action is, shall we say, bolstered by much comic business, not new by any means; but it often made a laugh.

Such melodramas as this have their value. Their influence is in part good, for they tend to elevate the heart even if there is nothing for the mind in them at all. On this account, a too-steady diet of them is bad, for they do not really picture actual life at all. Of course, Harold Lockwood knows how to make love and, when playing opposite to him is a pretty heroine who also is good at this sort of business, it is no wonder the people who are finding the world not full enough of

love to suit them are pleased and feel that they have got their money's worth.

The hero is a rich leader of fashion, and the director handles the people around him as though he were a prince. The heroine is a poor niece of a moderately well-to-do family with social aspirations. She is ill-treated. The hero finds her tinkering with the family automobile. He is smitten and takes a job as chauffeur to the family—well, the rest is romance, and in the end everybody, even the hateful cousin whose treatment



Scene from "The Square Deceiver" (Metro).

of her was so rude, is forgiven, and everybody is happy; but especially the heroine, who is now not only rich but the leader of fashion, and her young husband is willing and ready to go to war as soon as he is called.

"The Tenth Case"

June Elvidge in Five-Part World Photoplay That Contains Quick Moving Events of Considerable Interest.

Reviewed by Edward Weitzel.

EXPERT playing by the entire cast and efficient direction by George Kelson are among the merits of "The Tenth Case," a five-part World photoplay in which June Elvidge has the stellar position. The story is dramatic and, if the mental blindness of Jerome Landis can be overlooked, of considerable interest. The person just named is a man of wealth and more than average intelligence, who marries a young and beautiful woman and is quick to believe her guilty of infidelity upon circumstantial evidence. He turns her and his child from the house and then sues for absolute divorce. The judge who presides at the trial also has great faith in circumstantial evidence until the wife of Landis and a friend of hers convince the honorable judge how easy it is to be misled in the matter. The friend secretes himself in the room belonging to the wife of the judge, just as the nephew of Jerome Landis did in the room occupied by his uncle's wife. When the learned judge received a practical illustration of the value of circumstantial evidence it causes him to modify his decision. He grants the divorce but permits the mother to have her baby with her part of the time. Harry Landis, the nephew who caused the trouble, is killed in an automobile accident, but confesses before he dies, and his uncle and aunt are reunited.

There is an underplot involving an experienced vampire, who has entrapped the heroine's father and who also gets the nephew in her toils. The interest around the friend is also important, and some spectators will regret that he does not win the lady after the divorce. But she is only anxious to go back to her husband.

Mention has already been made of the excellence of the acting and direction of "The Tenth Case." June Elvidge as Claudia brings out all the attractive womanliness of the character, and John Bowers, George MacQuarrie, Gladden James, Eric Mayne, Eloise Clement and Charles Dungan are deserving of mention.

"The Marriage Speculation"

Vitagraph Blue Ribbon Feature Written by Cyrus Townsend Brady Belongs to the "Strawberry Mark" Class of Fiction.

Reviewed by Edward Weitzel.

STARTING with a highly improbable but none the less interesting theme, "The Marriage Speculation," a five-part Vitagraph Blue Ribbon Feature written by Cyrus Townsend Brady and directed by Ashley Miller, gets switched off on to a network of familiar complications, and ends as one of the brotherhood of the order of "strawberry mark" fiction. This brand of story still has its admirers, however, and the picture is well directed and acted. It opens most promisingly: An eccentric old bachelor who has worked all his life in a pickle factory and saved ten thousand dollars conceives the

plan of educating some poor but attractive girl with his money so that she may make a wealthy marriage. In return she must see that he is taken care of during the rest of his life. The scheme is put into effect. Clara Wilton, who has been engaged to Billie Perkins, a shiftless young chap, grows tired of his want of ambition, and accepts the old man's offer.

When she finishes her education and the last of the money is being spent at a fashionable watering place to get her into society, Clara finds herself surrounded by suitors, attracted by the report that she is an heiress. The usual bogus nobleman is among them. In the meantime, Billie has not been idle. The loss of Clara wakes him up, he pitches in and earns a few dollars for himself and grows a mustache. Thus disguised he goes down to the watering place and poses as a man of title himself. Clara is able to penetrate his disguise, and finds that she still loves him. She feels it her duty to marry an Italian count in order that she may keep her agreement with her matrimonial backer, however; but Billie shows that his rival is only a waiter. As he points an accusing finger at the man one of the spectators notices a ring on his finger, and demands to know where he got it. Billie informs him that it belonged to his father, and has the tables turned most agreeably by being informed that his grandsire in England has just died and left him a title and a handsome fortune.

Charles Kent gives the character of the old bachelor just the right touch of eccentricity, and Mildred Manning and Wallace MacDonald are pleasing as Clara and Billie.

"My Little Boy"

Skillful Blending of Two Famous Works in Five-Part Bluebird Photoplay Written by Elliott J. Clawson and Featuring Ella Hall and Zoe Rae.

Reviewed by Edward Weitzel.

IT was a happy thought on the part of Elliott J. Clawson to combine Charles Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue" in a five-part photoplay for the Bluebird brand. Both story and poem are noted for their heart interest, and Elsie Jane Wilson, who directed the production, has handled it with sympathetic understanding. The entire cast show the same appreciation of their work, and a charming screen story, told with great charm, is the result. From "A Christmas Carol" has been borrowed the characters of old Scrooge and his nephew. They are brought down to the present, however, and the older man is turned into a "grouch" in place of being a miser. He is now known as Uncle Oliver, and refuses to have anything to do with his nephew when the young fellow marries against his will. Six years later Fred determines to ask his uncle to spend Christmas with him and meet his son, Paul, who is known in the family as Little Boy Blue. Oliver grudgingly consents, and is more grouchy than ever when he arrives on Christmas Eve. After trying to make everyone as miserable as possible he goes to bed and has a dream that makes a new man of him.

He imagines it is Christmas morning, and that he has been awakened by the shouts of little Paul over his presents. Growling his displeasure he prepares to go hunting with his nephew, and the party leave the house. Paul follows, and is accidentally shot by Oliver. The little fellow is brought home, and the family gather around his bed, but neither their love or



Scene from "My Little Boy" (Bluebird).

the old man's remorse can save him. After his death, Fred and his wife drift apart, but are reunited by finding the little toy dog and the tin soldier in the closet waiting for Little Boy Blue. When Oliver is really aroused by the gleeful shouts of Paul he rushes down stairs in his pajamas and astonishes everyone by hugging and kissing them all and wishing them the heartiest kind of a Merry Christmas.

"My Little Boy" will delight everyone who has the Dickens love for Christmas in his heart and cherishes Eugene Field's tender regard for childhood. The even excellence of the cast

is one of the picture's chief virtues. The parts are distributed as follows: Clara, Ella Hall; Fred, Emory Johnson; Paul, Zoe Rae; Oliver, Winter Hall; Joe, Harry Holden; Clara's mother, Gretchen Lederer.

Tom Sawyer

A Notable Famous Players-Paramount Production of Mark Twain's Favorite Story, with Jack Pickford Very Acceptable in the Title Role.

Reviewed by Louis Reeves Harrison.

AS A photodrama "Tom Sawyer" is bound to arouse high expectations, and it is on that very account no easy proposition, but the screen version has been constructed with skill; the handling is in fine harmony with the mood of the story, exquisite in some of its details, and Jack Pickford responds to his opportunities so creditably that he completely won a large audience at the Strand by his performance. This is saying a great deal when it is considered that a very large number of people in the average audience are familiar with the principal scenes in the story and have formulated some preconceived ideas of their own how it should be presented. Boy life in the middle of last century was fresh in the thoughts and sympathies of Mark Twain when he wrote the story of Tom Sawyer, and old boys of today keenly appreciate the truthfulness of his portraiture. Besides this, there is much that is still representative of that period in a boy's life of today, though times have greatly changed. The Boy Scouts of modern times are given a chance to gratify the native longing within them for life in the open, and even schools are becoming bearable to the young savage. Tom Sawyer will, nevertheless, long remain a classic, endeared to our hearts because of the author's kindly soul revealed therein.

The atmosphere of the story is most perfectly preserved in the scenes depicting the gatherings of townspeople at the meeting house. The selection of church and street; the care shown in costumes and the absence of theatrical exaggeration completes a delightful illusion. We are not looking at a screen story—we are transported to the time and place of an actual experience and are participants in the events. This is truly high art, the more creditable that it must have been difficult to preserve so perfect an atmosphere. Even genuine stern-wheel river boats are used when a search is made for the bodies of Tom Sawyer, Huck Finn, and a boon companion, at a time they were camping out on one of the low-lying islands of the Mississippi River. Besides fidelity and good taste in settings and exteriors, the director has added greatly to the general sum of values by amusing bits of psychology among the various types.

The types have been well-chosen as a rule, and Jack Pick-



Scene from "Tom Sawyer" (Paramount).

ford carries his difficult role by sheer force of personality. He rivals the bright subtitles in provoking laughter and is conscientious in every moment of his impersonation. It is true that interest centers entirely on the characterization of the lead, relegating the balance of an excellent cast to the background, but his chances for error are correspondingly great, and he sails serenely through them all. The entire production will prove a big winner wherever shown and give satisfaction to those who look for a revival of interest in what has come to be an American classic.

Correction on Release Date of Argus Pictorial No. 2.

An error was made on page 1523 of the December 8 issue, where it was announced that Pathe's Argus Pictorial No. 2 was released on November 25. The correct release date for this educational subject was December 2. Argus Pictorials are released every other week, and Issue No. 3 is scheduled for December 16.

"An International Sneak"

Sennett Comedy Features Conklin and Others, as Well as a Fish That's Strong on Large, Live Bait.

Reviewed by George Blaisdell.

THERE'S a new brand of fish in "An International Sneak," Mack Sennett's Paramount comedy released December 2. This small inhabitant of the deep has the courage of a peccary, the grip of a bulldog, and the motive power of a whale. Hooked on a line it pulls a rowboat over the water with the celerity of a speedboat. The presence of the hook "in its midst" does not prevent it biting a hole in the bottom of the boat and sinking the craft, throwing its two would-be occupants into the water. Neither does the aforementioned instrument in any measure retard or handicap the action of Mr. Fish when he starts retaliation on the fisherman who initiated the intimate alliance between them. The adhesive, cohesive finny wonder sinks its fangs into the seat of the trousers of the drowning man and proceeds to shake its scaly body in a manner to reflect credit on a terrier performing with a rat.



Scene from "An International Sneak" (Paramount).

When the human is drawn up on the pier, Mr. Fish's grip remains unbroken.

Of course, the foregoing is but one of the incidents in the two-part comedy. It will make fun, however, while it is on, as will the subsidiary happening of the land fisherman whose far-flung hook collides with a perfectly good skirt, and carries that filmy garment out over the water to the consternation of its youthful bare-kneed owner and the entertainment of the more or less innocent bystanders. When Colonel Walrus has contributed his share to the rescue of one of the drowning men by throwing a heavy rope to him, absentmindedly failing to retain one end of it, he continues his heroic career by recovering the separated garment.

Chester Conklin is Colonel Walrus, the foreign spy; Billy Armstrong is the Juvenile; Ethel Teare is a female detective; Lillian Biron is the Juvenile's sweetheart, and Earle C. Kenton is the Power King, her father. This is the cast that romps through the comedy, sometimes so fast, as it was shown in the Paramount projection room anyway, that it is difficult keeping track of the thinly defined threads of the farce.

"An International Sneak" is a regulation Sennett production, with an abundance of fun and a number of surprises.

"The Eternal Temptress"

Lina Cavalieri Strongly Portrays an Interesting Role in Her Paramount Debut.

Reviewed by George Blaisdell.

FINELY presented is "The Eternal Temptress," the five-part subject in which Lina Cavalieri makes her Paramount debut, and which is released on December 3. The famous singer is a most acceptable screen subject—the close-up contains for her nothing to inspire fear. She "photographs" remarkably well, too. As the production leaves the hand of Director Emile Chautard it is a good subject, the leading player has a role which she fills to marked advantage, there is a strong supporting cast, and there is a steady interest.

Lina Cavalieri portrays ostensibly the character of a wanton. Actually we see a most charming woman, fond of attention, one who loves finery and concerns herself little as to the involved financial sacrifice on the part of the giver, and very much of a flirt, too, but nothing is shown to indicate that her character is not a thing apart from her reputation; so far as one may judge the Princess Cordelia Sanzio is faithful to Harry Althrop, the young American infatuated with her, and on whom she lavishes what seemingly is genuine, not assumed, affection. So it is when at the end the princess commits suicide there is a confirmation of the impression that it is a case of a not bad woman following what she still conceives the straight path

rather than that of one who seeks regeneration in self-tragedy. The singer has screen magnetism.

Elliott Dexter is Althrop, the American as weak in character as he is strong in his love for the Italian. Althrop's infatuation is of the most pronounced type, of the helpless, hopeless sort, the kind that drives a man through fire and water and into jail in the doing of things he believes will find favor in the eyes of the woman who has absorbed him. Alan Hale is Count Rudolph Frizl, an aid of Prince Estezary, an Austrian diplomatic-political agent, played by Edward Field-



Scene from "The Eternal Temptress" (Paramount).

ing. James Laffey is the American Ambassador, and Hallen Mostyn is Althrop's father. The work of Messrs. Dexter, Hale, and Laffey stands out.

The story is laid in Venice and Rome. The staging is convincing, which is another way of saying it is well done. The atmosphere of the Italian locale is sustained, and so, too, is that of the embassy and of the court of honor. The writer was not clear as to the instrumentality employed by the princess to accomplish the death of the count when in a struggle the latter sought to recover from her the document which involved not only the honor of the woman's country, but also of the man she loved. The blow with the tiny dagger may be there at that.

"The Eternal Temptress" should go well.

"Shirley Kaye"

**Five-Part Screen Version of Hulbert Footner's Stage Play
Makes Pleasant Comedy for Clara Kimball Young—
Distributed by Select Pictures Corporation.**

Reviewed by Edward Weitzel.

SOCIETY and the financial world clash pleasantly in a five-part screen version of Hulbert Footner's stage play, "Shirley Kaye," Clara Kimball Young having the title role. The picture was directed by Joseph Kaufman, and is released by Select Pictures Corporation. Elsie Ferguson originated the



Scene from "Shirley Kaye" (Select).

part of the eastern society girl, who uses her position to fight a battle with a western railroad king and save her father from ruin. Clara Kimball Young brings the beauty and refinement of manner necessary to the part, and the entire production is

marked by the proper atmosphere of wealth and good breeding. The locations and interior sets are always in the picture.

The scenario was made by Margaret Turnbull. The situations in "Shirley Kaye" never rise to any lofty dramatic pitch, but the spirited way in which the young girl, who is supposed to be a society idler, wins her battle against two determined and experienced railroad executives is bound to interest the spectator. T. L. Magen, a western railroad king and the father of a socially ambitious daughter, comes to New York with his general manager, John Rowson, and his family. Shirley is attracted by the young man, but he is known as a woman hater. The girl tricks him into giving her information that enables her to defeat the scheme against her father. Magen forgives Shirley for the sake of his daughter and the recognition Shirley has secured for her; but Rowson refuses to have anything further to do with the girl and returns to the West. She goes after him on the pretext that he must be forced to accept the general managership of her father's road. She finds him at his hunting lodge in the mountains and convinces him that a woman hater is the most foolish type of mankind.

Corliss Giles plays opposite to the star as John Rowson. He belongs to the virile type of actor, and is always satisfactory. George Fawcett is a humorous and commanding figure as T. L. Magen, and Claire Whitney is winsome and pretty as his daughter. The other parts are in the hands of George Backus, Nellie Lindrich, John Sunderland, Mrs. F. O. Winthrop and Frank Otto.

"Until They Get Me"

**Pauline Starke Makes Pronounced Hit in Finely Dramatic
Triangle Photoplay—"The Maternal Spark" and
"Because of a Woman" Also Released.**

Reviewed by Edward Weitzel.

ANY truthful director of moving pictures will admit that occasionally he is given a combination of scenario and cast that seem made for each other and cause him to think there are harder jobs than turning out photoplays after all. "Until They Get Me" belongs to this class of pictures. It



Scene from "Until They Get Me" (Triangle).

is a five-part Triangle production, written by Kenneth B. Clarke and directed by Frank Borzage. Moreover, the cast is headed by a newcomer of uncommon promise in the person of Pauline Starke. But sixteen years of age and of limited experience before the screen, this young actress is bound to duplicate the success attained by Mae Marsh and Bessie Love. She has many of the best qualities of both, and is capable of portraying a strength of character that is entirely unexpected. As Margy, a nameless waif, who fights her way to happiness and wins the love and respect of every one at a Northwest Mounted Police station, Pauline Starke is called upon to impersonate a fourteen-year-old girl, who has known every privation, and to show her mental and physical growth into womanhood. She does this with a depth of sincerity, allurements of personality and excellence of method that merit the highest praise. Little Miss Starke has arrived!

"Until They Get Me" is a tale of the Canadian Mounted Police, and its hero is private Richard Selwyn, a character played with feeling and force by Joe King. The young fellow allows a fugitive named Kirby to escape, through a trick, and all during the play he keeps up his pursuit of his man. The manner in which Margy's fate is entangled with Kirby's and Selwyn's is ingeniously brought about, and the entire story moves forward with steady and unobstructed speed. In construction it follows the newer and better way: A simple and direct but strong story, that does not turn back at frequent intervals to relate something that only retards the action.

The production brings out all the points of the picture for their full worth, and has been skillfully photographed by C. H. Wales. Jack Curtis as Kirby, Walter Perry as Sergeant

Blaney, Wilbur Higbee as Draper and Anna Dodge as Mrs. Draper have important parts in the good work.

"The Maternal Spark."

George du Bois Proctor is the author of this five-part Triangle picture, which contains a considerable truthful observation of life and is enlivened by the actions of a bright child and a frisky dog. "The Maternal Spark" shows a young lawyer's rise from a small country practice to a position of trust and importance with the head of a great corporation in New York. Helms has always been happy and contented with his wife and child, but with the change in his fortunes comes a desire to indulge in the amusements of the city. His employer has put him in the way to make considerable money by speculation, and is on friendly terms with his family. Helms gets entangled with a woman of doubtful reputation, and she claims that he has awakened a pure love in her heart. He is ready to leave his wife and boy for her, when Mrs. Helms finds it out and sends for her rival. The maternal spark in the woman is not proof against the claim of the boy for his father's protection, and she gives Helms back to wife and child. The employer discovers the entanglement. He breaks Helms financially, and the man is obliged to go back to the little country town and start all over again.

The incidents of this story are all pertinent to it, and are without exaggeration. The production has been given intelligent direction by G. P. Hamilton. An evenly balanced cast keeps the acting up to the right mark. Rowland Lee and Irene Hunt are the leading players, and Joey Jacobs, Edwin Jobson, Josie Sedwick, Frank Newburgh and Frank McQuarrie have other important roles.

"Because of a Woman."

The construction of "Because of a Woman," a seven-part Triangle release, pictured by George Elwood Jones from a story by E. Magnus Ingleton, leaves a great deal to be desired. The story is of fair quality, but it is put together with so little regard for dramatic effect that most of the situations miss fire. Heroic cutting will improve the picture.

The plot is based on the sacrifice a man makes for the woman he loves. Noel Clevering, a young West Virginian, bears the stain of another's crime, and sees Muriel Gwynne married to his rival. He still does all he can to serve her, and in trying to prevent her husband from leaving her for another woman meets his real fate, a charming young girl from New York, who is visiting in the south with her invalid mother.

The work of the cast is uniformly excellent. Belle Bennett plays Valerie Greenway, the New York girl, with spirit and charm, and Jack Livingston is a manly Noel Clevering. George Chesebro, Louella Maxam, Lillian Langdon, Josef Swickard and George Pearce complete the cast. Jack Conway directed the picture.

"Those Who Pay"

Seven-Part Thomas H. Ince Photoplay Written by Gardner Sullivan and Starring Bessie Barriscale Treats a Vital Theme with Frankness and Truth—Released by U. S. Exhibitors' Corp.

Reviewed by Edward Weitzel.

IN "Those Who Pay," a seven-part photoplay, written by C. Gardner Sullivan and produced by Thomas H. Ince, but two of the incidents will be questioned by the spectator. For the rest, they are woven into a drama that deals with life frankly and truthfully, but confines itself almost wholly to the weakness in humanity. As the title indicates, "Those Who Pay" are the women who are the victims of their own folly and want of firmness; and the scenes and incidents the author has used in pointing his moral are generally discussed in the most guarded manner in real life. The picture comes in the same class as "To-Day," and infidelity is the mainstay of the story. Regarding it purely from the artistic side, the drama is almost without a flaw. It treats of the "eternal triangle," but does so logically and with a directness of attack that forces the action on without a halt or pause. The cutback is ignored as something that never existed, and the dramatic balance of affairs is adjusted with easy dexterity. The direction and photography are also highly meritorious and throw the situations into constant bold relief.

The story is a tragic one—tragic in its frequency, its pitifulness and its revelation of how want and circumstances conspired to entrap the girl of good intentions but weakness of will. Opening with a foreword that is much too long and only serves to dull the edge of suspense, it follows the career of Dorothy Warner along the primrose path until the awakening comes and she sacrifices herself rather than separate from his wife and child the man who ruined her. Dorothy is a ten dollar a week shopgirl, who falls into the hands of a man of position and breeding after he has befriended her. Graham, a successful lawyer, gives her a position in his office, and her gratitude rapidly turns into deep love. And right here occurs the first of the doubtful incidents. Graham has a number of other clerks working for him, and yet Dorothy never learns that he is married until after she has gone on an automobile trip and spent the night with him. Confronted the next morning by shame and remorse, the girl has every confidence in the man she has trusted, and when Graham tells her that he is already married weakly consents to become his mistress. He places

her in a fine apartment, and spends his spare time between his two establishments.

Fate does not permit him to escape, however. A political enemy informs his wife of the true state of affairs, and Mrs. Graham acts with calmness and decision. She sends for Dorothy, puts the case squarely before her and asks who has the better right to Graham's love. She next tells the girl of Graham's unborn child, and asks if it also must suffer from the wrongdoing of its father. Dorothy, brought face to face with reality, agrees to give up Graham forever. He enters just as



Scene from "Those Who Pay" (U. S. Exhibitors).

she is leaving the house, and turns on her in the most cowardly manner. This is the second incident that does not convince. Dorothy's fineness of nature would have detected any such mark of the cur, and she would never have loved him so fervently. After renouncing him she remains loyal to the end, and refuses to wreck his public career. The last scene shows their final parting, and Dorothy sinks down with the cry, "Mother, mother!"

Only the sternest of moralists will withhold their sympathy from the unfortunate girl, and most persons will ask themselves, What does life still hold for her? What is to be the end? As usual, it is the woman who pays; the man goes free!

Bessie Barriscale is the Dorothy Warner. She is an excellent choice for the part. The woman she projects on the screen is one of those ardent, loving natures that is easily swayed where her heart is concerned. The manner of her downfall almost excuses the act so little does she contribute to its bringing about. Graham takes advantage of her terror of a violent storm to get into her bedroom, when a thunderbolt narrowly misses the house. These extenuating circumstances are fully indicated by the actress, and she is always consistent to the mood of the character.

Howard Hickman plays Graham and follows faithfully the lines laid down by the author. Melbourne McDowell is realistic as the politician, Steve McNutt, and Dorcus Mathews sketches in the character of Alice Graham with deft strokes. It is a most fortunate thing for Graham that he has such a woman for a wife.

Raymond B. West directed the picture, and Charles Stumar was the pilot of the camera.

Blood-Stained Russia, German Intrigue, Treason and Revolt

The War in Russia from 1915 to the Present Day Illustrated in Pictured Events Arranged in Dramatic Sequence by Donald C. Thompson.

Reviewed by Margaret I. MacDonald.

THE part that the moving picture is destined to play in the recording of history is forcefully exemplified in the eight-part production, entitled "Bloodstained Russia, German Intrigue, Treason and Revolt." The scenes in this picture were photographed and arranged in dramatic sequence by Donald C. Thompson, staff war correspondent of Leslie's Weekly, and with thoughtfully worded subtitles give as clear an idea of Russia as she is, torn asunder and temporarily impaired through the influence of German intrigue. Mr. Thompson's frequent visits to Russia, which, in the last instance, was prolonged over a period of eleven months, have vested him with a superior knowledge of the situation, and made him the possessor of a wealth of material with which to paint his pictures. These visits to Russia were made in 1907, 1915 and November, 1916, returning to America only about a month ago.

One of the opening subtitles of the picture gives the cue to its predominating color. It is as follows: "Since March, 1917, the world believes that Russia treacherously forsook her allies, but records from my diary and camera will show that Russia's anarchy was not willed by her people, but was caused by vile German intrigue working in the unthinking masses." Then as a fitting commencement of the true history of the Russian

chaos looms on the screen a murderous visage, which we readily recognize as that "Kaiser Wilhelm, Emperor of all the Huns, who hung a war of conquest into the world, believing that he could quickly conquer Europe. The Hun emperor aimed his first blow against Russia, where mobilization seemed most difficult. But Russia, at the first call to arms, rose as one fighting man. From every part of the vast empire came galloping Cossacks." A distant view of what the last sentence of this latter subtitle implies, which gives a dramatically realistic suggestion of the spirit of the Russian people at the begin-



Hut Where Thompson Did Photographic Work.

ning of the war, is followed up by views and subtitles which recall the fact that Russia mobilized six million men in ten days and twenty millions later. The army in its turn, we are told in subtitle, mobilized billions of "Cooties," among whom socks were luxuries and rags were used as substitutes. Then we learn of the demoralization of the Russian military machinery because of Russia's failure to imprison pro-Germans.

Step by step the picture leads us along the line of German intrigue, showing incidentally the destruction of Turkey's shipping facilities and telling of the enticing of Turkey into the war by Germany. The results of the German intrigue in Russia, such as overcrowded hospitals, shortage of war materials and surgical necessities, caused by the diverting in other directions by Pro-German influence, of the millions in money raised to successfully carry on the war, are illustrated. Then comes the dark hour, when the Czar took supreme command of the army and navy and sent Grand Duke Nicholas to the Caucasus, which is illustrated in the picture with a familiar view of these two central figures conversing presumably in the grounds of the palace.

In this manner the picture tells its story of this remarkable period of history, always in the same effective and lucid manner, giving us, first-hand as it were, truthful pictures of the student, the peasant, the soldier, the socialist, the anarchist and the Bolshevik, "all of whom have been led to believe themselves ready for complete freedom." The revolutionary period is vividly described in the picture, showing among other interesting scenes, the room in the Hotel Astoria in Petrograd, where Mr. Thompson lived, with its windows broken and its walls pierced with bullets. Neither have the leaders of the different factions in Russia escaped the ever-watchful Thompson camera; and one of the most interesting points brought out in the picture is the concentrative spirit



Donald C. Thompson in Trenches.

of the Russian soldier fighting at the front, disillusioned of the German lies.

The most realistic battle pictures yet brought to us are to be found in the latest Thompson pictures. These were taken on the Dvinski front. Some remarkable scenes show a gas attack and the men in the trenches donning their gas masks. In these scenes the poisonous vapor can be seen distinctly in its descent over the trenches. At another point a machine-gun attack on a detachment of Russians sent over the top to clean out the German trenches shows the wiping out of the

entire detachment with the exception of a half dozen who were taken prisoners. Nor has the photographer forgotten the noble part that Russia's women have played during this trying period, for they are seen in the picture at work in various capacities, including soldiering.

Plans for the future handling of these pictures, which are in course of a week's showing at the Strand theater, are under consideration. For the present information regarding them can be had from the Donald C. Thompson Film Company, 33 West Forty-second street, New York City.

"Too Much Henry"

Amusing Metro-Drew Comedy in Which Mrs. Henry Learns Through Nerve-Racking Experience That "Distance Lends Enchantment."

Reviewed by Margaret I. MacDonald.

IT IS astonishing that the amusing domestic situation in Drew comedies has not been run to the ground. The fact remains, however, that Drew comedies still continue to hold good, and when we are prone to believe that they have reached the very last point in domestic complications, one funnier than the rest presents itself on the screen. "Too Much Henry" is one of these.

As the story runs, Mr. Henry, a traveling salesman, is unable to pay proper attention to his business because of the tormenting recollection of his wife's tears at parting. No matter how frequent the necessary absences occurred Mrs. Henry failed to get used to parting with hubby. At last a bright idea enters Henry's head and he takes a lengthy vacation, during which time he follows his wife about the house like a dog, insisting on "running her house as he thought it ought to be run." Finally hubby's "cuteness" gets on Mrs. Henry's nerves, and at the close of the vacation instead of shedding tears she gleefully packs his suit case and sees him return to his work. Noon that day brings the last straw to Mrs. Henry's trials, when Henry returns with the news that he is to be retained in the home office.

"Miss Jackie of the Army"

Margarita Fischer Pleases in Five-Part American Production of Patriotic Flavor.

Reviewed by Margaret I. MacDonald.

AROLLICKING, light-fibred role is that played by Margarita Fischer in the American Film Company's production directed by Lloyd Ingraham, with a cast perfectly capable of taking care of a number of fairly interesting characters. The picture is evidently intended for a patriotic offering, but is not particularly striking as such.

Margarita Fischer, in the role of the daughter of a military officer, is destined by the author to play a leading part in the capture of a gang of spies, the leader of which turns out to be an important member of the ranks of the American army under the command of Jackie's father. A pretty love strain, lightly dwelt upon, runs through the story. A bit of comedy develops in the picture through Jackie's overzealous desire to find incriminating evidence. In her search she discovers in the belongings of a soldier upon whom she has placed an ungrounded suspicion a paper that touches her affections. This is a real estate advertisement which leads her to believe that this man who has already made love to her, and who she secretly loves, is entangled with another girl. Her success in trailing and leading to the capture of the spy gang proves to her father that his supposed misfortune in the possession of a daughter in place of the son that he has wished for was not such a misfortune after all.

Some criticism might apply to the elaborate quarters of the individual soldiers, unless we are to believe that they are quartered in their own homes. The picture will be found pleasing to many, especially on account of Miss Fischer's charming personality.

General Spy Expose

New Serial, "A Daughter of Uncle Sam," Founded Upon Providence Journal Revelations.

THE inside story of the sensational manner in which countless German spy plots and intrigues have been baffled by the United States Secret Service within the last three years is shown for the first time in "A Daughter of Uncle Sam," the tremendously gripping patriotic serial to be released through General Film Company, beginning January 12. The twelve episodes of this lively serial, which is produced by the Jaxon Film Corporation, reflect the campaign of the Government against the destruction inaugurated in the United States by German agents.

The rapid succession of thrilling incidents in connection with the tracking down of plotters and spies is based almost entirely upon facts revealed in the sensational disclosures which have been made through the Providence Journal in the last eighteen months. The announcements carried by the press of the country from time to time that "The Providence Journal will say this morning" have formed some of the most stirring chapters of the current history of the war and the activities of the United States Secret Service. The amazing ramifications of the work of the plotters in this country are revealed in a startling fashion by Jane Vance and Will Sorelle, two well known picture stars, and a strong supporting company.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

ONE DOLLAR'S WORTH (Broadway Star Feature).—This is an interesting two-reel production based on O. Henry's story of same title. There is a well sustained mystery element when the hero, with no ammunition but buck shot, kills the counterfeiter at long range. It develops that this was accomplished by cutting into small pieces a counterfeit coin intended for evidence in another case. As a consequence the counterfeiter who passed the coin to obtain medicine for his sick sweetheart is freed because of lack of evidence. Francis Parks appears in the leading roles.

BLUNDERING BOOBS (Jaxon).—A typical Pokes and Jabs slapstick comedy. The female member of a vaudeville team, out of a job, accepts a position as teacher in a country school. All of the men fall in love with her; and her partner, disguised as a peddler, sells her fake stage jewelry to them, and they make her a present of the different articles. There are quite a few humorous situations coupled with considerable watermelon and vegetable throwing.

THE GENERAL (Essanay).—This is an amusing number, in which Amedee Rastrelle cuts a piece out of an envelope, and, using it as a visiting card, poses as "General Delivery, U. S. A." He is introduced into society, is found by a policeman, who arrests him, but he slips away.

MONKEY-MAID-MAN (Sparkle).—Kate Price and Billy Ruge are featured in this number. Kate is the cook, and Billy is her lover, the ice man. Billy meets the master of the house in a saloon, and they buy a monkey, after partaking quite freely of liquid refreshment. After much excitement they finally dispose of the beast. There are a number of comedy policemen who do ordinary rough and tumble stunts, and Billy has some amusing work with the monkey, which is almost as large as he is.

Bluebird Photoplays, Inc.

MY LITTLE BOY (Bluebird), Dec. 24.—A blending of "A Christmas Carol" and "Little Boy Blue," this five-part picture is a gem. It is reviewed at length on another page of this issue. Ella Hall and Zoe Rae are featured.

Christie Film Corporation.

THEIR SEASIDE TANGLE (Christie Comedy), Dec. 3.—This is an enjoyable story, written by Robert F. McGowan, concerning two young married couples at the beach. One of the husbands pretends to take poison, in order to scare his wife. She is wise to the trick and calls a doctor with a stomach pump. The action is farcical and amusing. Betty Compson, Jay Belasco, "Smiling" Billy Mason and Lois Leslie are in the cast.

HELP! HELP! POLICE! (Christie Comedy).—A pleasing domestic comedy, by Richard F. Young. "Smiling" Billy Mason and Ethel Lynne appear as a young married couple. They are tired of hearing their neighbor tell how he has captured several burglars, so each of them employs a thief to enter their home that night. A mixup of the farcical type results and the neighbor has to come in and help them out of their troubles. This contains an amusing idea and is presented in an entertaining way.

Commonwealth Pictures Corporation.

THE FROZEN WARNING (Commonwealth), December.—A five-part production of entertaining quality which will appeal to many by way of its novelty. Charlotte, the famous skater, is featured in the picture and is discovered to be a young woman of unusual talent. Her work is pleasing and the picture, which is directed by Oscar Eagle, is artistic in location, photography and general style. A full review will be found in our issue of Dec. 8.

Fox Film Corporation.

LES MISERABLES (Fox).—This ten-part screen version of the Victor Hugo story is worthy its subject. William Farnum plays Jean Valjean forcefully, and Frank Lloyd, the adapter and director, has covered himself with honor. A long review is printed on another page of this issue.

DAMAGED, NO GOODS (Sunshine), Dec. 23.—An excellent slapstick number, in which a father and his daughter have conflicting love affairs. Some of the most amusing things in the picture are the result of a "young cyclone," which causes much stir. The number will be thoroughly enjoyed by the majority of audiences. A full review will be found in our issue of Dec. 8.

Greater Vitagraph.

THE MARRIAGE SPECULATION (Vitagraph), Dec. 10.—Cyrus Townsend Brady is the author of this five-part Blue Ribbon Feature, which is conventional in plot but not without interest. It was directed

by Ashley Miller. A longer review will be found on another page of this issue.

THE TRESTLE OF HORROR (Vitagraph). The fourteenth installment of "The Fighting Trail" serial shows a realistic train wreck, as the climax to a number of exciting incidents. The picture still maintains its excellence of action and production.

Metro Pictures Corporation.

AS OTHERS SEE US (Drew), Nov. 26.—An entertaining comedy with an original idea in which hubby fakes deafness with a laughable result in order to cure wife of a propensity for reading aloud. A full review will be found elsewhere.

THE SQUARE DECEIVER (Metro-York), Dec. 3.—A five-reel, very romantic melodrama, with Harold Lockwood in the hero's role. This kind of offering with its bit of patriotic interest and its romantic love scenes has a strong pull with many in the average audience. For a longer notice, see elsewhere in this issue.

TOO MUCH HENRY (Drew), Dec. 3.—One-part domestic comedy of the regulation Mr. and Mrs. Sidney Drew stamp. Vastly amusing all through.

Mutual Film Corporation.

JERRY TAKES GAS (Cub), Dec. 6.—In this number of the Jerry comedies an unhappy, but not particularly convincing, mixup between Jerry and his sweetheart occurs. On the day of his wedding a young woman borrows the bride elect's fur coat and is seen by Jerry in the arms of her lover. Mistaking her for his intended bride, he decides to commit suicide by taking gas. Finally, after an unsuccessful attempt at taking his life, explanations are made and the couple are happily married.

THE LOST EXPRESS NO. 8 (Signal), Nov. 7.—"The Mountain King" is the title of this chapter of the serial, in which Bonner is lured into intimacy with the "gang" by the Baron. An attempt to gain possession of the stock books of the mine are frustrated by Helen, who rescues them from the safe when it is on its way to a hiding place. Some thrilling scenes occur in this chapter, which is well-staged and interesting.

THE LOST EXPRESS NO. 12 (Signal), Dec. 6.—"Daring Death" is the title of this chapter of the serial, which is a thrilling sequel to former episodes. On his way to the mine, Mr. Thurston finds Helen and Murphy, the latter having been injured by members of the Syndicate during the fight near the mine. An impaired wheel causes his car to be sidetracked, and while in this position the Baron's and his agents sever the brakes and allow the car to run wild down grade. We are left to imagine what happened until the appearance of the next chapter.

MUTUAL WEEKLY NO. 154 (Gaumont), Dec. 9.—This number of the Weekly is unusually good and contains some interesting views from the Flanders front, a review of troops held at Camp Wheeler, which is given in honor of the daughters of Joe Wheeler, for whom the camp is named; the launching of the new war freighter, the "Seattle"; a lake storm photographed at Chicago and other interesting current events.

THE LOST EXPRESS NO. 13 (Signal), Dec. 13.—"The Escape" is the title of this chapter, in which the mystery of a certain prisoner of the Baron and his gang is solved. It transpires that this prisoner is the brother of Pitts, who has brought about his capture and imprisonment earlier in the story that he might take his place as secretary to Mr. Thurston and thereby gain valuable information and power. The release of this man is accomplished in this chapter, and also a repetition of his kidnapping, leaving the villainous brother in the envied position of lover to Helen, who does not detect the change, and secretary to the man he wishes to ruin.

LITTLE MISS FIXER (Strand), Dec. 18.—Billie Rhodes is the central figure in this amusing little comedy. Immediately after the separation of the young married couple of the picture the husband's aunt comes to visit them, believing that they are living happily together. The wife, realizing the situation in which she is placed, decides to have her husband present in spirit, if not in body. The complications which occur thereby are quite entertaining.

MISS JACKIE OF THE ARMY (American), Dec. 10.—A five-part production, featuring Marguerita Fischer. This offering is intended to fill the bill of a patriotic number, but as such is not particularly strong. The story centers about the daughter of an army officer, whose father has wished that she was a boy. She does, however, manage to make almost as good as a boy could have done in the tracing of a gang of spies to their hiding place and aiding in their capture. A pretty love story is interpolated and the picture will be found pleasing to many.

Paramount Pictures Corporation.

AN INTERNATIONAL SNEAK (Sennett-Paramount), Dec. 2.—Chester Conklin, Billy Armstrong and Ethel Tera are featured in this

two-part laughmaker, typically Sennett and worth while. It is reviewed elsewhere.

TOOTHACHES AND HEARTACHES (Klever), Dec. 3.—A Victor Moore comedy, in which the comedian, who is not in love with his homely wife, goes to the dentist to have a tooth out. He takes gas and dreams a wonderful dream about pretty girls who follow him everywhere. This is not one of the best of the Klever comedies, nor is the subject one that will appeal to all. The tooth-drawing scenes are unnecessarily vivid in portrayal.

A BEDROOM BLUNDER (Sennett), Oct. 7.—The element of fun in this two-part farce comedy is clean and unobjectionable for the most part, unless objection be raised to the appearance in closeup of a galaxy of bathing girls in one-piece suits. The theme of the picture centers about the capers of a husband. A change of rooms at the hotel at which the two couples in question are stopping gives opportunity for many complications that are strictly funny. Charles Murray is the comedy star.

OH, DOCTOR! (Arbuckle), Sept. 30.—Roscoe Arbuckle, in this two-part farce comedy, plays an amusing part. In the capacity of a doctor he visits, unknown to his wife, a beautiful vampire who finally becomes the possessor of his wife's necklace through an accomplice. Some amusing horse play is introduced that would keep any audience in roars of laughter.

ROPING HER ROMEO (Sennett), Oct. 21.—An unusually amusing two-part farce comedy, in which "Little Nell," the sheriff, has her heart broken twice, and mended once. One of her rival lovers, a bandit, is finally captured in one of the funniest of chases up through a chimney and down, and over the mountains. This comedy will be much enjoyed, being free from strictly objectionable business.

THE SECRET GAME (Lasky), Dec. 9.—A strong detective story, one showing affiliation between Japanese and American secret service officials in an effort to circumvent German spies. Sessue Hayakawa is featured. The picture is reviewed at length on page 1643 in the last issue.

THE ETERNAL TEMPTRESS (Famous Players), Dec. 3.—Lina Cavalieri is featured in this entertaining story of Venice and Rome, finely staged by Emile Chautard. It is reviewed on another page.

TOM SAWYER (Famous-Players), Dec. 10.—An exceptionally fine visualization of Mark Twain's great story of American boyhood, with great care exhibited in details of performance and setting and with Jack Pickford entirely satisfactory in the title role. A delightful entertainment.

THAT NIGHT (Sennett), Dec. 17.—A two-part farce comedy featuring Charles Murray, Wayland Trask and Mary Thurman. The plot of this comedy is not of the most refined and will not help it to a welcome before refined audiences. A full review will be found elsewhere.

Pathe Exchange, Inc.

THE ROTOGRAVURE SECTION (Pathe), Dec. 9.—A half-reel subject which demonstrates clearly the new process for printing the magazine and picture sections of great newspapers. The making of full-page, photographic plates, etching of the cylinder and other processes are shown. This is instructive and will interest most observers very greatly.

AT THE CIRCUS (Pathe), Dec. 9.—On same reel with above. This is an animated drawing, showing Happy Hooligan and the three kids under the big tent. Numerous animals are pictured in an amusing way, and Happy has an adventure in the lion's den.

THE TOWER OF DEATH (Pathe), Dec. 16.—Episode No. 14 of "The Seven Pearls." One of the most interesting and exciting installments of the entire serial. This pictures Ilma's escape from the piano box. She then gets the seventh pearl from Joe Gudgeon, but is immediately attacked by Perry and Stayne. During the exciting incidents pictured, Perry throws Stayne under a locomotive and fights with Harry. Ilma climbs to the top of a water tank and falls into it. The tank is destroyed by dynamite at the close.

VENGEANCE IS MINE (Pathe Play), Dec. 16.—A five-reel subject, produced by Astra Film Corporation and directed by Frank Crane. Irene Castle is featured as the daughter of a financier who commits suicide after being made the scapegoat of some crooked financiers. The girl determines to have revenge upon the malefactors, but when vengeance is in her hands she relents. There is a well-defined story interest in this, though some of the melodramatic incidents are not strongly realized. Reviewed at length elsewhere.

THE FALSE LOCKET (Pathe), Dec. 16.—Episode No. 4 of "The Hidden Hand." Doris escapes from under the upturned boat and swims ashore, aided by Jack Ramsey. Friends take them to Whitney Island, where Jack recovers the packet. The chief incidents which follow have to do with the substitution of a false locket by the Hidden Hand. Doris is nearly killed in an explosion and fresh suspicion is turned upon Jack. The later explosion of the packet, killing the Hidden Hand's henchman, is an interesting and dramatic development. Doris and Jack become reconciled and are now in love.

ARGUS PICTORIAL NO. 3 (Pathe), Dec. 16.—This pleasing number opens with views of coral limestone rocks taken on a tropical island. The rock is described as being tough and porous; views are shown of the rock being sawed into building blocks and shingles. There follows an interesting microscopic study of the crystallization of various fluids, including sulphate of zinc and nitrate of silver. "Tied dyeing" is an odd form of designing, demonstrated by Prof. E. J. Thatcher of Columbia University. The interesting reel closes with Helena Dayton Smith's clay figures in comic poses.

THE SEVENTH PEARL (Pathe), Dec. 23.—This fifteenth and final episode of "The Seven Pearls" brings the story to a thrilling close. It pictures the last desperate effort of Perry Mason to get the pearls, and the manner in which he is outwitted. The scenes in the deposit vault and in the chamber of horrors are vividly enacted. The serial has

contained many novel "stunts." The interest was split up in one or two installments, but on the whole it has contained numerous original situations and kept a good hold upon the interest.

THE AIRLOCK (Pathe), Dec. 23.—Episode No. 5 of "The Hidden Hand." Numerous exciting events occur in this number. Doris is taken to the subterranean chambers of the Hidden Hand and has a narrow escape from drowning, after hiding in the vault. The Countess Olga Sonia appears and declares that Doris is the child of the Grand Duke Alexis, the girl of the prophecy. Vera renews her efforts to prove herself the daughter of Judson Whitney. The final scenes occur in a church building, where Doris and Jack are followed by the Hidden Hand and his henchmen.

Select Pictures Corporation.

SHIRLEY KAYE (Select).—Five-part screen version of Hulbert Footner's stage play, this picture is a pleasant comedy and is played in the right spirit by Clara Kimball Young. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

BECAUSE OF A WOMAN, Dec. 16.—Jack Livingston and Belle Bennett take the leading roles in this five-part photoplay, which is not well put together. A longer review is printed on another page of this issue.

THE MATERNAL SPARK, Dec. 16.—Seven-part story of a woman's sacrifice, this picture is natural in plot and interesting in theme. Roland Lee and Irene Hunt have the principal parts. It is reviewed at length on another page of this issue.

UNTIL THEY GET ME (Triangle).—A topnotch picture, introducing a new name among the bright lights, this five-part Triangle was written by Kenneth B. Clarke. Pauline Starks is the newcomer. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 101 (Universal), Dec. 5.—The Red Cross crusade for new members is a leading feature of this very interesting number. Other subjects treated are the opening of the racing season in Madrid, launching of the steamship Seattle, burial of a French general, etc.

CURRENT EVENTS NO. 30 (Universal), Dec. 8.—Contains many timely subjects, most of which throw light upon present war activities. Troop movements, recruiting for the aviation corps and scenes along the front are included. The number closes with newspaper cartoons.

SECRET SERVANTS (Nestor), Dec. 17.—A comedy number, by Wm. Beaudine, featuring Gale Henry and William Franey as a married couple. Both of them flirt with others and are exposed by snapshot photographs taken by the scheming servants. This is an average number of a fair degree of strength.

HEARTS OF STEEL (Universal Special), Dec. 22.—Episode No. 10 of "The Red Ace." A typical installment, with numerous adventurous incidents recorded. Virginia swims ashore after being wrecked in the canoe, and the foreign spies later succeed in raising the box of platinum from the lake. Winthrop, after driving the spies from the cabin, goes with Virginia on horseback to intercept those who are fleeing to the nearest railway with the treasure box. Virginia boards the engine they are using and is thrown off at the close.

THE SECRET OF THE TOMB (Universal Special), Dec. 22.—Episode No. 4 of "The Phantom Ship." In this installment both of the conflicting crews arrive on the island in Gaston's yacht. All hands begin searching for the hidden treasure. Gaston confronts Betty and commands her to give him the other half of the torn map, not knowing that her fiancé has turned against her and stolen it. The island presents a picturesque setting for further adventure with its native huts and wild, rugged landscape.

BUCKING BROADWAY (Special Productions), Dec. 24.—A new "Cheyenne" Harry narrative, written by George Hively and directed by Jack Ford. A stock buyer lures Cheyenne's girl to New York. The hero follows, with a band of cowboys, and makes a cleanup of a cabaret where he finds the stock buyer and the girl. The number is very capably directed and the general familiarity of the plot is offset by pleasing humor and sentiment. It is one of the strongest of the "Cheyenne" Harry series. Reviewed at length elsewhere.

U. S. Exhibitors' Booking Corp.

THOSE WHO PAY (U. S. Booking Corp.).—Seven-part Thomas H. Ince made picture, written by C. Gardner Sullivan and starring Bessie Barriscale, this photoplay is a fine example of screen drama. Strong in plot and exceedingly well played, the production is of a high order. A longer review is printed on another page of this issue.

World Pictures.

THE TENTH CASE, Dec. 17.—A woman's fight to establish her innocence, when charged with infidelity, is the subject of this five-part photoplay. June Elvidge heads a good cast. A longer review is printed on another page of this issue.

NEXT MARY PICKFORD PICTURE IN JANUARY.

Mary Pickford's newest Artcraft picture, "Stella Marie," adapted from William J. Locke's well-known book, by Frances Marion, will be released the end of January. It was staged under the direction of Marshall Neilan.

State Rights Department

Conducted by A. K. GREENLAND

Charles H. Christie Visiting Trade

In New York Since Thanksgiving—Has Left for New England—Will Return to Studios by New Year.

MANHATTAN has been host to Charles H. Christie for the last two weeks; in fact, ever since the gentlemanly treasurer of the Christie Film Company arrived here Thanksgiving Day. By the time this article circulates among the trade, however, he will have arrived in Boston, where he plans to call on Manager E. A. Golden of the Boston Photoplay Company, who controls the Christie distribution throughout New England.

Before his departure for Massachusetts Mr. Christie visited the Moving Picture World offices, where he delivered himself of the following interesting data for adherents of the independent market: "If this trip across the country has brought any one development forcibly to my attention it is the increasing strength of the independent exchangemen. And I mean 'independent,' not the occasional state right buyer, who makes a sporadic investment or two, but fails to extract the maximum profit because he does not feed his sales force sufficient fuel. Truly the improvement in this phase is obvious today to any one who knows the type of exchanges that exploit our wares.

"Then, too, I am gratified that our slogan, 'Best Theaters Everywhere,' is being so amply fulfilled. In order

to corroborate this I merely have to cite the work of the S. P. Reiben Film Exchange in New York, who have repeatedly booked our comedies at the Rialto, and over such entire circuits as those of Keith, Loew and Fox. It is with modesty that I state that our comedies cannot be denied. Al. E. Christie has given them the winning dash and style.

"Our two groups of leads, co-starring in the one case Betty Compton and Billie Mason, he of the smile that will not erase, and in the other Ethel Lynne and Bobbie Vernon, meet the endorsement of all who have talked to me about the comedies of 'today.' The latter pair are new to the trade, but I vouch for their ability. Bobby Vernon was formerly a comic under contract to Keystone and previously to Universal. He is but twenty years old, but behaves like a veteran at the art. Now that he is under the direction of my brother watch his popularity climb right on up."

Incidentally, the Christie treasurer has arranged to return to Los Angeles around the new year.

"BIRTH OF A RACE" SPECTACLE ACTIVITIES.

The hotel living citizenry of Tampa has been further augmented by officials and artists who have gathered to participate in the filming of the forthcoming Sherrill historical spectacle, "The Birth of a Race," at the headquarters of the Frohman Amusement, near that Florida town. Within the past week Edwin L. Barker, president of the Birth of a Race Photoplay Company, accompanied by Jack Sherrill and Anna Lehr, the latter two of importance in the cast, have journeyed southward, as have also Anthony P. Kelly, the scenarolist; Philip Van Loan, and a bevy of bathing Veni, who are to interpret the languorous roles of Egyptian maidenhood during the days that civilization centered around the ancient Nile.

William L. Sherrill, president of the Frohman house, has recovered from his indisposition and is arranging for a Broadway house in which to stage a trade showing of the Frohman offering, which has just left the cutting, assembling and titling precincts of the Flushing laboratory.

S. R. D., INC., ENGAGES SUITABLE QUARTERS.

Mel Simmons, general manager of the newly formed State Right Distributors, Inc., of which Sol. L. Lesser is president, announces that he leased suitable quarters for the transaction of the business of this association of transcontinental exchanges that he represents. The suite is on the fourth floor of the Longacre building, with the entrance through Room 418. Mr. Lesser and Mike Rosenberg, the latter the member from Seattle, are still in New York, and assisted in the selection of the new quarters.

In the meantime, Lesser and Rosenberg have been doing individual buying for their respective territories, as is announced in part in this issue, as well as in the last several editions of the Moving Picture World.

PARTRIDGE APPOINTS MORE REPRESENTATIVES.

Recent additions to the sales forces of the United States Exhibitors' Booking Corporation, a representative of which is stationed in every large city of the United States and Canada, are Joseph Desberger, G. W. Wilson, A. B. Lucas and Joseph Levy, all of whom have had long experience in the western district.

Mr. Desberger comes from the management of the World Film Corporation, and will represent the booking concern in St. Louis. Mr. Wilson, who will direct the Cincinnati district, resigned as representative of the Triangle Film Corporation in that city to join the United States forces. A. B. Lucas also leaves the Triangle to take charge of United States business in Kansas City. Joseph Levy has resigned from the sales forces of Select Pictures, Pittsburgh office, to handle United States productions in Minneapolis.

STERLING PICTURE CORPORATION LAUNCHED.

A new state rights selling and distributing organization has entered the field. It is the Sterling Picture Corporation, with headquarters on the sixth floor of the Godfrey Building, and which has selected for its purpose that of exploiting state right productions for various independent manufacturers by arrangements which entail the taking over of the sales rights of the entire film, and it has the further purpose of handling the bookings in such territories where a ready buyer may not put in appearance. Toward this end the New York headquarters will serve as exchange No. 1 in the contemplated system.

The identity of the board of directors of the concern has not been announced, but it is advised that they are about to engage an exchangeman well known in the trade, and are prepared to offer this man the presidency as well as the general management.

The first material that the company announces is the purchase of certain of the Harry Raver subjects, three of which are already made and all of which feature Alma Hanlon. It is intimated that they may close for the exploitation of all forthcoming Raver productions, as well as a Russian revolution subject.

RAVER MYSTERY READY FOR CUTTING.

The final scenes of the new mystery story, which has been announced as in course of production by Harry Raver, have been photographed and the picture is now ready for the cutting room. The picture is described as a new type of "crook" drama and contains a plot which, in addition to possessing a strong mystery element, is notable for plenty of action of the rapid-fire sort. While Edmund Breese, the star of the production, has on several occasions, notably in "The Scarecrow" and "Dr. Jekyll and Mr. Hyde," evidenced remarkable cleverness in depicting dual roles, this is the first time in his career that he has attempted the portrayal of nine distinct characters—a task he accomplishes with singular effectiveness in the latest Raver production.

Alma Hanlon, who plays the leading female role, also has a part which is said to give her excellent opportunities for the exercise of her screen talents. Among her best liked pictures, and those which have proved her drawing power as a star, are "The Mystic Hour," "The Libertine" and "The Whip."

BUTTERFIELD ILL IN NEW YORK.

W. S. Butterfield, the controller of things vaudeville and motion picture out in Michigan territory, and whose headquarters are in Battle Creek, Michigan, arrived in New York early last week, but has been confined in his room in the Hotel Knickerbocker ever since with a cold of the type that is prevalent in the East at this particular season. It is expected that he will be dismissed from the physician's care in a day or so. His mission to the big city is of a film-buying nature.



Charles H. Christie.

"Cleopatra" for State Rights

Helen Gardner Production Brought Up to Date and Offered in Six Reels.

AN announcement from the Cleopatra Film Co. states that a revised version of Cleopatra, with Helen Gardner as the famous queen of Egypt, will be offered to state rights buyers. This is a revival of the production released several years ago and which was proclaimed by the trade papers as the best photoplay produced in America up to that time. The story as then presented has been retained, and new scenes have been made with Miss Gardner to make the feature a spectacular production in every way.

It is advised that nearly two thousand soldiers take part in the battle in which the combined forces of Cleopatra and Marc Anthony are defeated by the Roman army.

Miss Gardner is especially fitted for the role of Cleopatra, being gifted with great beauty and a figure in keeping with the accepted conception of Cleopatra by historians. In this photoplay she shows the character of Cleopatra in varying moods, at one time the incarnation of tigerish ferocity; at another imbued with the seductive languor and delightful enervation of tropic temperament. With all the witchcraft of a worldly woman, and all the wondrous charm of a naturally beautiful one, she holds the eye every moment she is on the screen.



Helen Gardner as Cleopatra.

Charles L. Gaskill wrote the scenario and directed the photoplay, using for the story the main events of Cleopatra's life based on a combination of Shakespeare and Sardou together with original incidents interpolated by Mr. Gaskill in harmony with the character of Cleopatra as portrayed by these two famous authors.

Alexandria in the height of Egypt's glory is shown, and the elephants, camels, horses, sumptuous settings and battle scenes add to the dramatic story, which ends so tragically with the death of Marc Anthony and Cleopatra by their own hands.

This six-reel picture will be immediately available for motion picture houses.

RAPF ANNOUNCES TRADE SHOWING.

Harry Rapf announces that a private presentation of the super-modern morality photoplay, "The Struggle Everlasting," by Edwin Milton Royle, starring Florence Reed, will be shown to an invited audience on Sunday evening, December 16, at 8:30, at the Shubert 44th Street theater. This picture is to be shown to the members of the film and theatrical world, the press, city officials, and heads of social organizations.

James Kirkwood directed the screen version of this big morality play, which is an adaptation of the same play produced many years ago by the late Henry B. Harris, and which preceded the well known stage successes, "Every Woman" and "Experience."

The cast supporting Florence Reed, who plays the leading role of Body, are Milton Sills as Mind, Irving Cummings as Soul, Wellington Plater as Champion, E. J. Radcliffe as Banker, Edwin N. Hoyt as Worldly Wise, Fred C. Jones as Musician, Albert Hall as Poet and Actor, H. Hatteras as Aristocrat, Margaret Pitt as Wife, Mildred Chesire as Frail Sister, and George Cooper as Slimy Thing.

KING-BEE COMEDIES BUZZING.

The Bee-Hive exchange, handling Billy West King-Bee Comedies exclusively in the states of New York and New Jersey, have had three salesmen on the road who report that never in the history of the film industry have comedies been in such great demand as now. Contracts closed for Billy West comedies since November 19 have been very gratifying in number.

Such is the demand for these comedies that the Bee-Hive exchange will open a branch office in Newark, N. J., the address to be ready for announcement within the next ten days.

Another publicity stunt the King-Bee Films Corp. will release December 15 is an original set of instrumental waltzes composed by their star, Billy West, which they will print and release to the various newspapers throughout the country who care to print it. These waltzes cannot be purchased in any music store, and will not be sold to anyone. Following the publication of the number a prize will be offered to the best lyric writer who supplies a set of words that will fit the melody.

Shipman Records Activities

Announces Deals That Concern Each Branch of His Enterprises—Creates in Addition a Service Department.

THE W. H. Clifford Photoplay Company, of which Victor Kremer is general manager, has contracted for the production of one five-reel feature a month. These features will be exploited on the state rights plan, and a franchise for the entire twelve stories to be released on the first day of each month during 1918 will be open to negotiation either as purchases of an outright nature or upon a co-operative basis. These releases will introduce a comedian who already has the backing of the movie fans.

Shorty Hamilton's first release is entitled "Denny from Ireland." Six of the subjects to follow have already been decided upon, and half of them already produced; namely, "The Snail," "A Prisoner of War," "In Society," "A Texas Ranger," "On Wall Street."

Through the state rights buyers and exhibitors the motion picture public will be asked to vote their choice of other humorous stories which will be presented for their selection through the medium of the press.

After investigating market conditions for a period of two weeks, the W. H. Clifford Company came to the conclusion that Ernest Shipman was the best qualified to handle the exploitation of this series both in the United States and abroad, and a contract was accordingly entered into, whereby all business in connection with this series of pictures will emanate from the Shipman headquarters.

A line of patriotic comedies in one and two reels is being exploited, and will soon be announced. The Art Studios & Laboratories, situated at 316 East 38th street, an Ernest Shipman affiliation, are turning out prints from some of the European war negatives of D. W. Griffith. Some prominent stars of the screen have been enrolled under Mr. Shipman's management, and a special service department has been opened to attend to their needs. Amongst others, King Baggott was placed with the Wharton Brothers' Secret Service Serial, and which will keep him occupied until April next, after which time he will be starred in two special state rights features for which Mr. Shipman has already contracted.

Syn M. DeConde has recently completed a leading role opposite Mme. Nazimova in her forthcoming Metro feature. Many rising authors have entrusted business management of their works to Mr. Shipman's play department. John R. Coryell's first screen release, "Talking Talbot," was well received in scenario form by state rights buyers, and its early production is assured.

FINK ON EXCHANGE TOUR.

Messrs. Sawyer and Lubin, of General Enterprises, Inc., announced this week that their traveling representative, M. R. Fink, started Monday last on a tour of the important states in the interests of "Mother." It is planned to hold screenings of the McClure feature in all of the important cities, such as Philadelphia, Washington, Boston, Chicago, etc., at which time the territorial buyers of the various sections will be invited to be present. All of these gatherings have been prearranged by this Longacre building selling organization in order that every state rights man may have the opportunity of viewing the merits of "Mother" for himself.



Scene from "Mother" (McClure).

Mr. Fink also carried with him a quantity of copies of the January issue of the Ladies World, which carries a complete story in fictional form of the George Loane Tucker production. By this novel method the old idea of distributing synopses of the film will be eliminated. The road man will also complete the previous arrangements which have been made to screen "Mother" for the various up-lift societies throughout the country. Mr. Fink will carry with him two copies of the picture, "Mother," together with a complete supply of lithographs and other advertising accessories.

Goldburg Opens State Rights Sales Bureau

Intends Employing His Knowledge of Seven Years in the Business for Benefit of Independent Manufacturers.

JESSE J. GOLDBURG, lately sales and exploitation manager for the Ogden Pictures Corporation, has completed plans for a state rights sales and exploitation office, and is located in the Times Building, New York City. The plan of Mr. Goldburg's operations, as outlined in his announcement, is essentially in accordance with the ideas of those who had endeavored to form The Producers' Protective Association.

He will exploit and handle independent productions that are to be released through the state rights market and, as part of the entire scheme, will supervise and regulate the advertising and publicity and the advertising matter issued in connection with the productions placed under his charge.

Mr. Goldburg is one of the first producers to have released pictures on the state rights plan. He organized The Life Photo Film Corporation, which produced among others "The Greyhound" and "The Ordeal," and which numbered among its stars Lionel Barrymore, Mary Nash, Florence Nash and Elita Proctor Otis. He thereafter organized the Rialto Film Corporation, and with both companies acted as supervising director and sales and exploitation manager.

Before joining the Ogden Pictures Corporation, which has ceased producing, at least for the present, Mr. Goldburg was sales and exploitation manager for the Frohman Amusement Corporation.

In the course of his activities, Mr. Goldburg toured the country several times in order to keep abreast of market conditions.



Jesse J. Goldburg.

Mr. Goldburg has given out the following statement at his new offices:

"The entire industry has suddenly awakened to a condition of affairs that some characterize as likely to destroy it. This clarion call is sounded because of extravagance in production and methods of distribution, and lack of business co-ordination. The same condition of affairs exists, although to a lesser extent, in connection with independent producers and state rights exchanges.

"With my organization I hope to ultimately house under one roof a medium of distribution concentrating the advertising mediums, and engaging in a method of exploitation that will materially reduce the expense of selling and exploiting, and shorten the time within which a picture production can be entirely disposed of.

"It is a strange fact that the industry was never in a more profitable or healthy condition or conducted upon a more businesslike basis than before the era of stars with excessive salaries and other talent drawing princely income out of all proportion to the service they perform. The very gentlemen who are decrying present conditions are those who have created the star system with its fantastical salaries, not alone for the star but everybody in authority. With state rights productions there has been less of this mad scramble to do things regardless of the cost, and I believe that theaters have come to realize they can book high-class independent productions without committing themselves to whole series of pictures at prices not in excess of the ordinary program booking and that for the immediate future there is nothing left but open booking, and state rights method of distribution. My plans are fully completed, and all that is required to be done is to put each into operation as the progress of my institution justifies, but no production will be handled through my organization unless I can give it my full attention. When I find that I have got to shunt the work which I am expected to perform on to the shoulders of an employee, I will cease for the time being to take on added productions."

Mr. Goldburg further stated that he had his first picture to exploit but was not yet prepared to announce its details.

W. H. PROMISE NEXT HART FEATURE.

W. H. Productions Co., which is now releasing on the state rights market their first production featuring William S. Hart as "The Two-Gun Man" in "The Bargain," announces that they have now in preparation the second Hart feature, which will be entitled "The Bandit and the Preacher." The role of the bandit is claimed to be a typical characterization by Hart, who is supported by the following stars: Robert Edson, Herschell Mayall, Rhea Mitchell, and Gladys Brockwell.

A very spectacular fight takes place in this production, wherein Hart and Edson fight a lone battle against an aggregation of roughnecks.

HODUPP LAUDS "SINS OF AMBITION."

"Sins of Ambition," Ivan Film Productions' latest release, is heralded by President I. E. Chadwick as his firm's crowning creation.

"Before leaving for home," said V. H. Hodupp, of St. Louis, Mo., "I would like to state why I made my purchase from Ivan Film Productions as large as I did. It is because in buying I always keep four cardinal points in mind, first, the title of the picture; secondly, the story; thirdly, the cast and direction, and fourthly, of course, photography.

"To illustrate my above statement as regards the qualifications of a picture for my exchange a good point in fact may be my most important purchase, 'Sins of Ambition,' the latest Ivan Film Productions' release. First of all let us look at the title, 'Sins of Ambition.' At this present time, when insatiable ambition seems to have been the cause of all the world's difficulty, it seems to me that the title of this production will strongly appeal to the public, and, while this is nowise a military picture, yet the title is not a misnomer, for every one in the east presents a distinct ambition, which is forcefully depicted in the play. As to the story the high touches are masterfully interwoven so as to present a perfect unity of action. Thirdly, it is always important to have people with drawing power, people that are known and favorites of long standing, and whose artistry stands out markedly. The female cast, headed by Leah Baird, Barbara Castleton, and Madeline Travers, stands in equal strength with the male cast, including Wilfred Lucas, James Morrison, and Anders Randolph. The photography of the picture is of the topnotch variety.

"The picture will have its first showing on Broadway in the New York theater, December 19, and," concludes Mr. Hodupp, "I am sanguine that the reviewers' opinion will unanimously endorse the sentiments above expressed."

CLUNE AND SHALLENBERGER MAKE DEAL.

"The Eyes of the World" will be given a trade showing in New York shortly. Much interest attaches to this adaptation from Harold Bell Wright's novel of the same title, and was produced by W. H. Clune, whose production of "Ramona" was presented at the 44th Street Theater for an extended run.

"The Eyes of the World" has never been offered in New York, although it has been acclaimed a motion picture thriller and is said to have taken over one hundred thousand dollars out of the Pacific Coast and intermountain states under the direction of J. L. Adams of the Deseret Film Company, Salt Lake City.

Shallenberger & Priest, of the Arrow Film Corporation, are the selling managers for both "The Eyes of the World" and "Ramona."

"SHAME" LAUNCHED BEFORE HOLIDAYS.

Jules Burnstein, who is engineering the campaign which will place the new Zena Keefe vehicle, "Shame," on the state rights market, announces that the advertising matter, which will introduce the John W. Noble production to the public, is now ready, and the picture will be offered to state rights buyers before the holidays.

Mr. Burnstein was anxious to have the posters and other advertising accessories in keeping with the importance of Mr. Noble's production, and after devoting ample time to their careful preparation now says that "Shame" is well prepared for high-class theater presentation.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Rights for Tennessee and Kentucky on the Pathe features, "Today" and "The Mad Lover," have been sold to the Big Feature Rights Corporation, of Louisville, Ky., Col. Fred Levy, president, and Lee L. Goldberg, secretary and treasurer.

Tom North, manager of the Pathe State Rights Department, reports that with the exception of some territory in the South and the New England States territory for these pictures has been practically all sold.

An arrangement, which involves an outlay of upwards of half a million dollars, gives to the Robertson, Cole Company, of New York and London, the exclusive marketing privileges to the U. S. Exhibitors' Booking Corporation productions, of which the new Ince spectacle, "The Zeppelin's Last Raid," is the first; the Ince drama, "Those Who Pay," starring Bessie Barriscale, the second, and Sidney Olcott's historical drama, "The Belgian," the third.

In consummating the arrangement with the Robertson, Cole Company, Mr. Hall is applying to the foreign market the same ideas he put into effect in the domestic distribution of U. S. subjects. He conceived the idea of marketing his productions through an already established chain of exchanges, and selected the Hoffman-Foursquare system and the Globe Feature Film Corporation for the New England district, the Consolidated Film & Supply Co. for territory south of the Mason-Dixon line, and the Gersten exchange for New Jersey.

W. H. Productions Co. announces the sale of William S. Hart as "The Two-Gun Man" in "The Bargain" to Sol. L. Lesser for the territory comprising California, Nevada, and Arizona. Mr. Lesser has also purchased the rights for the same territory for the second Hart production, which is now in preparation, entitled "The Bandit and the Preacher."

W. H. Productions Co. announces the sale of William S. Hart as "The Two-Gun Man" in "The Bargain" to Mike Rosenberg, of Seattle, for the states of Washington, Oregon, Idaho, and Montana. Mr. Rosenberg has also closed for the same territory to secure the rights to the second Hart production now in preparation entitled "The Bandit and the Preacher."

General Manager C. E. Wallace, of the Cosmofotofilm Co., makes announcement of the sale of "I Believe," the George Loane Tucker production starring Elizabeth Risdon, for the territory of Maryland, Virginia, Washington, D. C., Delaware, and North Carolina to Sidney B. Lust, head of Super-Feature Attractions, with headquarters in the National Capital. The deal was closed on Tuesday, December 4.

D. W. Russell, who handles the foreign market on Horsley and Rankin & Lee productions, announces the sales of the Rankin & Lee feature, "A Modern Lorelei," in which Tyrone Power and Frances Burnham are co-starred, to Joseph Monat for France and Switzerland; and to the North American Motion Pictures, Inc., for Argentine, Chile, Uruguay, and Paraguay.

The enthusiastic reception which "The Warrior" has met with from the exhibitors throughout his territory has induced James R. Grainger, manager of the Allen Film Corporation, of Chicago, Ill., to contract for further rights to the spectacle starring Maciste. To this end contracts were closed this week, whereby Mr. Grainger becomes the owner of "The Warrior" for the states of Kansas, Missouri, Texas, Oklahoma, and Arkansas. He originally purchased the territory embraced by the states of Illinois, Michigan, Iowa, Nebraska, Ohio, and Indiana for the seven-part feature exploiting the hero of Cabiria from Messrs. Sawyer and Lubin, of General Enterprises, Inc., which firm controls the territorial privileges to the picture for the United States and Canada.

W. H. Productions Co. announces the sale of the entire series of their two-reel Hart productions for Colorado, New Mexico, Wyoming, and Utah to the Foursquare Pictures Corporation, of Colorado.

The biggest state rights sale on record of the Ivan Film Company the last several months, and perhaps the biggest state rights sale of any concern in the country, is the one concluded this week with V. H. Hodupp, of St. Louis, Mo.

The territories covered include Indiana, Missouri, Kansas, Minnesota, North Dakota, South Dakota, northern Wisconsin, and Illinois. The following are the subjects: Missouri and Kansas, "Two Men and a Woman," "One Law for Both," "Sins of Ambition," "Human Clay," "Married in Name Only," "Life or Honor," and all future releases of Ivan Film Productions; for Indiana and Illinois, "Married in Name Only," "Sins of Ambition," "Human Clay," "Life or Honor"; for Minnesota, North Dakota, South Dakota, and northern Wisconsin, "Girl Who Did Not Care," "One Law for Both," "Babbling Tongues," "Two Men and a Woman," "Married in Name Only," "Human Clay," "Sins of Ambition," and "Life or Honor."

So impressed has been Mr. V. H. Hodupp with the product of the Ivan people that he has already contracted for the next two pictures now in work under the direction of William Humphrey and F. J. Grandon.

W. H. Productions Co. announces the sale of their two-reel William S. Hart features for New York to the Dispatch Film Service, New York City.

Charles E. Christie announces that contracts have been signed with the Consolidated Feature Film Company, Denver, for the regular weekly release of Christie Comedies in the territory of Colorado, Utah, Wyoming and New Mexico.

The territory for North and South Dakota, Minnesota and Northern Wisconsin has been sold by the Pathe Exchange on "Today" and "The Mad Lover" to the Supreme Feature Film Corporation of Minneapolis, F. W. Thayer, manager.

The E. and H. Film Distributing Co., Atlanta, Ga., P. A. Engler, manager, advises that they have closed for the southern rights for "Babbling Tongues," the Ivan Production. They are handling this production in addition to the "Submarine Eye" and the "Ne'er Do Well," Billy West Comedies, and Art Dramas.

Hiller & Wilk, Inc., report the sale of "I Believe" (Cosmofotofilm Co.) to Dawn Masterplays Co., Detroit, for Michigan.

Hiller & Wilk, Inc., selling agents for the Paragon Film Corporation, announce the sale of "The Whip" for Texas, Oklahoma and Arkansas to the Yale Photoplay Co. of Texas.

Ivan Abramson Creates Own Firm

Well-Known Director and Producer Becomes Generalissimo of Graphic Film Corporation—Offices in Godfrey Building.

ON Monday morning, December 3, the offices of the Graphic Film Company were established at 729 Seventh avenue. Though no preliminary announcements have antedated this notice it is a safe prediction that this firm will quickly grip the attention of the state rights buying field.

Ivan Abramson, long well known as the organizer of the Ivan Film Productions, Inc., of which he was until recently its president, has severed his connections with that company, and has accepted the presidency and director-generalship of the



Ivan Abramson

new organization formed for the utilization of his unique and admitted abilities. As writer and director of "Enlighten Thy Daughter," "One Law for Both," "Sins of Ambition," and twenty other screen successes the Graphic head has created for himself a wide reputation.

Mr. Abramson goes to the Graphic Film Corporation with a determination to do even better than in the past. With three new plays already in scenario form, each one of which he considers better than any of his past efforts, he will soon begin directing with a cast which he is choosing in the Graphic's offices in the Godfrey building with care and skill.

The emblem of the Graphic concern will be an open eye. A competent staff embracing all departments, be it office or studio, is being engaged at the new offices on the seventeenth floor.

SECOND SERIES OF OFFICIAL ITALIAN WAR FILMS.

It was announced from the offices of the Fort Pitt Theater Company of Pittsburgh, in the Times Building, last week, that the second series of the official Italian war films, which show the terrific fighting between the Italians and Austrians on the Adige Plateau and the Piave River, which will reach America some time this week, will be released for the United States during January. The first series of official Italian war films, known as "The Italian Battlefield," established such success in New York, Philadelphia, Boston, Chicago, San Francisco and other large cities, that the production of the new pictures will be watched with great interest.

Recent Italian reverses and the subsequent heroic stand of the Italian armies in Northern Italy against the Austro-German forces, have brought Italy's position in the present world war strongly into the limelight. All films pertaining to Italy's activities, therefore, will be watched with great interest in the future.

William Moore Patch, president of the Fort Pitt Theater Company, arrived in New York last week after an absence of a fortnight, during which time he visited the West and Middle West.

"RAFFLES" COUNTERACTS EFFECT OF TAXES.

Special productions, such as "Raffles, the Amateur Cracksman," are the solution of the present war tax problems of the exhibitors, according to Hiller & Wilk of New York, who have handled some of the biggest state rights propositions on the market during the last few years.

These state rights specialists explain that exhibitors, by booking a big production once a month or perhaps even oftener, are enabled to raise their admission price to a figure that will allow them to assume the tax and, at the same time, make a profit more than large enough to offset any possible loss through the falling off of patronage when presenting regular five-reel program pictures with the two reels of comedy and the one-reel filler.

STATE RIGHTS BUYERS!

The MOVING PICTURE WORLD desires to advise the manufacturing trade, through its columns, whenever you are due in New York. In this way we can render your trip more effective, particularly if you advise the hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

STATE RIGHTS DEPARTMENT, MOVING PICTURE WORLD
516 Fifth Avenue New York City

Manufacturers' Advance Notes

Pathe Christmas Program

Big Box Office Stars and Players on the Bill for Christmas Week.

AN unusually large number of box office stars and well known players appear on Pathe's program for the week of December 23. They include Marion Davis, the beautiful young star who has caused a sensation in New York; Doris Kenyon, Mollie King, Harold Lloyd, Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, Sheldon Lewis, Arline Pretty, Mahlon Hamilton, Creighton Hale, Leon Bary, Bebe Daniels, and Harry Pollard.

Marion Davies is starred in "Runaway Romany," the most extensively advertised five-reel feature ever produced. It is released as a Pathe Special, and is a fine attraction for the holidays. Marion Davies is one of the most beautiful of the stage favorites of the day. The big all-star cast includes Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, the English actor, and William Bitner.

Over \$50,000 has been spent on this picture advertising it in over forty of the largest newspapers in the United States, and this extensive advertising will be continued through December and probably through January. On the day of release full page advertisements will be published in a large list of Sunday newspapers in every section of the country.

Doris Kenyon is starred in "The Hidden Hand," episode five, entitled "The Air Lock," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton, released in two reels, and produced by Pathe. Thrills abound in this chapter.

Mollie King's vehicle is the fifteenth episode of "The Seven Pearls" entitled "The Seventh Pearl," with Creighton Hale and Leon Bary, produced in two reels by Astra. Thrill follows thrill in this chapter in which Ilma and Harry finally secure the last pearl.

Harold Lloyd appears in a one-reel comedy entitled "Bashful," produced by Rolin, in which he is supported by Bebe Daniels and Harry Pollard.

"The Pearl of the Atlantic," "Belle Isle" ("Picturesque Brittany"), and "Strange Fresh Water Insects" form a split reel Pathe colored scenic and educational.

An International cartoon and educational split reel and Hearst-Pathe News No. 104 and No. 105 complete this program.

TUCKER GETS FINE MOONLIGHT EFFECTS.

The realistic night effects secured in Goldwyn Pictures are varied in Mae Marsh's forthcoming vehicle, "The Cinderella Man," by a photographic novelty of the highest order, devised and introduced by Director George Loane Tucker. The scene is on the water in the bay of Naples, Italy, at night. It is just a short, atmospheric note in the action; but it affords a thrill in giving the effect of the moon passing from under a cloud.

The scene does not show the moon. Mr. Tucker contends that there is much more to be gained by suggestion than by representation, so all that is seen is just the light of the moon, bathing everything in the picture. First the scene is deep blue with the moon under the cloud, and then, suddenly, as the moon comes out, everything is illumined by a bright light.

In the continuity of "The Cinderella Man," which was written by Director Tucker, may be found the explanation of how the effect was secured. "Tone the scene blue," reads the direction; "and let three feet run black-and-white." It is very simple when one knows how it is done, but it is highly successful on the screen in indicating the shifting moonlight.

MORE ESSANAY COMEDIES.

Essanay has completed the fourth of the series of slapstick comedies being produced by Director Arthur Hotaling, and work on the fifth is now under way. Each picture is a fifteen-minute subject, and carries a farce theme along with the fun and action.

Amedee Rastrelli, famous French comedian on leave of absence from the trenches in his native country, and Arthur Higson, a well known English contortionist comedian, are being featured in the productions along with a beauty squad, a number of whom worked with Max Linder in his Essanay productions.

For release December 15 is "Make Your Eyes Behave," and for December 22 is "Lunch." Previous pictures were "Hard Luck," released November 24; "The General," released December 1, and "A Depot Romeo," released December 8. One of the series is being released each week through offices of the General Film Company.

"THE SEVEN SWANS" (Paramount).

From time immemorial the legends of fairyland or some mysterious country akin thereto have held an important place in the history and literature of all nations. There is no country that has not its folk-lore and yet there seems to be a connecting link somewhere; the same plots, so to speak, are found in several lands, under different names and disguises.

The stage had gained the attention of those who saw the possibilities of fairy stories as drama, and we have "The Midsummer Night's Dream," than which there is no more beautiful



Scene from "The Seven Swans" (Paramount).

creation in the whole range of stage production. But it has remained for the motion picture to afford the medium best suited to the elfin drama—and one of the finest examples ever offered will be "The Seven Swans," in which Marguerite Clark will star for Paramount in December.

The picture will be notable for its sheer beauty of investiture, costume and ensemble effects; it will be exceptional because J. Searle Dawley has constructed a charming story—adapted it, rather—and directed it with consummate skill. It will be photographically perfect, because of the wonderful lighting facilities and the skillful work of Lyman Broening.

Work on "The Seven Swans" is drawing to a conclusion. The company has been in Florida getting "summer" scenes. Great indoor sets have been prepared; King's palaces and gardens have arisen—as if by magic, in very truth—hundreds of gayly-clad people of a land that never was have taken part in a spectacle that should come very near rivaling the works of the masters in this direction.

KIRKWOOD COMES BACK TO FAMOUS PLAYERS.

James Kirkwood, who is directing "Eve's Daughter" with Billie Burke, for Paramount, made his last picture under these auspices about a year and a half ago, the subject being "Susie Snowflake," in which Ann Pennington made her film debut. He now finds himself once more under the roof of the Fifty-sixth street studio of the Famous Players. Work is now well under way on the new picture and Miss Burke, with the supporting company, is busy on the initial scenes for the screen version of the play by Alicia Ramsey, in which Grace George starred at the Playhouse, New York. Thomas Meighan will be seen in the leading male role.

HAYAKAWA ON WAY HOME FROM HONOLULU.

A cablegram received at the Lasky studio, Hollywood, from George Melford, director of "Hidden Pearls," starring Sessue Hayakawa, supplies the information that the company has left the Hawaiian Islands and is on its way home. Mr. Melford stated also that besides filming all the exterior scenes of "Hidden Pearls" they had secured about 10,000 feet of film on the funeral ceremonies of the late Queen Liliuokalani of Hawaii.

Paramount Has Strong Start for 1918

Will Begin the Year with Plays Featuring Some of Its Best Acting and Writing Combinations.

FOR the first month of the new year Paramount offers in January a superior list of striking photodramas starring some of its most popular players and written by prominent authors. The schedule is notable for several reasons, not the least of which is the reappearance of George Beban, after several months, in "Jules of the Strong Heart," directed by Donald Crisp, and presenting the favorite delineator in one of his most pleasing roles—that of a trapper in the North Woods. The story is by William Merriam Rouse and the scenario by Harvey F. Thew and Frank X. Finnegan.

Another interesting announcement is that J. Stuart Blackton's second Paramount picture, "The World for Sale," filmed from Sir Gilbert Park's famous novel, will be released in January. This is the production which called for such distinct character types and has for its leading players Conway Tearle and Ann Little, with a splendidly selected cast of noted actors in the supporting roles. This was adapted and supervised throughout by Mr. Blackton.

Pauline Frederick appears in "Mrs. Dane's Defense," from the Henry Arthur Jones drama, and which, directed by Hugh Ford, the scenario being the work of Margaret Turnbull, promises to be one of the most effective pictures in which the popular and beautiful star appeared.

Wallace Reid, always a favorite with Paramount patrons, has a stirring story in "Rimrock Jones," adapted from Dan Coolidge's novel, by Harvey Thew and Frank X. Finnegan, and directed by Donald Crisp. This is a tale of the Arizona copper-mining country with characters from real life. The title role, played by Mr. Reid, is modeled after a well-known figure in mining circles in the state productive of so much of the country's mineral wealth.

Charles Ray has a new type of story in "The Hired Man," with its New England characters and locale. A country fair in full blast with the exhibits, sports and pastimes common to such events, is one of the notable scenes in this picture. The scenario is by Julian Josephson, a clever magazine story writer, and the picture was directed by Victor Schertzinger under the supervision of Mr. Ince.

Julian Eltinge has already proved his motion picture prowess, and in his two former Paramount offerings evidenced a splendid adaptability to the screen. His new picture, for January release, is "The Widow's Might," by Marion Fairfax, one of the most prolific and successful authors of film plays. It was directed by William C. De Mille, and is said to be highly entertaining, with an altogether new angle.

Jack Pickford appears in "The Spirit of '17," by Judge Willis Brown of the Chicago Juvenile Court. Julia Crawford Ivers did the scenario and William D. Taylor directed the production, which presents Pickford in a story teeming with human interest and containing a most original theme.

"DODGING A MILLION," MABEL'S NEWEST PICTURE.

Following the biblical injunction, "a good name is rather to be chosen than great riches," the Goldwyn Picture Corporation had Mabel Normand's newest picture in course of



Scene from "The Cinderella Man" (Goldwyn).

production for fully a week before deciding upon its title. Now, however, the matter has been settled, and Director George Loane Tucker has officiated at the christening of the infant—"Dodging a Million."

A strong cast has been assembled in support of Mabel Normand. Heading it is Tom Moore. His work with Mae Marsh in "The Cinderella Man," shortly to be released, gave such satisfaction to George Loane Tucker, who directed "The Cinderella Man," and to the Goldwyn executives, that Mr. Moore was promptly engaged for the masculine lead in the newest Mabel Normand production.

Others in the cast include George Fawcett, Hubert Druce,

Armand Cortes, J. Herbert Frank, Edwards Davis, Franklyn Hanna, Bernard Thornton, Joseph Smiley, who has already appeared in a Goldwyn-Normand production, "Joan of Plattsburg," Florence Ashbrooke, Lillian Paige, Shirley Aubert and Rita Dane. Miss Dane is a prominent player in musical comedy who sang the prima donna role in the Mizzi Hajos "Pom Pom" and appeared in the Ziegfeld Follies prior to her determination to invade the new field of the screen.

MARIE DRESSLER COMPLETES "FIRED."

Word comes from the Los Angeles studios of the Dressler Producing Corporation that Marie Dressler has completed "Fired," her second comedy for Goldwyn release. It is in two reels and is said to be even funnier than her uproariously funny first one, "The Scrubblady."

Reports from cities and towns in which "The Scrubblady" has been shown indicate that Miss Dressler has lost none of the great public which used to flock to see her before she gave up the speaking stage for the motion picture screen. Newspaper critics have spoken with delight of the vitality of her broad humor, which never seems to wane and which apparently is even better reflected on the screen than it was exemplified on the stage.

Miss Dressler believes that the satisfactory completion of her second comedy marks her entrance into the ranks of successful scenario writers.

"I wrote the story of 'Fired' all by myself," she says proudly, "and, if I do say it as shouldn't, it strikes me as pretty blamed funny. I'm going to write all my own stuff hereafter—not because I believe I'm so much better at writing than people who get money for it, but because I think I know how fearfully funny I can be on the screen if I have the chance. Nobody else who has ever written a scenario for me seemed to think I could be funny enough to do justice to their most advanced ideas. Just for that, I'm going to show 'em what a scream I can be."

SEVENTEEN NEWS EVENTS IN MUTUAL WEEKLY No. 154.

It would be difficult to pick out the most important subject pictured in No. 154 of the Gaumont-Mutual Weekly, which will be released on Sunday, December 9. This issue contains more than the usual number of timely news subjects, no fewer than seventeen "front page" events being illustrated.

And it would also be hard to say which is the more interesting, the war scenes from abroad, or the happenings in the United States. From Europe come many scenes showing how France is rebuilding the shell-torn ground which she has reconquered, the inspection of the Polish Legion on the battle-front, and the bestowal upon the heroes of Bayonne of the decorations for valor which their brave deeds have deserved.

Ranking first among the many subjects pictured in the United States is an intimate portrait of Lieutenant Georges Flachaire, the famous French aviator and terror of the Huns. Recuperating from wounds received in gallant air fights, in which he destroyed many German airplanes, Lieutenant Flachaire has come to America to aid in the instruction of our ten thousand aviators.

Another scene of timely importance is the launching of the huge war freighter, "Seattle," one of the hundreds of new ships which will soon be completed on the Pacific Coast.

It would take more than this page to describe every subject in this issue of the Gaumont-Mutual Weekly. At Camp Wheeler, Georgia, an impressive review of troops is held in honor of the daughters of General "Fighting Joe" Wheeler, who visit the camp named for their illustrious father. In the nation's capital the Government announces its need of skilled mechanics, and advises that any man of draft age can enlist in the aviation section until noon, December 15. At Camp Travis, Texas, Donna Easley, famous coloratura soprano, who has been called the "Nightingale of the Camps," entertains the soldiers with her notes of liquid gold. At Chicago, Illinois, a ninety-mile gale which endangered lake traffic did heavy damage along the beach front.

There are two subjects in this issue which the spectators will long remember: The thousands of ducks which the cameraman caught on the wing, and the Chinese baby show.

CHAPLIN DONATES CANDY.

Charlie Chaplin continued to do his "bit" this week when he stacked up ten thousand boxes of candy at the headquarters of the "National Defenders" Yuletide Committee, of Southern California, of which Mayor Frederic T. Woodman, Los Angeles, is chairman, designating that a box be contained in every package consigned to a soldier or sailor of the local Christmas list.

Attached to each of the Chaplin tokens was a small card bearing the signature of the comedian, on the reverse side of which is a brief sentiment expressing good cheer and good luck.

Col. Noel Marshall, chairman of the executive committee of the British Red Cross organization of Canada, was also included in Chaplin's Christmas mail, a check for five hundred dollars being sent to the army officer as the initial contribution for the Red Cross drive in Toronto.

Within the past two weeks Chaplin has autographed close to three thousand photographs of himself in response to numerous requests from every section of the United States where benefits are being conducted for the purpose of raising money to carry on worthy causes doing with the war. The photographs are to be sold at auction in every instance.

How Universal Begins New Year

In First Six Weeks Will Feature Messrs. Rawlinson, Hoxie, Mulhall, Carey, Grace Cunard and Louise Lovely.

THE distribution of Universal's product for the early weeks of the new year will account for an array of special attractions, designed to center renewed interest in the stars that have been prominent in past releases originating at Universal City. Harry Carey, Louise Lovely, Grace Cunard, Herbert Rawlinson and Jack Mulhall, stars long identified with Universal's activities, figure as leaders in the arrangements for the first six weeks of 1918.

There has been a careful selection of vehicles to suit the screen temperaments of the various star players, Harry Carey being furnished with a western, Louise Lovely having an emotional melodrama, Herbert Rawlinson figuring in a highly exciting adventure, Grace Cunard starring in sensations and Jack Mulhall having a romantic play to suit his style. Thus will exhibitors be able to offer their public the type of entertainment that is expected from the individual star.

Here are the specifications, in brief, that apply to these Universals so far as special features have been definitely scheduled for releases:

December 31—"The High Sign," a Herbert Rawlinson production, starring the hero of "Come Through" and other snappy productions of high-speed sensations. Elmer Clifford directed.

January 7—A Louise Lovely production, "The Wolf and His Mate," with Hart Hoxie, Betty Schade and Alfred Allen, in a feature directed by Edward J. Le Saint.

January 14—A Grace Cunard production, "Hell's Crater," featuring the star of some of Universal's most successful serials.

January 21—"Madam Spy," a Jack Mulhall production, with Claire Du Brey and Donna Drew leading the support. Douglas Gerrard directed.

January 28—A Harry Carey production, directed by E. J. Le Saint, "Phantom Riders," with Molly Malone.

February 4—The Louise Lovely production, "Painted Lips," directed by Edward J. Le Saint, with Betty Schade, Alfred Allen and Louis J. Cody.

THE PICTURE THAT MADE TWO STARS.

Whatever may be the public verdict of "Les Miserables" the production will be memorable to two young women in the employ of William Fox as having been the picture which gave them their opportunities to prove their right to be starred.

Before Madame Sonia Markova was announced as a star, Mr. Fox wished to verify his judgment by a try-out, and gave her the part of Fantine in his William Farnum de luxe production of Victor Hugo's masterpiece. He put her in high grade company knowing that if she could make the part stand out under such conditions she had the mettle justifying advancement. That his judgment was correct is proved, he believes, by the attention Madame Markova received from New York critics and reviewers in the notices of the opening of "Les Miserables" at the Lyric theater, December 3.

The other young woman who started her first starring picture under Mr. Fox's management just after finishing her performance in "Les Miserables" was Jewel Carmen, who had already proved her attractiveness and worth in numerous pictures.

FRED THOMPSON TO DIRECT BESSIE LOVE.

In line with Pathe's new policy of big stars in big features produced by big directors, Frederick Thompson, maker of what is generally known as Marguerite Clark's best picture, "The Goose Girl," and many other successes, and further distinguished as the first legitimate stage director to go into motion pictures, has been engaged to direct Bessie Love.

Under Mr. Thompson some of the best-known stars on the screen made their film debut, including Norma Talmadge, John Bunny, Lillian Walker, Earle Williams, Carlyle Blackwell, Peggy Hyland. He has also handled many others, including Edith Storey, Clara Kimball Young, Anita Stewart, Antonio Moreno, William Farnum, John Barrymore, Hazel Dawn, William Elliott, H. B. Warner, Naomi Childers, Dorothy Kelly, Charlotte Ives and little Bobby Connelly.

PICTURE WORK ENHANCES PLAYER'S POPULARITY.

The recent triumph of Marjorie Rambeau in a big Broadway production, "The Eyes of Youth," at Maxine Elliott's theater, is due, she says, in considerable measure to vastly increased public knowledge of the star's personality through her work in picture plays which have included some of the most successful of Mutual productions.

Miss Rambeau was widely known as a metropolitan star when she entered motion pictures, but her fame has been enhanced through her appearances on the screen in "Motherhood," "Mary Moreland," "The Mirror," "The Dazzling Miss Davison," "The Debt" and "The Greater Woman." With her reappearance as Gina Ashling in the speaking drama she was given a hearty reception by the public and critics.

"THE UNBELIEVER" (Edison).

It is announced that the forthcoming Edison seven-part picture, based upon the story, "The Three Things," by Mary Raymond Shipman Andrews, will be released under the title, "The Unbeliever."

"Christie Comedies"

Further Adventures of Young Married Couples Featured in Two Characteristic Comedy Releases.

Reviewed by Robert C. McElravy.

AL E. CHRISTIE has concocted two new comedies with a farcical twist, one called "Help! Help! Police!" and the other "Their Seaside Tangle." Both deal with the tribulations of newlyweds and are constructed with the natural action and careful attention to detail for which the Christie offerings are known.

The casts of these new offerings are pleasing and the humor is genuinely entertaining.

"Help! Help! Police!" is a domestic comedy, written by Richard F. Young. The Smiths are a young married couple, portrayed by "Smiling" Billy Mason and Ethel Lynne. They have a neighbor who is always boasting of his prowess at catching burglars. The Smiths desire to have an adventure which will "put one over" on this bragging neighbor. Each of them employs a burglar to enter the house that night. The resulting situations are very amusing, and it is the neighbor, after all, who comes in and restores order.

"Their Seaside Tangle," by Robert F. McGowan, is a bathing-resort comedy, featuring Betty Compson, Jay Belasco, "Smiling" Billy Mason and Lois Leslie. The plot is a slender one and concerns one of the husbands, who pretends to take poison because his wife flirts with the other. A doctor and the beach police force take part in the general mixup. The clear photography and attractive settings do much to make this enjoyable.

WILLIAM S. HART IN BIG TREE STORY.

William S. Hart and company are in the Santa Cruz country filming some "big tree" scenery for the famous actor's next Arcraft release. With Hart are E. H. Allen, his business manager; Gertrude Claire, Maude George, Robert Gordon, and thirty other players of the Thomas H. Ince Studios. Hart is giving to this, his fourth picture for Arcraft, all the superb direction, photography, and dramatic interest of his other releases plus a story which has most exciting moments and much human appeal.

BOBBY BUMPS, EARLY SHOPPER.

No doubt inspired by the advice published far and wide in the press, on billboards and in street cars to "do your Christmas shopping early," Earl Hurd of the Bray Studios, Inc., tells in his latest animated cartoon, "Bobby Bumps, Early Shopper," appearing in the ninety-seventh release of Paramount-Bray-Pictograph, the "Magazine-on-the-screen," what happened to his youthful hero when he failed to follow said advice.

BIG FIGHT SCENES IN "THE AVENGING TRAIL."

Harold Lockwood's fight scenes with Lester Cuneo in his recent Metro wonderplay release, "Under Handicap," were big and thrilling, but they are overshadowed by those in his forthcoming Metro wonderplay, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Oyen's novel, "Gaston Olaf."

In "The Avenging Trail" Mr. Lockwood is a principal figure in a number of fights, but the most bitter is the one he stages



Scene from "The Avenging Trail" (Metro).

with Louis Walheim, who plays the role of Lefty Red. Red challenges Gaston to meet him to settle their differences. The battle wages furiously with neither gaining the advantage until one of Gaston's blows sends his adversary crashing against the bar. Seeing that the tide is turning one of the crowd slips a knife into the hands of Red, who lunges forward to continue the fight. Gaston is alert, however, and, locking Red's arms, renders his attack useless and throws him to the ground, his arm broken. The fight was so realistically done that for a week Lockwood and Walheim carried bruises.

Fox Record for 1917 is 105 Pictures

Of These 39 Were Made in the East and 66 in the West—Companies Roamed All Over.

THE William Fox property at Sunset Boulevard and Western avenue, Hollywood, is as material evidence as is adducible in corroboration of the contention that it takes a whole lot to make motion pictures. This particular lot now contains twenty acres, having been enlarged within the last year from a fifteen-acre tract. But, big as it is, it is not yet large enough to contain the Fox Film Corporation's activities. The whole country round about the Pacific Slope, in fact, as far north as Portland, is utilized for work on locations, and, in addition, the corporation has five studios in New Jersey, another in Kingston, Jamaica, and its companies, at times crowded out even from these broad ranging grounds, rove extensively along the Atlantic Coast all the way from Maine to Florida.

Fox made 105 pictures during 1917—39 in the East and 66 in the West. The 66 included all of the comedies, most of the Standard Pictures, and some of the Special Features. The whole twenty acres at Hollywood was utilized for these, which means six stages were kept busy. Of the six stages, three are of the open-air type, one is inclosed, one is partly, and another completely covered with glass. The one partly glass covered is five times the size of the average stage, and will accommodate many hundred people.

The 39 productions made in the East have kept the Fox New Jersey studios crowded to capacity and running over. In fact many times during the year it has been necessary for a company to do all of its work on locations before beginning work indoors merely because there was no studio immediately available. One company that headed Annette Kellermann making 'Queen of the Sea' spent all summer and part of the fall out of doors at Bar Harbor, Me.

EDISON TO PRODUCE JAPANESE PICTURE.

Under the supervision of Cedric Gibbins, Art Director, the Edison Studios are assembling a series of unusual Japanese settings in preparation for the production of "The Weaver of Dreams" from the story of the same title by Henry Albert Phillips. Shirley Mason will enact the leading role as Oki Adachi. The picture will probably be released the latter part of December.

WORK ON "THE BLUEBIRD" PROGRESSING RAPIDLY.

In Artercraft's big photo-production of Maurice Maeterlinck's international dramatic triumph, "The Blue-Bird," two children will portray the chief characters of Tytyl and Mytyl. These famous parts have been entrusted to little Robin McDougall and Tula Belle, two talented children whose experience before the motion picture camera fits them well for this important work.

Supporting these two clever kiddies is an exceptional cast including Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascot, Tom



Maurice Tourneur and Kiddies Who Appear in Leading Parts in "The Bluebird."

Corless, S. E. Potapovitch, Mary Kennedy, Eleanor Masters, Charles Craig, and Sam Blum.

Under the direction of Maurice Tourneur work on the cinema adaptation of Maeterlinck's famous play is rapidly progressing at the Famous Players-Lasky studio in Fort Lee, N. J. The largest set ever staged on the big stage of this plant has just been completed, representing the graveyard which turns into a beautiful flower garden before the eyes of the audience. It is confidently expected that this scene will afford one of the greatest of the many surprises promised in the new Artercraft production.

"HER SISTER" (Empire-All Star).

"Her Sister," the Ethel Barrymore dramatic success, is to be the next release, and Olive Tell will create for the screen the role made famous by Miss Barrymore.

As in her other pictures made for the Empire All-Star, Miss Tell will be supported by David Powell, who has a role particularly well suited to him.

Eileen Dennes, who will be remembered as the graceful



Scene from "Her Sister" (Mutual).

dancer in "The Unforeseen," Miss Tell's first picture, will have an important role, that of the younger sister, in "Her Sister," while other members of the cast are Anita Rothe, Martha Dean, Charles Edwards, and Sidney Blair.

"The Impostor" will follow "Her Sister" on the screen if not in the flesh, and will bring once more to the screen charming Ann Murdock, whose play, "The Three Bears," is now running at the Empire.

Once more David Powell, called the best looking and most popular leading man in the movies, is the star's support, and equally good is the balance of the cast, which includes Lionel Adams, Charlotte Granville, Richie Ling, and Eleanor Seybold.

John B. O'Brien directed Miss Tell both in "The Unforeseen" and "Her Sister," while Dell Henderson was in charge of "The Impostor."

PATHE OPENS BOOKING SCHOOL IN NEW YORK.

Henry E. Genet has been appointed to the new position of Inspector Booker by J. A. Berst, vice-president and general manager of Pathe exchange. Through this appointment he becomes an important member of the sales organization under F. C. Quimby, sales manager.

Mr. Genet is a graduate of Fordham University, New York. He worked for the New York Edison Company and for a big elevator concern, getting fine commercial experience, which has stood him in good stead. He went into the film business because he saw a big chance, and joined Pathe for the same reason, accomplishing noticeable work with this big organization.

Another indication of the importance of the booker's department in addition to the appointment of Mr. Genet is the fact that a school for bookers has been established at the New York branch, where at all times three or four good men will be in training, this being another of the progressive steps Pathe is taking to assure 100 per cent. service to exhibitors.

It is understood that Genet has worked out several additions to the splendid Pathe booking system which greatly reduce the time and effort expended in the proper demonstration of booker's work making for better efficiency and better service.

INNOVATION IN OPERATING ROOMS.

Kahn & Greenfield's remodeled New Mission theater, San Francisco, Cal., which has just recently reopened, now has a seating capacity of three thousand. One of the very interesting innovations is the operating room on the main floor with a large plate glass window in the rear of it, so that the theater patrons may walk around and view the Simplex Projectors in operation from a large foyer back of the booth especially designed for this purpose.

PICTOGRAPH TO SHOW CANDYMAKING.

The ninety-seventh release of Paramount-Bray Pictograph, the "Magazine-on-the-screen," will take theatergoers on a most interesting trip through one of the largest factories in the world devoted exclusively to the production of confections. It should serve to bring to consumers the reasons why candy made by reputable manufacturers is not only wholesome but kept free from possible contamination in its production.

Triangle Program

Belle Bennett Shows Marked Ability in "Because of a Woman"—Irene Hunt's Work in "The Maternal Spark" Commendable.

THE Triangle program for the week of December 16 offers two dramas of life and business that have more than usual interest. "Because of a Woman," a seven-reel feature, with Belle Bennett in the leading role, and Jack Livingston supporting, will be the first release. Irene Hunt, Josie Sedgwick and Rowland Lee share honors in "The Maternal Spark," scheduled to follow.

"Because of a Woman" is the first seven-reel production to be released under the new Triangle plan to produce a seven-reel feature on the regular program each month. Belle Bennett has the leading role, and she is ably and well supported by Jack Livingston, George Chesebro and Louella Maxim. The story mainly concerns a man who sacrifices all, even to assuming the guilt for the misdeed of another, in order to protect the girl he loves. Jack Livingston is said to do some extra fine work in this picture, and George Chesebro, cast as a man who does everything dishonorable in order to gain his own selfish desires, is also up to the mark. Most of the scenes are laid in West Virginia and center around a southern family. Others in the cast include Josef Swickard and Lillian Langdon. "Because of a Woman" was written by E. Magnus Ingleton, pictured by George E. Jenks, and the play was produced by Jack Conway.

"The Maternal Spark," scheduled as the second release of the week, is said to offer Irene Hunt an excellent opportunity to display her emotional qualities. She is supported by Rowland Lee and Josie Sedgwick. Little Joey Jacobs also plays a prominent part in the picture, and shows improvement in his work. The story deals with a country bred attorney, whose ability is recognized by a prominent railroad president, and is brought on to New York as a confidential secretary. Rowland Lee is the attorney and Irene Hunt and Joey Jacobs make up his family. The joy spots of New York, and Josie Sedgwick, cast as Clarice Philips, "Who neither toils nor spins," get the better of the attorney. Great trouble exists for a while and it remains for the railroad president to settle the difficulties. Throughout this picture the situations are said to be well played and the ending actually carries a "punch."

R. Cecil Smith wrote "The Maternal Spark" and G. P. Hamilton directed the production.

In the Triangle-Keystone Comedy, "The Sanitarium Scandal," the Keystone bathing beauties do much in causing a general disturbance. The Sanitarium Hotel is a peaceful place until Peggy Pearce and her diving nymphs arrive. Then Baldy Belmont, a professor, Paddy McGuire, a porter, and Fritz Schade, the sheriff, all fall for the girls, and many "wet scenes" take place thereafter. William Beaudine directed the picture.

Two one-reel Triangle Komedies, "His Bad Policy" and "A Discard Note," are also included in the week's releases.

SUSPENSE TO THE LAST IN "THE LOST EXPRESS."

Evidence of well-balanced suspense in motion picture direction is apparent in Chapter 14 of "The Lost Express," the fifteen-chapter photoplay starring Helen Holmes, which is nearing its conclusion.

Chapter 14, entitled "Unmasked," scheduled for release December 17, carries the many audiences which have been watching the chapter play to the very brink of the mystery and leaves them still in wonder and suspense at its solution.

The mystery is founded on what became of the lost express. The train disappeared completely in Chapter 1 of the serial. While there have been many near solutions, the picture has sustained interest and kept away a definite indication of what happened to the engine and its three coaches after it left the station and failed to show up at the station next beyond.

Chapter 14 deals with the unmasking of "The Harelip," a member of the gang of conspirators who has attempted to rob Helen's father of his priceless invention and his gold mine property. In this installment "The Harelip" is revealed to old General Thurston and to Helen as Pitts, the general's private secretary.

The tangled skein is to be unraveled in Chapter 15, which is to be released December 24. That means that the thousands of anxious fans who have been following the puzzle since early in September can eat their Christmas dinners with full knowledge of what happened to the lost express.

EDITH STOREY IN "REVENGE" (Metro).

Production has been begun at Metro's West Coast studio in Hollywood, Cal., on "Revenge," the next starring vehicle of Edith Storey. "Revenge" is a picturization of the popular novel "Hearts Steadfast," by Edward Moffatt, which has been adapted by H. P. Keeler.

Tod Browning will direct Miss Storey in "Revenge," which will be a five-act Metro wonderplay, presented by B. R. Rolfe, Metro's western representative. It is a story western in thought and locale, bringing the star back to the sort of picture which first endeared her to the public. It is full of exciting and absorbing incidents and essentially dramatic in its powerful theme.

A strong cast is being selected by Mr. Rolfe and Mr. Browning to support Miss Storey in this unusually vital photodrama.

Bluebirds Ready Far in Advance

Schedule Completed Until January 21—Six Leading Players Busy.

WITH Bluebirds definitely scheduled well into January Managing Director Carl Laemmle is urging along the production of features at Universal City to keep the supply adequate and listed far enough in advance to give exhibitors every opportunity for advantageous publicity well ahead of release dates. Bluebird's five women stars and Franklyn Farnum are all busy on location, turning into completed products the scenarios that are depended upon to maintain the standard of excellence the program has established.

Incidentally, the third year of the Bluebird series begins with the release set for January 21—Dorothy Phillips, "Broadway Love." Bluebird No. 104, ending the second year, will present Mae Murray in "Face Value" a week earlier. The schedule of releases for January is summarized herewith:

December 31—Violet Mersereau in "The Girl by the Roadside," a dramatization of Varick Vanard's novel of the same title, directed by Theodore Marston.

January 7—Carmel Myers in "My Unmarried Life," screen version of Frank R. Adams' story, "Molly and I"; produced by George Siegmund, and released as Miss Myers' second feature in the Bluebird program.

January 14—Mae Murray in "Face Value," the story by Miss Murray and her director, Robert Z. Leonard, offered as Miss Murray's second Bluebird.

January 21—Dorothy Phillips in "Broadway Love," produced by Ida May Park from W. Carey Wonderly's story, featuring Lon Chaney and William Stowell, who head the supporting company.

There is one more release in January to be accounted for, and to fix that issue there are several subjects from which a selection may be made. In the regular routine of presentations either Franklyn Farnum or Ruth Clifford will be the star for the last week of the month.

BUSY YEAR IN SIGHT FOR LEES.

Jane and Katherine Lee, William Fox's "Baby Grand" stars, have a busy year ahead of them, having been assigned by Mr. Fox to make eight pictures for the Fox Standard Picture schedule. Scenarios for some of these have already been written, and others are under way.

The Lee children having demonstrated that they are especially adapted as fun makers, these eight pictures will be comedy-dramas with the "human interest" vein predominating.

A vigorous publicity and advertising campaign of national scope in behalf of the Fox "Baby Grands" is now in full swing. An unusual line of posters and other advertising matters on "Troublemakers," their next picture, has been provided for exhibitors.

"THE GUY AND THE GUYSER" (Nestor).

A second allotment of Nestor Comedies, to run for four issues, is announced by Universal as supplemental to the four comedies that were scheduled following the slackening of production at Universal City. At that time Universal exchange



Scene from "The Guy and the Guyser" (Universal).

managers requested that Nestors be released for four additional issues, and now has come a second request to continue them for an additional period.

"The Guy and the Guyser," starring Dave Morris and featuring Gladys Tennyson, for release December 24, is the last of the four pictures picked out for supplemental distribution. Both of the advertised leaders are supplied with roles favorable to their exploiting comedy in speedy details. Nestors, together with L-Kos, are providing the comedy in Universal's weekly distribution under the latest arrangement.

"THE LEGION OF DEATH" STARRING EDITH STOREY.

"The Legion of Death," starring Edith Storey, which is nearly completed at the West Coast studios of Metro, under the direction of Tod Browning, is an unusually massive production, elaborate in detail. The story itself is based, by the author, June Mathis, on the historic fact that since the time of Catherine the Great women have been the most potent factors in Russian history.

The star herself is individually fitted to portray a fearless fight-



Scene from "The Legion of Death" (Metro).

ing girl of Russia because she has the characteristic Slavonic round face and dark features, and she is singularly adapted to perform the athletic feats of riding, both on horseback and on motorcycles, the shooting and the fighting in hand-to-hand combats.

As great care has been exercised in casting the other characters, each one being engaged after a careful study of the strong "types" needed for the parts, Director Browning demanded that he be supplied with real Russian men and women for the big street and battle scenes instead of the regular extra players usually seen in mob scenes. The Russians were on hand when needed, but none of them could speak English, so it was necessary to employ seven interpreters and distribute them among the mob, so that Browning's orders could be carried out without mistakes. The settings erected for "The Legion of Death" are spacious and elaborate.

ERNEST WARDE TO DIRECT KEENAN.

Ernest C. Warde, son of Frederick Warde, and producer of a long list of big artistic and financial successes, has been engaged by Pathe as director for Frank Keenan, the new Pathe feature star. Mr. Keenan, known as one of the grandest American delineators of big dramatic roles, is now completing a strong feature called "Loaded Dice," scenarioized by Gilson Willets from the widely-read novel of Hillary A. Clark.

Mr. Warde has made final arrangements for the production of "Simeon's Shadow" from the novel by Elizabeth Lee, the scenario for which was also written by Mr. Willets. This picture affords Frank Keenan one of the most dominant parts he has ever had, that of the head of a great railroad system reminiscent of such men as Hill and Harriman.



Scene from "Almost Divorced" (Christie).

L-KO RELEASES CARRYING STARS.

Having decided to add stars to the L-Ko brand as an extra attraction for exhibitors who have been showing the long established comedies under the trade-mark exclusively, President Julius Stern, in co-operation with Director J. G. Blystone, announces a few of the forthcoming attractions in detail. Hughie Mack, Gale Henry, Mack Swain, Myrtle Sterling and Bobby Dunn are all working, under individual directors, in active preparation of forthcoming L-Kos.

The second comedy in the "Ambrose" series, following "Ambrose's Icy Love," to be released December 26, will be "Baseball Ambrose" in nine innings of the national pastime condensed into two reels of fun. There will be a lively comedy, with grotesque Gale Henry demonstrating "The Price She Paid," and Archie Mayo is directing Bobby Dunn in a bathhouse feature that will engage a large assemblage of L-Ko beauties.

"Barbarous Plots" will have Hughie Mack as the star, with Bobby Dunn featured. In this subject there will be an unusual assemblage of old favorites who have frequented L-Kos for some time, including Eva Novak, Dick Smith and the comedy "vamp," Katherine Young. Julius Stern remains on the Pacific Coast for some time to come, centering his activities at L-Ko's studio in Hollywood, with occasional trips, on the business of his firm, to other coast cities. Abe Stern, treasurer of L-Ko, is meanwhile substituting for his brother at L-Ko headquarters in New York.

RICE AND CAVANAUGH FORM PARTNERSHIP.

Burton Rice, recently returned from the battlefields of France, where he saw eight months' service doing ambulance work, and who will be recalled as the designer of many of the attractive advertising displays of various film manufacturers, not to forget the talk-creating copy that he turned out for Bluebird in the earlier days, has formed a partnership with Raymond Cavanaugh, for the last three years with Universal as assistant advertising manager, and previously in the same line in Chicago, where his work on the art staffs of various advertising agencies made full use of his knowledge of printing, typographical display and engraving. The new firm, which has opened offices on the twentieth floor of the Times Building, purposes to turn out all orders from film concerns for black and white color work, art posters and such other design work as naturally falls under their style of endeavor.

TWO SCREEN PLAYERS HEAR THEMSELVES TALK.

For the first time in about three years Pauline Frederick, star in Paramount pictures, and Thomas Meighan, who has appeared as her leading man in many productions, had an opportunity of hearing what their own voices sounded like on the stage when they appeared with others from the Famous Players Studio at the Hero Land Bazaar in Grand Central Palace, New York. The vehicle of this appearance was a skit written by Willard Mack, based on the funny incidents that occur in a studio during the making of a production. The sketch ran for about twenty minutes and was a riot from the start. They "packed 'em in" for four shows and repeated the performance on another occasion. Others in the cast were Robert G. Vignola, William J. Scully and Ned Van Buren.

UNIVERSAL BOOSTS GOOD CAUSE.

The Universal Film Manufacturing Co. will enter largely into the purchase and distribution of the War Savings Certificates and Thrift Stamps. Universal took a quarter of a million in the first Liberty Loan and sold the bonds on weekly payment plan to its employees. In its move to promote the War Savings Certificates, every employee will be invited to participate, and Universal's Accounting Department will propose that every bill it pays for merchandise, supplies and other business obligations shall be partially accounted for in Thrift Stamps or Certificates.



Scene from "The Pride of New York" (Fox).

Attractions for Broadway Theater

Managing Director Laemmle Announces a Number of Important Productions to Be Shown There.

MANAGING Director Carl Laemmle, of the Broadway theater, makes announcement of a number of very important productions, which will go into the Broadway during the months of December and January, during which time a double bill and continuous performance, at popular prices, will be Mr. Laemmle's rule.

The first of these special Broadway house features to have their initial showing on Sunday afternoon, December 9, are "My Unmarried Wife" and "Beloved Jim."

"My Unmarried Wife" is adapted from the Frank R. Adams novel, "Molly and I," skillfully done by Doris Schroeder and inimitably produced by George A. Siegmann. Beautiful Carmel Myers, last seen at the Broadway house, in the Jewel feature, "Sirens of the Sea," has the leading feminine role, and Kenneth Harlan, seen also recently at this playhouse in the Lois Weber-Jewel masterpiece, "The Price of a Good Time," plays the male lead. The well-balanced cast includes Beatrice Van, Pat Calhoun, Marc Fenton and Jack Hutchinson. The story is that of Phillip Smith, who reluctantly leaves the shelter of his father's luxurious home because of his penchant for a literary career, and who subsequently meets with an accident while saving the life of a child in an explosion blast. He is taken to the home of a doctor by his beautiful young ward and there becomes the husband of the girl, under unusual circumstances. His eyesight is restored in Switzerland but a harmless vampire and a wooden-shod immigrant re-enter the scene when Smith, restored to health, returns to New York minus his newly-acquired bride. Both the vampire and the immigrant bring about a happy finale with a decided twist in the fifth reel, making a production tremendously interesting from point of plot construction, acting and situations.

"Beloved Jim" is also in five reels. The story is a Christmas one, beautifully done by Joseph Girard and produced by Stuart Paton, who has a long line of decided cinema successes, including Universal's "Twenty Thousand Leagues Under the Sea," to his credit. Attractive Priscilla Dean, who made a hit at the Broadway theater in two Lois Weber features, notably "Even as You and I" and "The Hand that Rocks the Cradle," plays the leading feminine role and that of the wife of "Beloved" Jim Brockton, excellently portrayed by Harry Carter of "Gray Ghost" fame. The remainder of the cast includes J. Morris Foster, Charles Hills Mailles, Frank Deshon, Sydney Deane, Ed. Brown, Jos. Girard and Mrs. A. E. Witting.

Mr. Laemmle announces that special musical programs will accompany all of these features at the Broadway.

"UNKNOWN 274" (Fox).

An unusually large cast containing the names of numerous favorites of motion picture patrons is announced by William Fox for the Fox Special Feature to be released December 16. The title of the production is "Unknown 274," the star is June Caprice, and the supporting company, comprising ten actors and actresses, includes Kittens Reichert, Florence Ashbrook, Tom Burrough, Inez Marcel, Dan Mason, Richard Neill, Jean Armour, William Burns, and Alexander Shannon. Another important member of the company is Lady, the dog.

The story is that of a girl who was placed in an orphanage by her mother when the latter's husband was arrested by trickery in this country for failure to perform army service in his native land. The girl is discovered in the orphanage by a scheming couple, who adopt her in the hope of being able to marry her to some rich man. The girl meets a rich young man just as was planned, but he does not happen to be the sort of man the schemers had hoped to find. Result: He rescues the girl from her bad environment. About the same time the girl finds her father as a result of playing an old violin which had been left with her when she was placed in the orphanage. The theme of the story is stated to be "from poverty to millionaire's wife."

The picture was made under the direction of Harry Millarde, and George Scarborough wrote the scenario.

HEARST-PATHE NEWS SHOWS NEW POLISH ARMY.

From New York to New Zealand is a far cry, but in the Hearst-Pathé News No. 93 are some remarkable scenes showing the eruption of the volcano Waimangu at Rotorua in that British Island. The camera was perched upon the brink of the crater and caught a number of scenes showing the clouds of smoke and steam arising from the depths of the earth far below. In connection with these scenes are one or two others showing the "stern and rock-bound coast" in that vicinity. These scenes are of great beauty.

Among the other interesting features of this number are scenes of the new Polish army, which has been organized in France, and is now fighting on the side of the Allies. This army appeals to the imagination, since the Poles are literally a nation without a country and are fighting to have restored to them the land for which their forefathers fought and died and which had a brilliant history.

From Seattle, Washington, come views of an 8,800-ton ship which was built in 79 days after the keel was laid, it being one of the first to be launched under Uncle Sam's new ship-building plans. Scenes of life in the training camps, charming girls in the costumes of 2,000 years ago, the placing of New York's waterfront under martial law, etc., etc., round out an excellent number of the famous weekly and one which is bound to get applause wherever it is shown.

Picture Increases Vogue of Stage Star

Jane Cowl Sees New Englanders, After Witnessing "The Spreading Dawn," Storm Box Office of "Lilac Time."

BY A CHAIN of fortuitous circumstance Jane Cowl, star of Goldwyn's photoplay production of Basil King's story, "The Spreading Dawn," has punched holes in the theatrical superstition that the stage popularity of an actor or actress can be killed by his or her appearance on the motion picture screen. Miss Cowl's experience has proved that this popularity is enhanced by the very means presumed in some sections of the country to injure it.

The Goldwyn star was on tour in "Lilac Time" when "The Spreading Dawn" was released throughout the United States. Miss Cowl's managers were not a little astonished to find that in cities in which it followed "The Spreading Dawn" the business was even better than usual.

In one New England city the stage show opened the night after the picture had closed a run at a local theater. Patrons who had been delighted with the Goldwyn photoplay were so anxious to see its star in the flesh that they besieged the box office at "Lilac Time" and almost fought for the privilege of buying seats.

Under these circumstances Miss Cowl found herself almost in the position of motion picture actresses who elect to make a "personal appearance" at motion picture theaters in which their films are being shown. The natural curiosity of theatergoers to see in person, the player they had admired on the screen worked to her profit.

ARBUCKLE THINKS HE IS A HORSEMAN.

It is virtually decided that Roscoe "Fatty" Arbuckle's comedy for release by Paramount, following "A Country Hero," will be a western story in which Mr. Arbuckle will appear as a cowpuncher, mounted on a dashing steed, pursuing the festive maverick over the prairies of the cow-country. Which is all very well, or would be, if Mr. Arbuckle were a trifle less given to avoirdupois; but as it is, he is saying with Richard III, "A horse, a horse, my kingdom for a horse."

Mr. Arbuckle has visions of himself, no doubt, "careering" through the sagebrush and chaparral with all the reckless abandon of a modern Mazeppa. Then he glances ruefully at the scales and in his mind's-eye attempts to conceive a horse capable of carrying his weight.

"SADIE GOES TO HEAVEN" (Essanay).

Little Mary McAlister plays the role of a tenement waif in her newest picture, "Sadie Goes to Heaven." The six-year-old actress shows her remarkable fund of dramatic ability in this characterization, as she is required to carry most of the weight of the production.

It is filled with quaint sentiment, and revealing the hypocrisies of a certain type of the wealthy.

That the ecstasy of heaven is found where the heart is happiest is the moral demonstration of the picture. For Sadie, born and bred in the poorer part of a big city, returns to her tenement hovel, preferring its hardships and deprivations to



Scene from "Sadie Goes to Heaven" (Essanay).

a life of luxuries where sentiment and appreciation for the simpler qualities of life are so bluntly ignored.

There are many unique presentations in this picture. Sadie's entrance into the home of the rich via a clothes hamper is whimsically handled.

Mary McAlister wears some lovely gowns in this production, as well as some ludicrous rags. "George Washington Square" her ragged dog, is portrayed by Patsy Argyle, a newcomer to the screen, "rented" from a Michigan farmer.

Supporting players are Rod LaRocque, Bobby Bolder, Frankie Raymond, and others. The screen time is 65 minutes.

"New York Luck" Leads Mutual

Russell Is Featured in a Scrappy Financial Story—Other Pictures for Week of December 17.

William Russell is the "headliner" in the Mutual release scheduled for the week of December 17, appearing in "New York Luck," a story of "frazzled finance," intrigue and romantic adventure in the great metropolis. "The Lost Express," with Helen Holmes, arrives at the threshold of the mystery; Billie Rhodes comes near losing her happy home in "Little



Scene from "New York Luck" (Mutual).

Miss Fixer," and the Cub Comedy, with George Ovey, and the Mutual Weekly balance the schedule.

Never has William Russell appeared in a more engrossing characterization or staged a more thrilling fight, than in his latest Mutual-American production, "New York Luck," released Monday, December 17. There is an unusual twist to the story, distinctly agreeable. It was written by Charles T. and Frank Dazey, scenarioized by Chester Clapp. Edward Sloman has achieved another triumph in directing this production. In the cast are Francelia Billington, Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederick Vroom and Carl Stockdale.

A domestic tangle, arising from a family wrangle, gives Billie Rhodes another of her refreshing comedy roles in the Strand one-reeler, "Little Miss Fixer," released by Mutual, Tuesday, December 18.

The strongest dramatic climax yet reached is shown in "Unmasked," Chapter 14 of "The Lost Express," the Signal-Mutual photoplay, starring Helen Holmes, released Monday, December 17. Despite the discovery that "The Hare" is proved to be an impersonation, the clever villain succeeds in actually marrying Helen while the real secretary is held a prisoner.

George Ovey "double crosses" old man Grouch in his latest Cub Comedy, "Jerry's Double Cross," released by Mutual, December 20. The Mutual Weekly, released December 17, shows momentous events on land and sea with a liberal number of stirring happenings in the war zone.

METRO ACQUIRES "A WEAVER OF DREAMS."

Admirers of the stories of Myrtle Reed will rejoice to hear that one of her most popular novels, "A Weaver of Dreams," has been acquired by Metro Pictures for the use of charming Viola Dana. Work on the production has already been commenced at the firm's West Coast studio.

"A Weaver of Dreams" is a story of the heart, and Miss Dana excels in stories of this description, as will be made doubly evident when Metro's great special production of "Blue Jeans" is shown to the public. The action of "A Weaver of Dreams" takes place in a rural community filled with quaint types of humanity, where among simple surroundings a mighty drama of the human heart is played and reaches its dynamic denouement.

An actor of note has been engaged to create the role of the old "weaver," and the sympathetic part of Cynthia Bancroft is in good hands. John H. Collins, who is directing the production of "A Weaver of Dreams," starring Miss Dana, will announce his entire cast at an early date. The only player so far announced is Clifford Bruce, who will play opposite the star in the part of Carter Keith.

UNCLE SAM TO USE MOVIES TO INCREASE FOOD PRODUCTION.

Official motion pictures, bringing home the vital importance of increased food production, will be shown by the United States Department of Agriculture in hundreds of regular motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with

the Universal Film Manufacturing Company, through its exchanges, will be made early in December. The first film will show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle and sheep.

The second release, which will follow in about two weeks, will show what children, through the pig clubs, are doing to increase the supply of pork. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

The department laboratories are at work on a number of other popular films, specially designed to make clear to city as well as rural populations, problems of food production and to show them ways in which they can co-operate effectively to feed the nation and the Allies.

FOX REPORTS FOREIGN INTEREST IN "THE SPY."

The generally favorable reviews and the reports of big business on "The Spy" are resulting, according to the foreign department of the Fox Film Corporation, in many inquiries being made regarding the picture by exhibitors and agencies in territory outside the United States.

Advices from London are to the effect that the picture received markedly favorable comment on the occasion of its recent presentation at British trade showings. Interest, of course, is heightened by the fact that experiences paralleling those pictured in the film story have been of common occurrence in England during the past three years. The same, however, is true of other capitals and important cities; in all of these the agents of the contenders in the present world war long have been busily at work seeking information and data which might be of military value.

The Fox management is confident "The Spy" will prove just as big a success in other parts of the world as it has proved in the United States and at the British trade shows. An international campaign on behalf of the picture now is being outlined, and meanwhile the foreign department is closing with buyers for territory remaining open.

DIRECTOR O'BRIEN GETS DETAIL.

No expense has been spared in reproducing an ancient Egyptian throne room, one of many of the unusual scenes shown in "Her Sister," the Empire All-Star production which presents Olive Tell for the second time on the screen and is scheduled for release by Mutual December 24.

Director John B. O'Brien is a "stickler" for truth—in detail. He was not satisfied with the descriptive literature at the New York public library, so, accompanied by David Powell and a well-known artist, a visit was made to the Egyptian room in the Metropolitan Museum, where, by special arrangement with the authorities, permission was granted to make drawings of the pottery, carvings and draperies and other furnishings of the royal chambers of ancient Egyptian royalty.

From these drawings exact duplicates were made, imported tapestries obtained to conform to the designs of the original ones and a magnificent tiger's skin was secured as a covering for the throne itself.

The result is an exact replica of the original throne room and is strikingly illustrative of the determination of the Empire-Mutual directors to reproduce the real thing in pictures.

CARMEL MYERS HAS NEW LEADING MAN.

Following an engagement of more than two years with the American Film Company Ashton Dearholt lately joined the Bluebird forces, and is playing a leading role opposite Carmel Myers in "The Green Seal," which is being produced as a program feature under the direction of Stuart Paton. While with the American he was featured in a number of productions, and played juvenile leads in several of William Russell's pictures. He appeared opposite Mary Miles Minter in "Charity Castle" and Juliette Day in "The Calendar Girl." More recently he played one of the principal roles with Jack Pickford in "The Spirit of 1917" for the Morosco company.

Mr. Dearholt is an all-around athlete, and before entering the photoplay field was a racing driver of more than ordinary capability. His athletic training is being put to good use in "The Green Seal," for he is called upon to do some fight scenes and other strenuous stunts that would make the average actor throw up his hands in absolute despair.

IRENE CASTLE IN "CONVICT 993" (Pathe).

To "Convict 993," a five-part Pathe Play featuring Irene Castle, goes the distinction of being the first Pathe feature of 1918. This picture was produced by Astra from an original scenario by Wallace Clifton of the Pathe scenario department. It was directed by William Parke, this being the first time that Mrs. Castle has been under his direction. Members of Pathe's film committee have not hesitated to express the opinion that "Convict 993" is the best picture in which the famous star has yet appeared.

Associated with Mrs. Castle in the cast are a number of players of sterling merit, some of whom have been starred in Pathe productions in the past. Prominent among them are Warner Oland, Helen Chadwick, W. H. Gilmour, Harry Benham and Bert Starkey.

Paramount to Issue Chapin Pictures

Will Be Grouped Into Ten Episodes of Two Parts Each, All Dealing with Life of Lincoln.

PARAMOUNT is to present a most notable motion picture achievement, Benjamin Chapin in "The Son of Democracy," a series of ten two-reel features, each complete in itself and each telling a dramatic chapter in the life of Abraham Lincoln. Mr. Chapin has given his life to the portrayal of Lincoln on the lecture platform, on the stage and on the screen. For years he has been engaged in making "The Son of Democracy," which now is to be available for exhibitors. No other living man could produce such a series of features as make up "The Son of Democracy." Mr. Chapin from boyhood has been a disciple of Lincoln. He has produced Lincoln plays and vaudeville sketches, appearing in them all in the character of Lincoln. In stature, in face and in manner he is a living reproduction of the Civil War president.

In "The Son of Democracy" Mr. Chapin portrays the great President, Abraham Lincoln's father, and the first Abraham Lincoln, grandfather of the President. Lincoln was noted as a humorist, a kindly humorist, and "The Son of Democracy" is crowded with smiles and hearty laughs, as well as with heart throbs and stirring patriotic moments. Mr. Chapin, an actor and playwright, as well as a man who loves Lincoln, has made first an absorbing picture, a drama that would hold interest even though its leading character were fictitious. There are rousing hand-to-hand conflicts, for both Abraham Lincoln and his father were, like all strong men of their time, fighters.

Mr. Chapin's talent in directing children is shown in charming stories of the boy Lincoln and his playmates. They were real boys and girls, Mr. Chapin shows. Throughout he establishes the fact that Abraham Lincoln was above all a human being.

A part of Mr. Chapin's Lincoln pictures was shown at the Strand Theater in New York City and later enjoyed a long run at the Globe Theater, on Broadway, at advanced prices. They were an immediate success. Hundreds of discerning men and women saw these pictures and wrote Mr. Chapin, congratulating him. Exhibitors throughout the country tried to book them, but Mr. Chapin held off, preferring to finish his plan, which was to produce a complete series showing the life of the great emancipator.

"THE HEART OF A LION" (Fox).

William Fox will release another Standard Picture December 16. It will be a William Farnum production, "The Heart of a Lion," based on Ralph Connor's novel, "The Doctor."

The story, which has been read by thousands of moving picture patrons, is called by the author "A Tale of the Canadian Rockies," and has been closely followed by Director Frank Lloyd in his screen version. Most of the opening scenes, laid on a farm, were taken on Mr. Farnum's country place on Long Island, several of the old country town characters introduced in the picture being friends and neighbors of the actor.

Action is transferred from the farm to the West through the folly of Barney Kemper's brother, Dick, whom Barney is sending to a theological school. Dick gets in all sorts of trouble and slowly eats up Barney's savings, finally making it necessary for him to abandon the farm. Incidentally, Dick also is caught by Barney making love to the latter's fiancée.



Scene from "The Heart of a Lion" (Fox).

That settles matters for Barney. He "hits the trail," landing in a mining camp. Dick, who reforms and finally becomes a minister, goes to the same camp, and the story thereafter has to do with their joint fight against evil influences in the place.

William Farnum, of course, has the role of Barney Kemper. The part of the brother is played by William Courtleigh, Jr., and the other principals include Mary Martin, Wanda Petit, Walter Law, Marc Robbins and Rita Bori.

"FACE VALUE" (Bluebird).

The Bluebird set for release January 14 will be a Mae Murray feature in more essentials than merely featuring the dancing actress in the advertising and publicity. Robert Leonard collaborated with Miss Murray in writing the story, and Director Leonard shared his work with his co-author in finally preparing the subject for the screen.

"Face Value" will be Miss Murray's second Bluebird, the release of "Princess Virtue" having served to introduce her to Bluebird's "star-cycle" in November. In the January 14 re-



Scene from "Face Value" (Bluebird).

lease, Miss Murray plays the role of an orphan girl who goes on to prosperity and contentment through her own efforts, finally coming into the culmination of joy in the happiest of endings.

In presenting "Face Value," Miss Murray qualifies as a "stunt" actress through her leap from a moving train as it crosses a bridge and her swimming feats that immediately result in finding safety on shore. In the earlier sections of the play the star shines as a comedienne, and her talents as an emotional actress are later disclosed in the more dramatic episodes. Robert Leonard has made a production declared to be one of the most sumptuous Bluebird has ever offered in its program.

ELSIE FERGUSON CHANGES STUDIOS.

Production of Elsie Ferguson's new Arcraft picture, "The Song of Songs," adapted from Edward Sheldon's well known play of the same name, has been transferred from the Fort Lee (N. J.) plant to the Fifty-Fourth Street Studio, New York. The "Song of Songs" company was installed at the New York plant last week, where new sets had been prepared in advance so that there would be no loss of time in making the change of studios.

Director Joe Kaufman reports rapid progress in the production of Miss Ferguson's new vehicle, and it is expected the picture will be completed in the near future. In selecting his supporting cast, Mr. Kaufman has assembled a splendid company of players, including such well known artists as Craufurd Kent, Cecil Fletcher, Frank Losee, Gertrude Berkely, Robert Cummings, Corinne Uzell, Charles Wellesley, and Henry Leone. The release date of "The Song of Songs" has not as yet been decided upon.

BIOGRAPH STUDIOS AVAILABLE FOR INDEPENDENTS.

Since the Biograph Studios became available November 1, the Biograph Company offers its facilities to the independent producer for such period of time as his production requires. With its Cooper-Hewitt lighting equipment augmented by hard lamps it affords a floor space of 19,200 square feet, which is the largest electric lighted studio floor space in the United States.

Madame Petrova, Lewis J. Selznick, Robert Warwick, James Kirkwood, Ralph Ince, Clara Kimball Young, Emily Stevens, Eva Tanguay, Harry Rapf, Charles Richman, Leonce Perret, Charles Giblyn, Albert Capellani and Florence Reed are a few of the notable producers and artists who have made feature productions in these studios. Thomas A. Persons is in charge of the studios.

"THE FAIR BARBARIAN" (Paramount).

Vivian Martin is always most at home in a picture that enables her to display the natural vivacity which is one of her chief charms, and in "The Fair Barbarian," adapted by Edith M. Kennedy from the story by Frances Hodgson Burnett, she has a character to portray that might have been

Robert Thornby is directing Miss Martin in "The Fair Barbarian," which will be a Paramount release for December 17.

POLLY SHOWS 'EM IN "TAMING TARGET CENTER."

As described by the producers, "Taming Target Center," the Paramount-Mack Sennett comedy which follows "That Night," released December 16, begins with a riot and ends with a peace. It brings again into prominence Ben Turpin, the sheriff, Polly Moran, who succeeds him; Tom Kennedy, as a safe proprietor, and Glenda Durand, the leading vampire. William Campbell directed it with the supervision of Mack Sennett.

As the story goes, Ben was a real good sheriff when there was any shuffling to do, but when Polly, bent on matrimony, visited Target Center, trouble started. The jail, formerly a place of repose, was disrupted and filled with lodgers. Polly discovered that Ben was not as brave as he looked and, meantime, the leading vampire of the town entered the plot and Ben became involved in a network of circumstantial evidence. But it all ended when Target Center donned its Sunday best and went to church—the first time in its ruddy career.

Needless to detail, there are feats of horsemanship, thrills and speed of lightning variety. A big surprise at the conclusion tops off another of the inimitable Sennett laugh-makers appropriately.

BUSHMAN AND BAYNE IN NEW COMEDY-MELODRAMA.

Francis X. Bushman and Beverly Bayne, Metro's popular co-stars, have begun work at the Metro studio on a brilliant comedy melodrama called "The Woolworth Diamonds." The story of "The Woolworth Diamonds" is from the pen of Hugh Weir. It has been adapted for the use of Mr. Bushman and Miss Bayne by Albert Shelby LeVino, and provides roles of the keenest interest for both stars.

Mr. Bushman's part is that of a young multi-millionaire, Gerry Simpson, and Miss Bayne plays Virginia Blake, a girl reporter. Some of the comedy arises from the fact that the girl reporter has a perfect horror of the idle rich, and then is thrown much against her will into the society of young Simpson, to whom money is absolutely no object. But the melodrama is provided by entirely different means. That is where "The Woolworth Diamonds" come in. New York life in all its phases will be mirrored in "The Woolworth Diamonds." There will be smart society scenes, charity bazaar scenes, scenes among tenement dwellers, and other vari-colored pictures of the life of the metropolis. William S. Davis will direct the new Bushman-Bayne feature.

"AMBROSE'S ICY LOVE" (L-Ko).

In the L-Ko to be distributed through Universal exchanges, December 26, exhibitors will have Mack Swain to bill as a star attraction in addition to the L-Ko trade-mark so long established in general favor. This will be the first of a series of "Ambrose" comedies to go to L-Ko exhibitors under Julius Stern's new plan of presenting stars in these gloom dispellers.

"Ambrose's Icy Love" will introduce a new type of activities into what purports to be one of the score of ice houses that flank the shores of the Hudson River where it narrows down toward its source, approaching Albany. There is fun in a nearby country store, and the merchant's pretty daughter is concerned in the flights of comedy endeavor undertaken by Mack Swain and his associate merry-makers.

Ice-making machines and fun-making contraptions are synonymous in L-Ko ways to comedy, and "Ambrose's Icy Love" is heralded as something new in the line of mirth provoking achievements. L-Ko takes on new activities with this release.

"THE LIFE MASK" CHOSEN FOR MADAME PETROVA.

In accordance with the custom which she inaugurated at the formation of the Petrova Picture Company, Madame Olga Petrova has personally chosen the story for the third starring vehicle in which she will appear during the forthcoming year. The story selected by the famous Polish star is an adaptation of "The Life Mask," a novel which has had tremendous vogue during the past few years throughout the English speaking world. The name of the author of this story is enshrouded in mystery, inasmuch as "The Life Mask" was written and published without divulging the name of the man or woman responsible for it. Madame Petrova has chosen Mrs. L. Case Russell, the well known playwright, to adapt and scenarioize "The Life Mask." Mrs. Russell is responsible for the screen version of the second Petrova vehicle, which has recently been completed under the direction of Larry Trimble.

"TWO RENEGADES" (General Film).

One of the most humorous stories yet screened in the Broadway Star Feature series of O. Henry stories is "Two Renegades," a current General Film release. This is a rollicking two-part comedy-drama of a Central American revolution. O. Henry has contributed an unusually entertaining story to make up for the lack of feminine character, and for once they are not missed. Chet Ryan and W. L. Rodgers, who have been appearing in the Western O. Henry pictures, are featured.

Bernard O'Keefe, a true-blue Northerner, attempts to father a small revolution, but is captured and ordered shot in a Panamanian revolution. How an old ex-confederate doctor gets him out of it by invoking the might of the long defunct G. S. A. provides the surprise climax of this story.

TAYLOR HOLMES AND COMPANY IN ARIZONA.

Taylor Holmes is now in Arizona with his "Ruggles of Red Gap" company filming the outdoor scenes of this George K. Spoor special. Director Windom completed most of the interiors prior to leaving the Chicago studios. "Ruggles of Red Gap" affords Mr. Holmes an unusual opportunity to assume a characterization he is naturally adapted for, that of an impressionable English valet in the United States Western country. With Mr. Holmes are such supporting characters as Lawrence D'Orsay and Frederick Burton, both of whom appeared in the original stage presentation; Lillian Drew and Virginia Valli, Essanay stars.

Picture Theaters Projected

BIRMINGHAM, ALA.—Greener & Tomppert are reported to have plans by W. A. Rayfield & Company for Savoy theater at 323 Eighteenth street, north, 40x30 feet; fireproof construction; tar and gravel roof; wood and tile floors; steam heat; electric lights; to cost \$15,000.

YUMA, ARIZ.—New Gondolfe theater erected for John Gondolfe has opened.

LITTLE ROCK, ARK.—Government has let contract to James Stewart & Company, 30 Church street, New York City, to erect theater at Camp Pike, 120x179 feet; wood frame; felt roofing; wood floors; heated by stoves; to cost \$27,000.

LITTLE ROCK, ARK.—Belmont Amusement Company organized with W. G. Erskine, president, Memphis, Tenn.; T. I. Davis, secretary-treasurer and general manager; have let contract to Kaucher & Hodges, Memphis, Tenn., to erect moving picture theater having seating capacity for 1,500.

HUNTINGTON PARK, CAL.—W. A. Alexander has the contract to build an addition and make other alterations to the Rosemont theater.

PASADENA, CAL.—George W. Stimson has the contract to erect the Florence theater on East Colorado street, between El Molino and Hudson avenues, to cost \$75,000. House will have seating capacity of 900 persons. Dave H. Schumann will be manager.

SAN FRANCISCO, CAL.—An addition has been built to the new Mission theater and the seating capacity has thereby been increased by 1,000.

ATLANTA, GA.—War Department will erect theater at Camp Gordon, having seating capacity for 300 people. Construction under supervision of Commission of Training Camp Activities.

BELLEVILLE, ILL.—Grace Amusement Company has sold the Washington theater on West Main street, and the Washington annex, formerly the Lyric, on West Second street, to the Joseph Erber Amusement Company of East St. Louis. New owner took possession November 15.

BLUE ISLAND, ILL.—William H. Pronger has sold lot at 348 Western avenue, 65x150 feet, to Blair McElroy as a site upon which he will erect a theater, with seating capacity for 1,200 people.

CHICAGO, ILL.—Adelphi theater at Clark street and Estes avenue has been opened by Ascher Brothers.

CHICAGO, ILL.—Albert Anis, 155 N. Clark street, is preparing plans for the remodeling of a three-story theater building, to cost \$75,000.

EVANSTON, ILL.—Owners of the Triangle theater plan to enlarge and remodel the structure. The seating capacity will also be increased by installing 200 additional chairs.

MONMOUTH, ILL.—Princess theater, formerly owned by Otto Fowler and M. W. Stults, has been taken over by E. E. Pollard.

PEORIA, ILL.—J. W. McDowell has purchased the Jacobson block at Main street and Madison avenue. New owner plans to erect a theater on the site.

LOGANSPOUT, IND.—Majestic theater has been thoroughly renovated and reopened.

PORTLAND, IND.—Extensive alterations are being made to the Royal theater. The interior is being redecorated and new furnishings added.

RENSSELAER, IND.—Ellis theater will be remodeled and a new balcony constructed to replace the old one.

WABASH, IND.—Elmer E. Davis has purchased the Eagles theater.

ALBERT CITY, IA.—Moving picture house will be erected by Henry Kischer.

CHARITON, IA.—Iris theater, owned by D. Earl Combs, has been opened.

COON RAPIDS, IA.—J. E. Fee is the new owner of the Lyric theater.

IDA GROVE, IA.—Princess theater has been leased by Frank G. King.

INDEPENDENCE, IA.—Harold Kelly has taken over the moving picture business formerly conducted by Guy Curtis.

LITTLE ROCK, IA.—J. W. Counsell & Son have disposed of their moving picture business to P. B. Hinders and H. W. Nachtigal.

RADCLIFFE, IA.—C. E. Myers has sold his interest in a moving picture house here to Jack Raymond.

THAYER, IA.—Reported new opera house will be erected here.

TOLEDO, IA.—Grand theater, formerly operated by W. B. Persons, has been taken over by J. J. Fomey.

LAWRENCE, KAN.—Variety theater is being remodeled and enlarged so as to accommodate 300 more persons. Lloyd Ware is manager.

PITTSBURG, KAN.—McMullin Brothers have plans by Karl Boller, 7 Gayety Theater building, Kansas City, Mo., to rebuild theater, to cost \$4,500.

ODENTON, MD.—Camp Meade Mercantile & Amusement Company, care E. P. Powers, 4094 Pimlico boulevard, Baltimore, have plans by Otto G. Simonsen, Maryland Casualty building, Baltimore, for a one and two-story theater and store building, 90x150 feet, to cost \$20,000.

AYER, MASS.—Theater has been opened at Camp Devens under the management of Maj. Reginal Barlow.

HOLLAND, MICH.—Knickerbocker theater, recently leased by Frank A. Ogden, will be reopened soon.

GRAND RAPIDS, MICH.—Beechers, Inc., 314 Division street, have awarded the contract for the erection of a two-story moving picture theater, 49 by 145 feet, to cost \$12,000.

NEGAUNEE, MICH.—Odd Fellows have plans by Charlton & Kuenzli, Camp building, Milwaukee, to convert two-story store building into moving picture theater.

BAGDEY, MINN.—A. Howe has disposed of Lotus theater to A. B. Halseth.

BENSON, MINN.—J. H. Wright has reopened Voiking theater with moving pictures.

GOOD THUNDER, MINN.—Gem theater has been leased by United Theater Company of Minneapolis.

GREAT FALLS, MINN.—Sam Cornish has disposed of his moving picture theater here.

HECTOR, MINN.—Dr. Erickson has disposed of the Palace theater to George Holland of Red Lake Falls and A. W. Fisk of Gettysburg.

RENVILLE, MINN.—H. D. Judd has disposed of his moving picture business to W. A. Schummers of Olivia.

KANSAS CITY, MO.—A. E. Elliott is having plans prepared by Clifton B. Sloan for photoplay theater, 38x76 feet, with seating capacity for 700 people, to cost \$50,000.

ST. LOUIS, MO.—Robert Miksicek has reopened the McKinley theater at the corner of Jefferson and Accomac streets.

ST. LOUIS, MO.—F. L. Cornwell, La Salle building, is having plans prepared for a nine-story theater and apartment building, 175x326 feet, to cost \$800,000.

ST. LOUIS, MO.—F. L. Cornwell and others are reported having let contract to Francis Construction & Realty Co., 400 Bebaliviere avenue, to erect an opera house and apartment building on Olive street, between Grand and Spring streets, to cost \$800,000.

BAKER, MONT.—Moving picture theater will be erected here.

BILLINGS, MONT.—American theater on Twenty-seventh street has opened under the management of Dave Wolfson.

MILES, MONT.—G. S. Otis has taken over the management of the Miles theater, formerly conducted by F. G. Ober.

MISSOULA, MONT.—Company has been incorporated, with capital of \$125,000, by A. M. Holter, of Helena, and F. A. Schlick and Firman Gage, of this city. Will erect moving picture theater having seating capacity for 1,200 people.

POLSON, MONT.—Extensive improvements are being made to the Orpheum theater. It will be reopened under the management of Henry and Christian Rakeman.

ROY, MONT.—E. F. Cartwright will convert building into moving picture theater.

BERTRAND, NEB.—Victor Peterson has purchased the Ideal theater from Gail Baily and Emil Nelson.

BLUE SPRINGS, NEB.—Moving picture theater has been opened here by L. B. Martin.

FREMONT, NEB.—Frank Creely has purchased the interest of Harry Higley in the Home theater.

NEBRASKA CITY, NEB.—Overland theater will be reopened.

NELSON, NEB.—Moving picture theater has been purchased here by George Allgaier.

OMAHA, NEB.—James Haire has disposed of the Rex theater.

OMAHA, NEB.—A. H. Blank plans to erect moving picture theater, with seating capacity for 2,500 people, and to cost \$400,000.

OMAHA, NEB.—Hamilton theater, located at the corner of Forty-first and Hamilton streets, is now being conducted under the management of W. O. Jensen.

ST. PAUL, NEB.—Elite theater is now owned by J. W. Crough.

SCHUYLER, NEB.—A. Van Housen has taken over the Favorite theater.

STERLING, NEB.—Folly theater is now being operated by C. R. Shandy.

ASBURY, N. J.—Lyric theater will be closed for the winter during which time it will be remodeled. Proprietor Pawley will reopen it about May 1, 1918.

OCEAN CITY, N. J.—Stage on Doughty's pier is being reduced in size and such other improvements made so as to accommodate moving pictures.

WRIGHTSTOWN, N. J.—Stanley moving picture and vaudeville theater, which is near completion, will have seating capacity for 1,800 people.

WRIGHTSTOWN, N. J.—J. A. Bader & Company, Lackey building, Wilmington, Del., have the contract to erect a one-story moving picture theater for the Camp Dix Amusement Company, to cost \$20,000.

DEMING, NEW MEXICO.—Jolly & Morris of El Paso, Texas, have the contract to erect Cody theater at Gold and Pine streets.

BINGHAMTON, N. Y.—Lyric theater at Water street is being remodeled for A. W. Newman and Lee M. Caffrey.

BOONVILLE, N. Y.—C. E. Taylor has leased the Beck block at Main street and is having it converted into a moving picture theater. Mr. Taylor will also in the near future open the Strand.

BROOKLYN, N. Y.—Henry Phiefer, 35 Orient avenue, has plans by T. J. Bird, 30 East Forty-second street, New York, for a three-story moving picture theater, dance hall and garage, 50x95 feet, to cost \$5,000.

CAMDEN, N. Y.—Arcade theater has been purchased by Peter Lengleng.

CORINTH, N. Y.—Corinth opera house, care A. T. Mallory, are having plans prepared for a one-story opera house and store building, 50 by 90 feet, to cost \$15,000.

FREEPORT, N. Y.—Theater is being erected for Frank Tinney at West Merrick road.

GLENS FALLS, N. Y.—Fred E. Colburn and James R. Lockwood, of Burlington, Vt., will expend about \$25,000 in converting the Knickerbocker block into a moving picture theater, with seating capacity for 1,400 people.

JAMAICA, L. I., N. Y.—William C. Baker, 76 Hardenbrook avenue, has plans by De Rosa & Perier, 150 Nassau street, New York, for alterations and a one-story addition, 26x32 feet, to a moving picture theater, to cost \$3,000.

NEW ROCHELLE, N. Y.—Edward F. Rush has purchased the southwest corner of Huguenot and Division streets as a site upon which to erect a theater building, 100 by 150 feet, and to cost approximately \$100,000.

NEW YORK, N. Y.—Wardwin Company, owners of the Webster theater on 167th street, have purchased ground adjoining theater, and will erect an addition.

PORT LEYDEN, N. Y.—Beck block on Main street is being converted into a moving picture theater. E. Tailor will be manager.

SENECA FALLS, N. Y.—New Regent theater, constructed from the old Johnson opera house building at Fall and Munderse streets, has been opened. A. C. Hilkert is the owner.

SYRACUSE, N. Y.—San Le Maire succeeds Herbert E. Luneg as manager of the Wieting theater.

SYRACUSE, N. Y.—Work has been started on the construction of the new Keith theater and office building in South Salina street.

UTICA, N. Y.—Another moving picture theater, the New Breglio, has been opened.

WATERTOWN, N. Y.—Lyric theater is to be rebuilt and reopened under the management of Papayanakos Brothers.

BREMEN, N. D.—New opera house will be opened in short time.

CLEVELAND, N. D.—Theodore Heil and H. A. Scott have leased space in the M. F. Bruce building and are having it fitted up as a moving picture theater.

DICKINSON, N. D.—New theater erected for Mr. Vallancey on Sims street has been opened.

DICKINSON, N. D.—The Dickinson Amusement Company, which formerly operated the Lyric theater on Villard street, is now conducting the Dickinson opera house as a moving picture theater.

DRAKE, N. D.—T. E. Sleight and A. A. Page has purchased interest of Henry Thurson in moving picture theater.

DUNN CENTER, N. D.—Ebeltoft Brothers have the contract to erect a one-story auditorium, 34 by 90 feet, for the city, to cost \$4,800.

FARGO, N. D.—McCarthy Brothers have disposed of their interest in the Strand theater to Walter Dean.

FARGO, N. D.—A. S. Hogan has the contract to erect an opera house for Abel Erickson, to cost \$100,000. There will be seating capacity for 1,500 people.

MILLSBORO, N. D.—A. L. Halverson has plans by Ashelman & Gage, of Fargo, N. D., for a modern fireproof moving picture theater.

MILNOR, N. D.—Dick Willie has disposed of his interest in the Isis theater.

MINOT, N. D.—J. M. Wilson, proprietor of the Orpheum theater has made extensive improvements to the house.

SENTINEL BUTTE, N. D.—Opera house has been leased by J. H. Kane.

TIOGA, N. D.—John Doyle has leased the Bijou theater to H. A. Laske.

WILLOW, N. D.—Moving picture theater formerly conducted by Charles Akey has been purchased by Eddie Dew.

CINCINNATI, O.—L. Eld Concrete Construction Company has contract to erect an airdome.

CLEVELAND, O.—New Grand theater has been remodeled and reopened. A \$25,000 organ has been installed.

CLEVELAND, O.—Union theater has opened under the management of George Treka. House has seating capacity for 500 people.

HUGO, OKLA.—O. Gill, owner of the Dixie theater, has purchased the Erie from A. J. Wright and J. D. Risinger.

KENTON, O.—Majestic theater has opened under the management of D. M. Detrick.

KENTON, O.—J. H. Stevenson has disposed of the Idle-hour theater on West Franklin street to D. M. Detrick. The house will be remodeled and conducted under the management of A. W. Reel.

MIDDLETOWN, O.—Eagle theater has been remodeled and renamed the New Majestic.

WILMINGTON, O.—Charles W. Murphy will erect \$150,000 theater, to be known as the Clinton. It will be conducted under the joint management of Frank and James Murphy.

DEVAL, OKLA.—Moving picture theater has been opened here under the management of G. W. McKenzie.

HOLDENVILLE, OKLA.—Robert Howell has purchased the Empress theater.

KINGFISHER, OKLA.—Moving picture theater has been established in the Masonic Temple building under the management of J. L. Carr.

LAWTON, OKLA.—M. S. Simpson has sold his interest in the Temple theater.

LILA, OKLA.—Moving picture theater will be opened here by R. E. Smith.

MANGUM, OKLA.—Charles Breasby has taken over George Slaton's half interest in the Blue Bird theater. The firm will hereafter be known as Breasby & Patterson.

MIAMI, OKLA.—J. W. Cotter, owner and manager of the Picher theater, and Gus Bennett, of Springfield, will erect a moving picture theater on site now occupied by the Electric theater on Main street. New structure will be 60 by 120 feet, and cost \$50,000.

OKEENE, OKLA.—Majestic theater will occupy building formerly owned by A. A. Koup.

CONDON, ORE.—W. D. Ingalls has sold the American theater to C. D. Cottmire.

MEDFORD, ORE.—O. T. Bergner has taken over the lease on the Page and Star theater from George Hunt.

BEAVER FALLS, PA.—Colonial theater on Seventh avenue has opened under the management of Samuel Goodman.

BETHLEHEM, PA.—Kurtz Brothers are erecting a moving picture theater, with seating capacity for 1,700 people.

BETHLEHEM, PA.—Extensive improvements are being made to the Orpheum theater on East Third street. The seating capacity will also be increased.

BRUSHTON, PA.—Work is progressing on the new Brush-ton theater for Horne & Wolfe.

CENTRALIA, PA.—Grand moving picture theater has been reopened by Walsh Brothers.

EASTON, PA.—Wilmer & Vincent are considering the establishment of a moving picture theater on North Third street.

PHILADELPHIA, PA.—Alexander Chambley has the contract to erect theater at Queen Lane and Schuyler street for the Queen Lane Theater Company.

READING, PA.—Orpheum theater, which is being remodeled, will be conducted under new management.

SHAMOKIN, PA.—Higgins theater is being erected at the corner of Independence and Anthracite streets. It will have seating capacity for 1,200 people.

YORK, PA.—Jackson is the name of a new moving picture house opened here.

BARRINGTON, R. I.—Town authorities have plans by Stone, Carpenter & Sheldon, Industrial Trust building, Providence, R. I., for interior alterations to town hall, to cost \$2,500.

BROOKINGS, S. D.—Pleasant Hour theater is again being operated by John L. Murphy.

PLAINVIEW, TEX.—W. H. Coon of Amarillo, Texas, has postponed for the present his plans to erect moving picture theater.

SAN ANTONIO, TEX.—Interstate Amusement Company will erect a theater having seating capacity for 2,800 at Camp Travis.

WACO, TEX.—Moving picture theater is being erected for L. M. Moss and A. Levy, with seating capacity for 450.

OGDEN, UTAH.—New Utah theater has opened under the management of A. J. Fhyn.

MARTINSVILLE, VA.—Hamilton theater, care H. Hamilton, has plans by Heard & Cardwell, Arcade building, Danville, Va., for alterations and a rear addition to cost \$3,000.

PETERSBURG, VA.—Atlantic Coast Realty Company will erect a one-story moving picture theater, 70 by 100 feet.

PETERSBURG, VA.—J. W. Aikinson & Company, Richmond, have the contract to erect a two-story fireproof theater and office building, 50 by 136 feet, for the Century Amusement Company.

LOGAN, W. VA.—Frank Middleburg has plans by C. C. and E. A. Weber, Citizens' building, Cincinnati, O., for a three-story moving picture theater, 44x100 feet, to cost \$35,000.

ANACORTES, WASH.—E. A. Abott has sold the Empire theater to the Dodges. N. F. Haas will be manager.

HOQUIAM, WASH.—H. Newman, of the Arcade theater, has purchased the Liberty theater from Jack Kauffman.

ILWACO, WASH.—Moving picture theater, 30 by 100 feet, will be erected for E. R. Saunders.

SEATTLE, WASH.—Little theater, at 416 Pike street, owned by John Hamrick, has opened under the personal supervision of the owner.

TACOMA, WASH.—Peter David has leased the Liberty theater from L. P. Young.

TACOMA, WASH.—Dawson & Dahlberg have the contract to erect a theater at the corner of South Ninth and Market streets for John S. Baker and H. F. Moore.

DARLINGTON, WIS.—E. H. Rodham will soon start work rebuilding opera house destroyed by fire. Structure will be two stories high, and measure 44 by 120 feet.

DENMARK, WIS.—Moving picture theater will be erected here by Hendrickson Brothers.

FENNIMORE, WIS.—Peter Boebel, of Boscobel, has purchased a moving picture business here.

GRAND RAPIDS, WIS.—Palace theater is now under the management of J. P. Gruwell and Otto Rupnow, of Monroe.

HARTFORD, WIS.—Opera house conducted by Leach & Christenson is being remodeled.

LIVINGSTON, WIS.—Frank Parke Blanchard has purchased the entire holdings of the Coker Entertainment Company. It will hereafter be known as the Parke Theater Company.

MILWAUKEE, WIS.—C. C. Perry of Minneapolis has been appointed manager of the Strand theater.

NEW LONDON, WIS.—Dr. G. T. Dawley, C. M. Jelleff, and E. D. Darling are the new owners of the opera house.

PARK FALLS, WIS.—Rex theater, owned by S. J. Keffe, and the Savoy, owned by G. W. Twiner, have merged. Both men will hereafter be identified with the Rex.

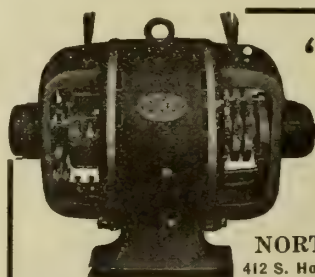
PHILLIPS, WIS.—Idle Hour theater will reopen under the management of Mr. Rice.

RACINE, WIS.—Work has been started on a one-story addition, 20x42 feet, to the theater of Ernest Klinkert, 826 Washington avenue.

SCHLEISINGERVILLE, WIS.—Majestic theater has opened in the Central Hotel building.

WINTER, WIS.—Thomas Pomeroy's building has been rented for a moving picture theater.

COWLEY, WYO.—Lloyd and Frank Taggart have awarded the contract for theater to be erected on Main street.



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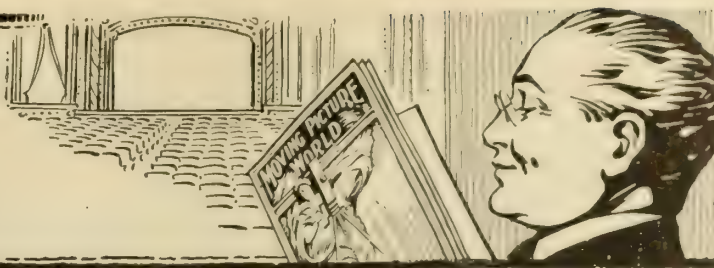
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Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Committee Will Handle Government Films

New England Division to Distribute Official United States Government Films Formed—Prominent Film and Business Men Give Services.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Working under the vigorous leadership of Paul D. Rust, a prominent Bostonian, and Mrs. Alice Rice Carroll, film executive and celebrated lecturer, the New England division of Official United States Government Films, established in this city last week, is meeting with extraordinary results.

The personnel of the local bureau consists of Paul D. Rust, director; Mrs. Alice Rice Carroll, film executive; Llewellyn Howland, chairman; J. Pennington Gardiner, secretary; Allan Forbes, treasurer; Louis B. Mayer, Elton Clark, C. C. Payson, Alexander S. Porter, Roger Ernst and Joseph Lee. Everyone of these men are prominent business men and are giving up hours of their time each day to the work, because they believe it is their patriotic duty. Their services are given absolutely free.

The New England division will work in conjunction with various war activities organizations, which plan from time to time to stage moving picture shows, the proceeds of which will go toward aiding this country to win the war. Fifteen thousand feet of official Government films have already been received by the local bureau, which are now being distributed throughout New England to patriotic associations. The distribution has been so efficiently systematized by Mrs. Carroll, who has charge of this part of the work, that the films are working every minute.

What the Pictures Will Show.

Moving pictures of every Government war activity in New England will be taken, including the military camps and naval stations throughout this section of the country. A big historical film will be made in the near future. Scenes will be taken all over the country and will include staged scenes of the Landing of the Pilgrims, the Battle of Lexington and other Revolutionary scenes. Events of importance up to the present time will be filmed for this one gigantic picture. The scenario for the film will be written by Prof. George W. Baker, head of the drama department at Harvard University.

Auxiliary Council to Help.

A great many of the members of the New England Division have been active since the beginning of the war in directing the exhibitions of war films in New England for war benefits. Louis B. Mayer, general manager of the Select Pictures in this city, who represents the New England motion picture exhibitors on the committee, is organizing an auxiliary council of two hundred men and women, including many film men in New England. Among those who have already been approached by Mr. Mayer are Colonel Henry L. Kincaide, of Quincy; Frank J. Howard, of the Atlas Film Company, this city; Charles Williams, of the Strand theater, Providence, R. I.; Alfred S. Black, president of the Maine branch of the Motion Picture Exhibitors' League of America and head of the Main Theaters, Inc.; Charles

Bean, of Franklin, N. H.; Harry Asher, manager of the Boston Paramount office, and Harry F. Campbell, Boston Fox manager.

How to Get the Shows.

The various state councils of defense in New England have appointed representatives to co-operate with the new bureau. The bureau has established its headquarters at No. 35 Congress street, this city. A detailed letter of instructions has been sent out to every war activity association explaining to them just how to get a show and put it over successfully.

A great deal of the credit for the organization of this New England bureau belongs to William F. Neibuhr, former lieutenant in the United States Cavalry, who is at present a member of the National Committee on Public Information. Mr. Neibuhr spent ten days in this city working on the proposition and organized and put the committee on its feet. He is now establishing the same thing in the West and Middle West.

John Mahoney, well-known Boston publicity man, will have charge of all the publicity matter of the local bureau.

Archie Jerome, nephew of Paul D. Rust, who has just returned from service with the French armies on the Chemin des Dames front, will assist his uncle with the work of the bureau. Mr. Jerome drove an ammunition truck to and from the firing line for several months and was never wounded.

"Eagle's Eye" Serial Shown This Month.

Boston, Mass.—Samuel Rubenstein, manager of the Boston Foursquare exchange, announces that a trade showing of "The Eagle's Eye," the new serial exposing German intrigue in the United States, will be held at one of the leading Boston moving picture theaters the latter part of this month. Exhibitors from all parts of New England will receive invitations from Manager Rubenstein.

Children's Matinees in Brockton.

Brockton, Mass.—Special Saturday morning matinees for children will be instituted by Brockton moving picture theaters in the near future. This was agreed upon by Brockton censor board and the local theater managers in conference at City Hall. The special week-end children's shows will be conducted in rotation by the theaters.

Harry L. Campbell Is Proud Daddy.

Boston, Mass.—Harry F. Campbell, the popular manager of the local office of the Fox Film, is daddy of a baby boy, and last reports were that mother and baby were doing nicely. This makes three children Mr. Campbell has, two girls and a boy. The local Fox chief expresses himself as "proud as a peacock." He has been kept busy daily receiving the congratulations of his many friends.

Comes from Atlanta to Head Local Vitaphone.

Boston, Mass.—L. A. Watrous has severed his connections with the local Vitaphone exchange and gone to Philadelphia to accept a position with an adding machine company. Mr. Watrous was in that business before entering the film game.

C. W. Sawin, formerly in charge of the Vitaphone office in Atlanta, Ga., and at one time manager of the Minneapolis exchange, has been appointed general manager of the Boston Vitaphone office.

H. F. Campbell Returns as Fox Manager.

Boston, Mass.—Harry F. Campbell, leading film executive and pioneer of the industry in this section of the country, is back with the Boston Fox exchange. He has been general manager of the local Goldwyn office and left the employ of William Fox last June to take charge of it.

He entered the game about eleven years ago. Since then he has had charge of several theaters, but most of his time was spent in the film distributing end of the business.

W. H. Bradley Heads Boston Triangle.

Boston, Mass.—William H. Bradley, former manager of the Triangle Boston exchange and more recently manager of the Washington Goldwyn office, succeeds Mr. Campbell as head of the local Goldwyn office.

William D. Shapiro, manager of the Boston Fox office since Mr. Campbell resigned last June will remain with the Fox organization and will be assistant to Mr. Campbell. It was Mr. Campbell who gave Mr. Shapiro a start in the film business and "made" him, and it is believed that with the two working together Fox will increase its business tremendously in New England.

Pine Tree News Letter.

By John P. Flanagan, 157 Park View Avenue, Bangor, Me.

A Lucky Portland School.

PORTLAND, MAINE.—M. J. Garrity, of the Jefferson theater, Portland, has presented to the Maine School for Boys, of which he is a former trustee, a motion picture machine, to be used at the school for educational and entertainment purposes. The object of the photoplay exhibitions will be to assist the boys in their studies and improve their minds.

One difficulty in making full use of the equipment will be overcome through the kindness of Hiram Abrams, a native of Portland and president of the Paramount Picture corporation. Mr. Abrams has never forgotten his native city and state, and at every opportunity he has displayed a deep interest in everything connected with it. He has promised that the school will have a picture program as often as they desire, and this means much for the success of the new feature.

Edward A. Golden, manager of the Boston Photoplay Co., has promised to give all the shows needed, and others who have promised to help and have helped are A. Goodside, George A. Foley, of the Portland theater; Frank Hoe, of the Elm theater, and Al Eagles, of the Empire theater.

New Jersey Exhibitors Aid the Red Cross

Special Day Set for Boosting Red Cross Fund Responded to in Characteristically Patriotic Way—Seat Tax Suspended for Red Cross Shows Only.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—The exhibitors of Newark and the entire state of New Jersey responded in a characteristically patriotic way Friday, December 7, the day set aside for National Red Cross Day. Several of the theaters gave the entire receipts of the matinee performance, while quite a number gave special morning shows, the entire receipts being given to the Red Cross. Among the playhouses giving a special morning performance were Proctor's Palace, Lewis R. Golding and R. J. O'Crowley, Jr., managers; Kenney's theater, Louis J. Fosse, manager; Fox's Carlton theater, Louis P. DeWolfe, manager; Fox's Terminal theater, Moe Kridell, manager; Loew's theater, Eugene Meyers, manager. Practically every exhibitor has agreed to devote the entire proceeds of at least one performance to the Red Cross. Employees of the various houses served gratuitously in their respective capacities.

Collector of Internal Revenue Charles V. Duff issued a notice last week, calling attention to the fact that all performances, the net proceeds of which are devoted to the Red Cross, are not subject to the war tax on admissions. Entertainments, the net proceeds of which are for soldiers' benefits and for the benefit of cantonment camps are, however, subject to tax.

\$100,000 Film Concern Incorporated.

Fort Lee, N. J.—A new corporation, known as the Fort Lee Motion Picture Corporation, has been incorporated with an authorized capitalization of \$100,000 on November 22. Nicholas Kessel, of this place, is listed as registered agent. The incorporators, besides Mr. Kessel, include George A. Enright and George C. Dobbs.

Manager Fosse Celebrates.

Newark, N. J.—Louis J. Fosse, aided by Mrs. Fosse, entertained informally Friday evening, November 30, at Achtel-Stetter's, in celebration of the completion of his first year as manager of Keeney's theater, Branford place and Halsey street. A number of friends were present as Mr. Fosse's guests. Mr. Fosse had managed Poli's theater in Washington and the Orpheus theater here prior to assuming charge of the Keeney house.

Controlling Device Patented.

East Orange, N. J.—Jerry Chesler has had a controlling device for a motion picture projection machine patented. The patent was granted last week.

Eliot Theater Incorporated.

Newark, N. J.—The Eliot Amusement company has filed articles of incorporation and will take over the Eliot theater, 244 Washington avenue, Newark. William H. Richards, the present manager, is listed as registered agent. The concern is capitalized at \$2,000. The incorporators are Moe Rosenstein, William H. Richards and Hattie Rosenstein.

Maritime Trade News Notes

By Alice Fairweather, The Standard, St. John, N. B.

F. G. Spencer Changes His Policy.

ST. JOHN, N. B.—The Lyric theater, St. John, N. B., is making some changes in its policy. F. G. Spencer is showing several specials for a week at a time, omitting the vaudeville when putting on the longer pictures. This policy began with "Joan the Woman" and was a great success with this splendid picture. "The Fall of the Romanoffs" has been contracted for with L. Sourkes, to be shown early in January, and "Redemption," con-

tracted for with J. R. Kauffman, for week of Dec. 11.

Shows Change in Spirit of the Times.

St. John, N. B.—There is a possibility that "Damaged Goods" may be shown in the city. It was condemned by the censors when first brought into the Territory but, I have been told, a member of the Government may use his influence to have the film shown on the grounds that in view of the strong agitation against vice which is being waged in many cities this picture, which has a moral value, should be put before the public.

Items from the New Globe Exchange.

St. John, N. B.—The Globe Film with its energetic manager, J. R. Kauffman, is already making quite a stir in the Territory and doing quite a remarkable booking for the short while the office has been open. Mr. Kauffman was ill for four days recently so was not about the exchange, but he has recovered now and has his booking sheet out ready for business. He tells me that the exhibitors throughout the Maritime Provinces express satisfaction in knowing that the Paralta pictures are being brought into Canada.

"Redemption" is booked at the Empire theater, Halifax, with G. J. B. Metzler for three days this week, then two days with H. R. Walker in Dartmouth and two days in Truro.

N. V. Gastonguay, of the Orpheus, Halifax, and H. R. Walker of Dartmouth have both contracted with J. R. Kauffman of the Globe Films Co. for the Billy West Comedies and will show one each week at their theaters.

Among the specials that the Globe Films are ready to release here are "The Spoilers" and "Babbling Tongues," a seven-reel Ivan picture.

"The Spoilers" is booked at the Empire, Halifax, for a return showing, as it was such a success before when it played in that city. It is to be shown about Dec. 17.

Another special is a film called "The Jockey of Death," to be released in the Maritime Provinces Jan. 12. This is a great circus picture taken in Italy and, while in the possession of the Famous Players, played more repeat dates than any other picture in their lists. The Moving Picture World reviewers praised it highly.

Arch Mason Buys Two Theaters.

Wolfville, N. B.—Arch Mason, of Wolfville, has purchased from F. G. Spencer, of St. John, the Wolfville opera house and the Hantsport theater and will manage them himself. He reports business good and tells me that he is running Trinagle, Monday and Tuesday; Vitagraph, Wednesday and Thursday; and Pathe, Friday and Saturday. He is doing without the girl ushers and making some other changes in his staff, planning to look after things himself.

Notes of the Trade.

Exhibitor A. A. Fielding of the Princess theater was in St. John. He reported business good, especially on the opening of the Paramount and Aircraft pictures. For the showing of "Joan the Woman" over two hundred people were turned away.

F. W. Winter of Moncton was in St. John looking over films.

Harvey L. Watkins, Eastern manager for Keith's, has been recently paying a brief visit to St. John in the interests of the Imperial theater.

J. P. Clancy, general manager of the General Film company, has paid St. John a visit recently.

Maryland News Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Many Patriotic Benefits in Baltimore.

BALTIMORE, MD.—On Sunday afternoon and night, December 2, two performances were given at the New theater, 210 West Lexington street, the house being loaned for the occasion by L. A. DeHoff, for the benefit of the stalwart lads of the Twentieth Ward machine gun company of the 313th Infantry at Camp Meade. Frank A. Hornig, president of the Maryland Exhibitor's League and proprietor of the Horn and Royal theaters, and L. A. DeHoff, secretary of the League and manager of the New, arranged the program of pictures and local acts and made a collection which amounted to \$525, which was turned over on Wednesday to the members of the company at the camp. These benefits were held under the auspices of the Twentieth Ward Democratic Club.

Three benefit performances were given at the Palace theater, Gay and Hoffman streets, on Sunday, December 2, by Manager Frank H. Dirkee. The collection taken up was used for buying comforts for selected men from the Eighth District who are now at Camp Meade. Antonio Moreno in the "Captain of the Gray Horse Troop" was the feature.

On Wednesday, Thursday and Friday, week of December 3, benefit performances were given at the Parkway theater, 3-9 West North avenue, under the auspices of the Alumnae Association of the St. Agnes Hospital, which shared in the profits. This benefit was arranged through the courtesy of Bernard Depkin, Jr., the supervising manager of the Parkway interests.

Loew's Hippodrome was crowded to capacity on Sunday, December 2, when this theater was used for a meeting which was held under the auspices of the Baltimore Conference for Jewish National Restoration in Palestine, the house being loaned for the occasion by George A. McDermitt, manager of the house. Many speakers of prominence addressed those assembled. Several resolutions which were in favor of the project passed unanimously.

A crowd estimated at nearly 2,000 gathered at the Maryland theater on Sunday night, December 2, where the annual memorial services of the Baltimore Lodge No. 7 of Elks, were held. The theater was loaned by Frederick L. Schanberger, the manager.

"Cleopatra" Breaks Into Regular Season.

Baltimore, Md.—The Fox feature, "Cleopatra," Theda Bara in the leading part, was at Ford's opera house all of the week beginning December 3. It no doubt came as a surprise to the theatergoers of Baltimore when it was announced by Manager Charles E. Ford that this film would break into the regular season. As the booking originally stood, Chauncey Olcott was to appear at Ford's during this week in his new play, "Once Upon a Time," but owing to the fact that permission could not be obtained from the Baltimore authorities to allow the little seven-year-old girl to play her part in the performances, and as the play could not be given without her playing the part, Mr. Ford was compelled to immediately book another attraction and the Fox feature was decided upon.

Pelsweig Back in Baltimore.

Baltimore, Md.—Simon Pelsweig, who was formerly associated with the Electric Theater Supply Company as their representative in Baltimore, and who, until recently, has been connected with Harry Schwable, of Philadelphia, Pa., has now returned to Baltimore and will act as the representative of the Fairmont Feature Film exchange, a branch of the Baltimore Film exchange. Mr. Pelsweig has just returned from a successful trip through southern Maryland, Virginia and West Virginia.

Baltimore's Tax Rate.

Baltimore, Md.—It has been announced by Mayor James Harry Preston of Baltimore that the tax rate for Baltimore for the year 1918 will be \$2.01, which is an increase of three cents over the 1917 rate.

Baltimore Visitors.

Westminster, Md.—On Monday, December 3, George Osborne, proprietor of the Star theater in this city, took a run down to Baltimore to look over the situation and visited the Mutual exchange on Film Row.

Hagerstown, Md.—About a week ago J. F. Sanderson, proprietor of the Palace theater in this city, visited Baltimore and called on friends along Film Row. It is understood that Mr. Sanderson is a Universal booster.

Crescent Theater Reopens.

Baltimore, Md.—Recently the Crescent theater, 1507 West Lafayette avenue, which has been dark for some time, was reopened to the public under the management of Mr. Mauler. The Universal service is being used as part of the program.

Business Notes and Personals.

Baltimore, Md.—The Rialto theater, on North avenue at Linden, of which Arthur B. Price is the manager and Myer Fox the president, is now absorbing the war tax.

L. A. DeHoff, manager of the New theater, 210 West Lexington street, ran the D. W. Griffith big spectacular production, "Intolerance," for the entire week beginning December 3.

The fifth anniversary was celebrated at Schanze's theater, Pennsylvania and North avenues, on Friday, November 30, and an exceptional program was offered.

Mayor James F. Strange, of Annapolis, Md., part owner of the Colonial theater in that city, has been named fuel administrator for Annapolis.

Manager Stem at the Majestic theater, 320 South Broadway, is now running a chapter of "The Lost Express," with Helen Holmes, every week, and it is understood that it is a big drawing card.

Will the exhibitors and exchangemen of Baltimore City and vicinity please take notice that any information which they are kindly inclined to impart to the Moving Picture World correspondent will be gladly received via phone, using number Madison 7182-J.

Baltimore, Md.—H. Lyman Broening, cameraman for the Famous players, who married Miss Annie Daleigh on Thursday, November 22, is a native of the Monumental City, and a nephew of State's Attorney Wm. F. Broening. He has many friends in Baltimore, and all wish him much happiness as a benedict.

The patriotic film play, which was a short time ago produced by Harry Lewy and directed by J. Aler Barry, formerly with the Fine Arts Company, of Los Angeles, both of Baltimore, entitled "Fighting at Home," has now been taken over by the Government for its own use.

Plans have now been completed by Blanke & Zink, architects, of Baltimore, it is understood, for five theaters, which are to be erected by "Tom" Moore, of Washington, D. C.

Elk Services in Cumberland and Frostburg Theaters.

Cumberland, Md.—Through the courtesy of the Mellenger Brothers, proprietors of the Maryland theater in this city, the annual Lodge of Sorrow was held by Cumberland Lodge No. 63, B. P. O. E., in this playhouse on Sunday, December 2. Many noted members of the lodge attended the affair.

Frostburg, Md.—On the evening of the same day memorial exercises were held by Frostburg Lodge, No. 470, in the Lyric theater, of this city, due to the courtesy of the proprietor, A. C. Frey, who kindly allowed this playhouse to be used for the occasion.

interesting Trade News from Philadelphia

Notes About Exchange Men and Exhibitors—Local 307 Elects Officers for the Year—Notable Pictures on Screens—Business Items.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Peerless exchange, on the first floor of 1339 Vine street, will shortly occupy the entire four stories of this building. Manager Flynn announces that the increased business has compelled them to enlarge their quarters to this extent. The first-floor offices will be extended, and a projection room will be installed on one of the above floors. The rest of the building will be used for films and advertising matter. A dumb-waiter has been planned to facilitate the handling of films.

Red Cross Benefit at Wayne Opera House.

Wayne, Pa.—The Wayne opera house gave a special performance for the benefit of the Red Cross on last Friday. Through the courtesy of the World Film, "Mothers of France," starring Mme. Sarah Bernhardt, was shown as the main feature attraction in conjunction with "The Zeppelin Attack on New York" offered by the Mutual Film.

Roller Bearing Company Buys Lubin Plant.

Philadelphia, Pa.—The Wright Roller Bearing Company took title to the former moving picture plant of the Lubin Manufacturing Company, at the southeast corner of Twentieth and Indiana streets. Conveyance was made to Alfred S. Miller for \$82,500, of which \$44,500 remains on mortgage. The conveyance was then made to the present owners. The property occupies a lot 280x200 feet, and includes a four-story factory and two-story factory and other buildings, assessed at \$110,000.

Operators Bury Dead Comrade.

Philadelphia, Pa.—After several vain attempts had been made by the members of the Motion Picture Operators' Union Local 307, I. A. T. S. E., to discover the relatives of Fred La Marr, a member who died last week, the organization put together and gave him a fitting funeral and had the body interned in their own burial grounds.

Local 307 Elects New Officers.

Philadelphia, Pa.—At the last meeting of the Motion Picture Operators' Union, Local 307, I. A. T. S. E., held on last Sunday, Dec. 2, the following election of officers took place: B. F. Bache, president; H. B. Johns, vice-president; John Harris, financial secretary and treasurer; Walter G. Murray, recording secretary; Louis Krouse, business agent; Jessie Abel, Walter Hall, Thos. Feeney are the trustees. W. G. Murray and Abbott Oliver will be on executive board. B. F. Bates, Louis Krouse and W. G. Murray were elected delegates to the Central Labor Union.

A resolution donating the services of its members with a view of co-operating with the war emergency unit was passed.

Trade Notes of Local Interest.

Philadelphia, Pa.—A. G. Buck, manager of the Hoffman Foursquare exchange, 1325 Vine street, has inaugurated a novel messenger card service to the exhibitors in this territory every week. He mails cards 5½ by 7 inches, upon which are printed announcements likely to interest the exhibitors. Upon messenger No. 2, Mr. Buck makes known the coming release of "The Eagle's Eye," a new serial in twenty episodes. A private showing of the first three episodes is expected to be given about Dec. 15, although the serial will not be released before January.

Philadelphia, Pa.—"The Retreat of the Germans," released by the Pathe exchange

in six episodes of two reels each, was booked as a complete 12-reel production to the Majestic and Grand in Williamsport, Pa.; the Victoria, in Harrisburg; the Family, in Melton, Pa.; the Majestic, in Wilkes-Barre, Pa., and the Victoria, at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.

Philadelphia, Pa.—The Superior Film exchange, of 1331 Vine street, announces for immediate booking "The Russian Revolution" in seven reels. A few of Manager Barrist's forthcoming releases are Irving Cummings in "A Man's Law," Marie Shotwell in "The Woman and the Beast," and the De Luxe edition of Jules Verne's "Around the World in 80 Days" in six reels.

Philadelphia, Pa.—The Keystone Distributing Corp. held a private showing at the Locust theater December 2, of William S. Hart in "The Cold Deck." The performance was well attended and the production was well praised.

Philadelphia, Pa.—A Osborne, manager of the local Pathe exchange, is receiving a large number of bookings on the Mrs. Vernon Castle releases. Among the leading theaters who have already closed for this series are the Lorenz, Bethlehem, Pa., for two days; Lehigh Orpheum, South Bethlehem, Pa.; Colonial, Easton, Pa., and Lyric, Reading, Pa. The Stanley Booking Corp. has taken the entire six releases for their circuit of theaters and have paid for them in advance.

Philadelphia, Pa.—The two-story moving picture theater at the southwest corner of 25th street and Allegheny avenue, has been sold by John J. Cree to Sarah Mayer, for a nominal sum and a mortgage of \$25,000. The property occupies a lot 108.10x71 feet, and is assessed at \$25,000.

Philadelphia, Pa.—Albert Brown, manager of the Overbrook, recently carpeted this theater throughout, and has made general improvements for the benefit of his patrons.

Philadelphia, Pa.—Charles Klang will shortly go on an extended tour, calling on exhibitors throughout eastern Pennsylvania.

Philadelphia, Pa.—Max Milder, manager of the Select Film exchange, recently closed contracts with L. C. Chamberlain for eleven theaters located up through the state.

Notable Pictures on Last Week's Programs.

Philadelphia, Pa.—The following notable film productions were offered during week of December 3:

"The Secret of the Storm Country," with Norma Talmadge, was shown at the Stanley during the entire week.

"Camille," with Theda Bara in the title role, played a week's engagement at the Arcadia.

"The Wild Girl," featuring Eva Tangay in her first screen production, was presented at the Victoria all week.

"The Grell Mystery," with Earle Williams; "The Eternal Mother," with Ethel Barrymore, and "Sunshine Alley," starring Mae Marsh, were shown at the Regent.

"Draft 258," with Mabel Taliaferro, and the comedy, "The Country Hero," with Roscoe Arbuckle, were presented at the Palace.

"Reaching for the Moon," with Douglas Fairbanks, and "The Rise of Jennie Cushing," with Elsie Ferguson, shared equal honors at the Strand.

"The Little Princess," with Mary Pickford, was offered at the Locust during the entire week.

Buffalo Theaters See No Cause for Worry

Holiday Shopping Is Now in Full Swing, but Plenty of People Have Spending Money—Women Are Making Big Wages, Also.

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo.

BUFFALO, N. Y.—Gift buying has begun two weeks earlier than usual this year on account of a publicity campaign conducted by Buffalo business men, and this has caused a slight slump at the local moving picture theaters. The depression is regarded as only temporary and after the people have made their holiday purchases, it is expected they will again crowd the show houses. Some declare that, generally speaking, the women of Buffalo have more spending money than the men, but even the latter, especially those who are working overtime for extra good wages at the local plants, will have plenty of funds left for theater tickets. Many local women no longer have to depend upon "mere insignificant men" when it comes to show-going. Thousands of women employed at the local aeroplane, automobile and railroad plants, etc., are being paid wages much higher than they have ever received before and are spending their money in a manner that would have been considered reckless last year.

Buffalo exhibitors, figuratively speaking, are extending their arms in welcome and cordiality to the women patrons? Of course, the patronage of the men is not being overlooked. Many of them, especially those who are working overtime for extra good wages at the local plants, will have plenty of show money during the winter.

Wurlitzer Improvements Finished.

The improvements at the Buffalo branch of the Rudolph Wurlitzer Co. at 701 Main Street have been completed. Departments have been arranged for the various musical instruments handled by the company.

"Among our recent sales was a theater organ for the Lyric theater at Austin, Pa." said Mr. Tanney, who came here from Pittsburg. He has thoroughly reorganized his staff and since his arrival, trade at this branch has shown a substantial increase.

Theaters Give Many Red Cross Benefits.

Buffalo, N. Y.—Moving pictures and other high-class entertainment were featured at performances at several of Buffalo's theaters, Friday, December 7, for the benefit of the Red Cross. The date of the shows was a week later than the time mentioned in last week's Moving Picture World. The regular shows advertised for the week were presented. Matinees were given at the Teck, Star, Shea's Majestic and Olympic theaters. The Olympic and the Lyric theaters, which feature moving pictures and vaudeville, gave a joint Red Cross show, beginning at 10 o'clock in the morning. Shea's theater also gave a morning performance of vaudeville and pictures. The other shows were in the afternoon. Everything was donated, the benefits being real in the true sense of the word. The houses were crowded. President Wilson, as honorary head of the Red Cross, proclaimed December 7 as national Red Cross theater day. The idea received the tangible cooperation of the Buffalo Theatrical Managers' Association.

Goldwyn Manager Busy.

Buffalo, N. Y.—George A. Hickey, manager of the Buffalo branch of Goldwyn, is completing a successful tour among the exhibitors of the central and southern parts of the state.

"My visit is a personal one and I am

finding out conditions in the territory covered," said Mr. Hickey. "Beginning December 27 the Goldwyn productions will be featured at the Avon, a fine new house in Utica, which has been playing vaudeville and is now returning to moving pictures. The Avon will open with 'The Cinderella Man.' This and the three other latest Goldwyn productions are in great demand."

The pleasing appearance of the Goldwyn headquarters in Buffalo is receiving plenty of praise. The furnishings and partitions are of mahogany and the whole surroundings present a modern, businesslike appearance. A large shipping department and vault are on the second floor. The screen room is frequently crowded with exhibitors. When Mr. Hickey is on the road the Goldwyn branch is in charge of his capable assistant, Miss Grace Redans. S. R. Banks has been appointed traveling representative for the company.

Maxine Theater Enjoys Good Neighborhood Patronage.

Buffalo, N. Y.—"We feature our eight-piece orchestra and our admission is ten and fifteen cents," said George Hall, who with his partner, George Haney, conducts the Maxine moving picture theater, Buffalo.

"Our people are of the middle class and are all employed, so our attendance is excellent. The section about Seneca Street, where we are located, is like a town by itself and many of our patrons go downtown only once a month. This helps our patronage."

Harry Somerville Has Good Job in Cleveland.

Buffalo, N. Y.—Harry Somerville, former manager of the Happy Hour theater, Buffalo, has written that he is now picture booking manager for the two houses of the Miles Theater company of Cleveland. He also is press agent for the two theaters. Mr. Somerville says in part:

"This company has opened a new house, one of the finest in the country, devoted to high class pictures and vaudeville, the same as the Miles theater."

A Good Report from Geneva.

Geneva, N. Y.—Frank C. Pierce, proprietor of the Temple theater, Geneva, was a Buffalo visitor. "We play pictures and vaudeville," said Mr. Pierce. "We formerly charged fifteen cents, but have advanced to eighteen cents, and collect the war tax, making the even twenty cents. Everything is going along nicely. Geneva has a population of 12,000. There are three houses in the town, seating a total of 3,200."

Short Notes About Theaters.

Oswego, N. Y.—The Nickel theater of Oswego, formerly the Gem, which has been closed for two years, has been reopened.

Rochester, N. Y.—It is reported that the Garden theater of Rochester has been closed.

Geneva, N. Y.—A Geneva, N. Y. report says that the Smith opera house of that place, which has been playing stock and road shows, will feature only pictures, beginning this month.

Capital City News Letter.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

American Theater Now Crandall's.

WASHINGTON, D. C.—A change of considerable note took place in the exhibitors' field here last week when Harry M. Crandall took over the American the-

atre, at First street and Rhode Island avenue, Northwest, formerly conducted by Louis W. Atkinson. This house has a seating capacity of about 650, and was the only theater in the residential section of Washington with a seating capacity over five hundred and not already in the Crandall circuit.

Mr. Crandall has planned numerous changes in the American, and will close it down from the night of December 11 to the night of December 15, during which time it will be extensively overhauled. The interior will be redecorated, the prevailing color scheme being old gray, ivory and gold. The lobby, which extends clear across the Rhode Island avenue front, will be painted to harmonize with the interior decorations. The exterior will be painted green, heightened with medieval bronze. The lighting system, both interior and exterior, will be entirely rearranged.

The announcement of the purchase states that recently patented high-power searchlight lamps will be installed and the front of the theater will be a blaze of light. Semi-direct lighting fixtures will replace those in the lobby and the interior will have the indirect system of illumination and the wall brackets will be of hammered bronze. New hangings and draperies, in harmony with the color scheme of decoration, will replace those now in use. The stage will be equipped with new scenery.

Mr. Crandall contemplates closing the house next summer for extensive remodeling, installing a balcony, and so arranging the interior as to afford a seating capacity of eleven hundred.

Some of the Official Films Are Ready.

Washington, D. C.—Official motion pictures, bringing home the vital importance of increased food production, will be shown by the United States Department of Agriculture in hundreds of regular motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with the Universal company, through its exchanges, will be made early in December.

National Forests Picture.

The first film will show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle and sheep.

Children Help with Pig Clubs.

The second release, which will follow in about two weeks, will show what children, through the pig clubs, are doing to increase the supply of pork. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

Problem of Food Productions.

The department laboratories are at work on a number of other popular films, especially designed to make clear to city as well as rural populations problems of food production and to show them ways in which they can co-operate effectively to feed the nation and the Allies.

Tom Moore Will Build Six Theaters.

Washington, D. C.—Tom Moore announces his intention of commencing work on the erection of six new theaters to be located in various parts of the city, the first of which is to be the new Rialto, at Ninth and G streets, Northwest. He states that in all about \$1,200,000 will be expended on this project. In addition there will be included the two Moore theaters, the Garden and Strand on Ninth street now in operation.

The first of the uptown houses will be located in the Mount Pleasant section, and it is planned to accommodate about 2,200.

The largest staff of experts in all departments makes the **MOVING PICTURE WORLD** the one paper in the trade that fully fills the requirements of every reader.

A new two million dollar corporation to be known as Tom Moore's Theatrical Enterprises, Inc., is to be formed to handle the proposition. It will take over the old Tom Moore's Amusement Enterprises Corporation.

New Branches for Wolfberg Attractions.

Pittsburgh, Pa.—The Harris P. Wolfberg Attractions, Lyceum building, Pittsburgh, has announced that branches will be opened soon in Maryland and Delaware. H. E. Stahler, manager of the Pittsburgh office, is now in that territory working out an organization. During Mr. Stahler's absence, J. L. Ellman, head of the publicity department, will be in charge of the local office. The first production to be distributed by the Wolfberg Attractions in Maryland and Delaware will be "The Crisis," which is in line with the precedent established when the new Cleveland and Cincinnati branches were opened. This will be followed by "The Mad Lover," "Today," "The Deemster," "Persuasive Peggy," and other features now controlled by the company in Western Pennsylvania and Ohio.

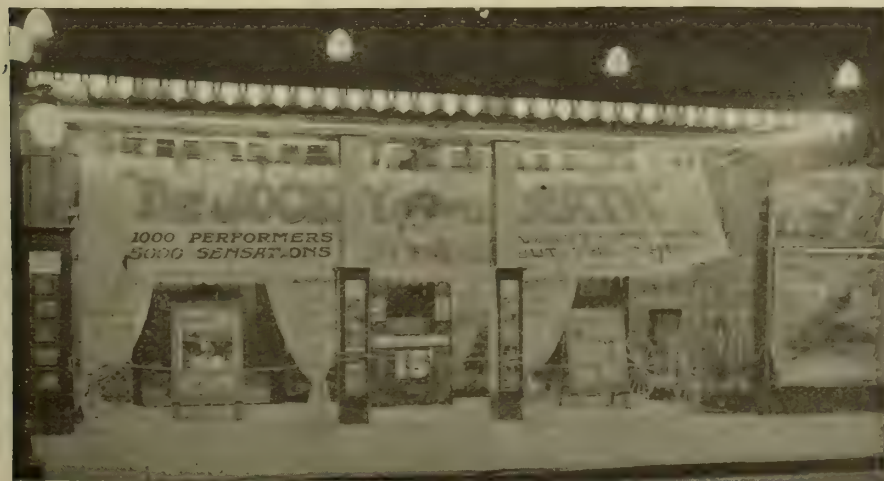
Recently the Harris P. Wolfberg Attractions has made three additions to its sales force. J. M. Duskin has been appointed traveling representative in the western Pennsylvania territory, Walter Blaney will handle the West Virginia territory, and C. Burchfield Kennedy will divide his time between Ohio and western Pennsylvania.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Rialto at Toronto Has Interesting Front.

Toronto, Ont.—Manager Stuart, of the Rialto theater, Toronto, has had several very attractive fronts recently for big releases shown at this house. One particularly fine lobby display was arranged for the "Jockey of Death." Practically the whole front was made to resemble a circus, with tent top, sawdust, circus animal wagon and special ticket office. The latter bore the price of admission with the printed announcement that the price "Takes you all the way through." The tent section had all the usual circus statements about the number of performers and sensations and slogans such as "The Greatest Show on Earth," "Six Shows in One," "Astounding Feats of Daring," etc.

During open hours a clown performed tricks in front of the entrance while the ticket-taker was garbed as a circus attendant.



One of Manager Stuart's Fronts at the Rialto, Toronto.

Political Campaign Too Warm for Theaters

Exhibitors Began by Lending Houses for Meetings, but Found It Too Dangerous—Mob Wrecks a Theater in Sherbrooke, Quebec.

MONTREAL, QUE.—The political campaign in Canada before the Federal elections on December 17 has reached such a fevered stage that alleged partisans were resorting to violence in some sections. The result was that managers of moving picture theaters became reluctant to permit the use of their houses for the holding of political rallies, particularly after one large picture theater in Sherbrooke, Quebec, had been wrecked by gangsters on November 30 during the course of a meeting at which two cabinet ministers were among the speakers. The riot lasted for several hours, during which time the gangsters made repeated attacks upon the theater. It was a series of pitched battles which resulted in the breaking of every window, the smashing of doors and the destruction of equipment both inside and out. The mob was only prevented from tearing the stage scenery and screen to pieces by the liberal use of the fire hose, but the water from the latter destroyed the mural decorations. The seats were broken up by those in the meeting to provide weapons with which to repel the attackers, who were armed with stones, clubs and revolvers.

At the close of the meeting 800 people in the theater, including some 400 women voters, made a brave sortie under the direction of several returned officers, and after a fight the besieged reached places of safety. The theater looked as if it had been struck by a cyclone.

It was necessary to close the theater for repairs and it was found that the whole place would have to be redecorated and refitted. In addition to the material loss, it was pointed out locally that the house would suffer in future business as a result of the outbreak.

Montreal Orpheum Opens with "20,000 Leagues."

Montreal, Que.—With the opening of the New Princess vaudeville theater in Montreal on December 17, the City of Montreal gained still another first-run picture theater, namely the Orpheum, which opens on Monday, December 24, with a big feature picture policy. The first release to be presented in the Orpheum is "20,000 Leagues Under the Sea," distributed in Canada by Superfeatures, Ltd. This is the first booking of the special production in the Dominion.

Regal Films Has New Montreal Office.

Montreal, Que.—The Montreal office of the Regal Films, Ltd., who lately took over the Triangle in Canada, had been

moved to the former headquarters of the Triangle in Montreal, the new address being 31 McGill College avenue. These premises are large and include a screen room.

Censor's Condemnations Cause Waste of Money.

Toronto, Ontario.—The Board of Censors for the Province of Manitoba condemned "The Auction Block," the first of the Rex Beach features to be released in the Dominion by Regal Films, Ltd.

The picture had been booked by the Lyceum theater, Winnipeg, for the week of December 3 and considerable advertising had been done by the theater. As a result of this rejection, the Lyceum was the first house in Canada to show "For the Freedom of the World," the eight-reel special, released by the Regal, this being substituted at the last moment for "The Auction Block." "For the Freedom of the World" followed "The Fall of the Romanoffs" at the Lyceum, which is also controlled in Canada by the Regal.

The Manitoba Provincial Government has decided to reorganize its Board of Censors and to make a number of important changes in the system of censorship in that province.

"The Auction Block" was presented in the Regent theater, Toronto, during the week of December 3 without a cut by the Ontario Censor Board, while the same feature was also shown at the St. Denis, Montreal, during the same week without question.

The Board of Censors for Quebec condemned "Bought and Paid For," in which Alice Brady is starred. This had been booked by the New Grand theater, Montreal, and all advance advertising had been done when the feature was rejected by the censors. Two features were substituted for "Bought and Paid For," which had been scheduled for a whole week. These were "The Mark of Cain," with Mrs. Vernon Castle, during the first half of the week, and "The Queen of Spades," the first Russian Art feature, during the last half.

Nine Hundred Picture Theaters in Canada.

Toronto, Ont.—Harry Kaufman, general sales manager of Globe Films, Ltd., has compiled statistics to show that there are nine hundred active moving picture theaters in the Dominion. He has started a campaign of circularizing Canadian theaters with regard to Paralta Plays, the control of which for Canada has been secured by the Globe company.

Interesting Montreal Notes.

Montreal, Que.—Manager Maurice West, of the Montreal Fox office, has received word from Manager A. Richardson of the Olympia theater, Grand Mere, Quebec, to the effect that "Patsy," starring June Caprice, had attracted an attendance of 2,300 people in a run of two days. The population of Grand Mere is 4,500.

"The Daughter of the Gods" had its first run in Montreal on a rental basis at the St. Denis theater during the week of December 10. The picture had previously been shown as a road show.

A. Fisher, general sales manager of the Independent Film Supply Company, left Montreal recently for his home in Pennsylvania, to attend to National military duties as an American citizen. During his absence, Dave Mendelsohn, formerly salesman for the Famous Players, has been looking after his duties.

The American Thanksgiving Day, November 29, was celebrated by Montreal moving picture men with a banquet at the Commercial restaurant and a theater party. The master of ceremonies was Charles Berman.

Tax Brings No Falling Off in Cincinnati

About \$30,000 Contributed in War Tax by Theaters In and Near Cincinnati During November—Patrons Becoming More Discriminating.

Kenneth C. Crain, 307 First Nat'l Bank, Cincinnati, O.

CINCINNATI, O.—Theater managers and moving picture exhibitors have been busy comparing notes with each other since December 1, with a view to finding out, if possible, exactly how the war tax on admissions has affected business, if at all. As it is estimated, from figures gathered from every available source, that Cincinnati contributed during November, the first month in which the tax was in effect, about \$30,000 to Uncle Sam in this manner, it is obvious that the amount is in the aggregate substantial, although it comes in small dribbles from the individual.

It is also estimated that of this total amount about \$15,000 came from the ninety moving-picture houses in and around Cincinnati, this being the largest amount from any other amusement, as the remaining \$15,000 or so came from several sources, such as the legitimate, burlesque and vaudeville theaters, concerts, prize-fights, etc. The consensus of opinion among the moving-picture exhibitors is that the tax has had virtually no effect on attendance, the downtown houses being especially emphatic in this view. Throngs have attended their performances, paying the pennies required to meet the tax without objection, and even with cheerfulness, as reported in these columns when the tax first went into effect. On the other hand, it is believed that the so-called legitimate theaters have suffered, in Cincinnati, as well as elsewhere, on account of the tax and the economical tendency caused by the war together. The loss has come in the attendance at the less meritorious attractions, the better shows suffering little or nothing. It is pointed out, however, that in all probability it is not so much the tax as the general stimulus to saving which has had this effect. In other words, people do not balk at the tax if they desire to go to the show, but if they don't care particularly about it they stay away altogether, and would probably do so if there were no tax. Judging from these conclusions on the effect of the tax, the exhibitors will not lose much business on account of the war, but the theaters showing stage attractions will have to look sharp to the merits of the shows put on, or suffer accordingly.

New Gifts Has Prosperous Week.

Cincinnati, O.—The first week of the new Gifts theater, owned by McMahan & Jackson, proved that the public is going to support the new house, as, in fact, the location made certain in advance. The attractiveness of the Goldwyn "Polly of the Circus," of course helped things along. The ten-year lease of the Greater Cincinnati Amusement Co. on the house was filed a few days ago, revealing the interesting fact that a monthly rental of \$1,241.66 is being paid for it.

"Birth of Nation" Comes Back.

Hamilton, O.—The management of the Jefferson theater made the return engagement of the great Griffith spectacle, "The Birth of a Nation," a big event in the city for its four-day stay. Liberal advertising, featuring the various interesting points about the well-known film, kept public interest at a high point, and attendance was splendid, in spite of the fact that the range of prices was from 25 cents to \$1.00.

Exchanges Furnish Free Films to Camps.

Cincinnati, O.—Cincinnati film men are to have the honor of furnishing regularly films to the ten moving-picture theaters run in connection with the Y. M. C. A. houses at Camp Sherman, Chillicothe, O., where all of the National Army men from Ohio are encamped. This, obviously, is equivalent to providing regular programs

for just ten moving-picture houses of the ordinary sort, and as the service is to be furnished free of charge, it is obviously no light matter. I. Libson, manager of three of the largest downtown houses in Cincinnati, and therefore a man familiar with the work of purveying entertainment to large numbers of people, was appointed by R. H. Kirkendall, director of entertainment at Camp Sherman, to take charge of the work of getting the film men together on the matter, and while the plans for the work have not yet been fully mapped out, it is certain that the score of exchanges in Cincinnati will see to it that the Army boys are kept supplied with the best that there is in pictures. Of course, each film can be shown in each of the ten theaters at the camp, but this does not alter the fact that ten shows have to be kept running.

Gus Sun Promises a 2,000-Seat House

Springfield, O.—Gus Sun, the well-known theatrical magnate, president of the Gus Sun Amusement Co., has bought the Columbia theater property from Lamar J. Dalie and the Bookwalter estate, and on the site a handsome theater of three stories, with a seating capacity of 2,000 persons, will be erected in the spring.

Dayton News

By Paul J. Gray, Alhambra Theater Bldg., Dayton, O.

Orpheum Theater at Dayton to Remodel.

DAYTON, O.—The passing of one of the last so-called small picture houses will be recorded in Dayton soon after New Year's, at which time the Orpheum here will undergo complete remodeling and also a changed policy. None but the best of the program features will be played. John Lyons, who has managed the house for the last year, has done very well when one considers that it was his first attempt at managerial honors. Previous to the time of Lyons, Homer Guy, who is now at the Majestic, managed the house. John happened to be an intimate friend of the writer, and only a few days ago he confided that the reason the Orpheum was not now playing big features in big style was that he thought at least one house was wanted for short-length pictures put over right.

The latest house to change was the Apollo, directly across the street, and there, where once programs of short pictures were always played big films in really big style are the rule. The Apollo reopened after renovations with the "Conqueror," a Fox picture. One day last week I dropped into the Apollo and saw as good business in proportion as any of the larger houses had—following the "Conqueror" and the "Spy" came Mae Marsh in "Sunshine Alley," followed by the "Manxman."

As there had been keen competition between these two houses the wise ones predicted that the Orpheum would get in all the old trade of the Apollo. It did get some of it but this did not alter the decision of the Orpheum to enlarge. This leaves the field open to Ben Wheeler at the Royal, next to the Lyric, which cannot enlarge.

In an interview John Lyons stated that, when reopened the Orpheum would have about eight hundred seats. A new five-thousand-dollar organ will be installed, and the best in music will be offered.

As the Columbia and Strand here get first-run Paramount and Arcraft service, in order to run this the Orpheum would have to play it second-run, and it seems at this time that this may take place. The writer's best wishes are indeed with Mr. Lyons, and I hope to see the Orpheum placed among Dayton's leading theaters.

L. C. Pollack Becomes Metro Salesman.

Dayton, O.—L. C. Pollack, who recently opened a branch office of the National Film Company here, about two weeks ago, announces that he is to go with Metro as road salesman for the Ohio district. Mr. Pollack completed arrangements with W. C. Bachmeyer, manager of the Cincinnati exchange, to start Monday, December 3, in his new capacities. It has not been announced who will take his place at the office of the National in the Rauh building here. Mr. Pollack's many friends regret to see him leave Dayton and sincerely hope that he will favor us with a visit in the near future.

Jake Needham Will Represent Pathe.

Dayton, O.—A newcomer is in our "midst" in the person of Jake Needham, and he needs no introduction to many Dayton exhibitors with whom he is well acquainted. Jake is to handle the Dayton Pathe interests, succeeding Paul Allison, who leaves the Pathe Co.

Two Fox Films Make Good Same Week.

Dayton, O.—The Victoria last week, under the management of Theodore Chifos, housed an attraction, "The Honor System," that was worthy of the success it attained, for "The Honor System" pleased Daytonians by the score and the writer heard much praise for it. A special orchestra of eight pieces rendered the musical program, which helped the picture wonderfully.

Theodore Chifos has every reason to be pleased this week for at the recently remodeled Apollo, his other house, "The Conqueror" went over wonderfully. This is the first time in the history of Dayton that two Fox productions have played to good business at advanced prices within a square of each other. Following the engagement of "The Conqueror" at the Apollo will come the "Spy" for a week.

J. W. Jackson to Open Athens Theater.

Athens, O.—J. W. Jackson, well known in the business, is to open the Grand at Athens, Ohio, which for some time has been closed.

Interesting Bits Heard Here and There.

Gilbert Burrowes is seen every day at the Auditorium working hard as ever and anxiously waiting for the reopening.

Ann Pennington, in the "Antics of Ann," was one of the favorites of the last week at the Strand.

John Lyons, of the Orpheum, has at last entered the ranks of those who continually worry about the increasing cost of gasoline. John is the owner of a new touring car which speaks of class. A. H. Shaw, of Mutual, is seen with him constantly "touring" in search of excitement.

F. Burr Smith informs us that since the Apollo, which was formerly the Dayton stronghold of Bluebird, has changed its policy that the Ideal here is to play Bluebirds.

R. E. Meyers, who controls the Majestic and Royal at Chillicothe, says that business is very good at the present. The large cantonment camp at Chillicothe helps business wonderfully.

C. E. Smith, who operates the Star and Queen theaters in Chillicothe, plays Paramount and Arcraft pictures.

It seems to be a habit to own a pair of theaters and the custom is growing.

The Sun theater at Springfield is now playing Bluebirds.

To prove the Italian war pictures was a real feature Lefty Miller induced Jimmie Muir (The Chronicler) of the Dayton News to print a review of the film. It was a good move for the News came out the next day with quite a boost for the picture.

A. L. Kinsler is again in our midst, he having returned from a week's hunting trip. Many were the lucky ones in the Rauh building who received rabbits.

Some New Roadmen Out of Detroit.

Bert Graham, formerly with the Universal in Detroit, and recently with Pathe in Chicago, is with the Mutual in Detroit.

Harry I. Irons, who recently had the Mystic theater in Findlay, Ohio, is now with Vitagraph in Detroit.

Howard Gale, 73 Broadway, is taking bookings on "The Warrior," purchased for Michigan by the Allen Film Co., who also have "The Garden of Allah" for this territory.

Notes About Film Men in Uniform.

Detroit, Mich.—Harry I. Garson, president of the Broadway-Strand theater, and personal representative for Clara Kimball Young, is second lieutenant in the commissary department of the United States Navy and is spending about three days of each week looking after purchases for the Government.

L. E. Davis, former Vitagraph salesman, is with Battery A, Field Artillery, 329, Camp Custer, Battle Creek, being in the latest draft.

Lew Cohen, of the Coliseum theater, is with motor-truck division, Camp Custer, Battle Creek.

Marshall D. Martin, former manager of the Knickerbocker theater, Detroit, is at Camp Custer, Battle Creek.

Manager Montgomery Wins On Tact

Head of Metro-Madison, Detroit, Exchanges Has Made Good on Consideration for the Exhibitor—Shows Diplomacy in Present Emergency—

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Manager Montgomery of the Metro-Madison exchanges is sending out an interesting letter, explaining why Metro must charge the tax. He also announces at the same time that the tax will not be charged on any First National Exhibitors' pictures, nor on the Petrova or Chaplin pictures.

George Montgomery is one exchange man who has positively made good in Michigan, due to his consideration at all times for the exhibitor. He looks upon the friendship of the exhibitor as the greatest asset of his exchange, and he treats the exhibitor as he would like to be treated. For this reason he has justly earned the title "He's a prince of a fellow," heard so often among exhibitors. Mr. Montgomery came to Detroit about two years ago to do special work for the World Film. He formerly managed World exchanges through the West. About eight months ago he was appointed manager of Metro in Detroit, and now he has full charge also of all the pictures which are

bought by John H. Kunsky, including the First National Exhibitors' Circuit and all others. He has eliminated a great deal of the unnecessary overhead expense in the Metro-Madison exchange, and has brought the business to the point where it is showing a handsome weekly profit.

The Broadway-Strand theater, Detroit, has booked "The Cold Deck" for some time in December. This feature was recently purchased for Michigan by Harry I. Garson.

Owing to the fight on the film tax the exchanges charging the tax are finding a big lull in business. There are many exhibitors who are ready to book their film, but they will not sign any contracts that contain the war tax clause. This is due to the fact that they have signed a pledge with others and do not want to break their word. It puts the exchangemen in a rather peculiar position, because it is impossible for them under present conditions to make a showing.

Ohio Censors Want to Employ Inspectors

Exhibitors Might Possibly Disregard Board's Decisions—Board Wants a Lot of New Jobs for the Deserving.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—An attempt is being made to put the screws on tighter as far as film censorship is concerned in Ohio.

Word from Columbus, the capital, brings the information that the State Industrial Commission, which has supervision over the censor board's work, will ask for a fund for the employment of a number of inspectors whose duty it will be to travel over the state seeking violations of the law.

Heretofore there have been no inspectors working directly for the censor board. The present law provides for three censors, but no inspectors. It is reported that the legislators will be asked to amend the law to provide inspectors, the Industrial commission urging the need of them.

Film exchange managers and exhibitors take the opposite view, claiming that there is no need for inspectors, because they are not violating the law. They also claim that this will only be an additional expense which certainly should not be added to the state tax burden, especially during the war.

Bells." It was booked for four days at the Alhambra the week of November 25. Before the four days were over the manager extended the engagement to cover the entire week. And before the week was over the manager of the Mall, another first-run house, booked it for the entire week of December 2.

"This only goes to show that the Fox-Sunshine comedies speak for themselves," said District Manager Mooney.

Remodeled Victor Office Gets Busy.

Cleveland, O.—The Victor Film Service, handling the Universal product, has remodeled its big offices, and they now present a very busy appearance. The inspection and shipping departments have been removed to the west end of the building, while the sales and executive departments are now in the east end of the building.

R. C. Travers Gets Captain's Commission.

Cleveland, O.—Richard C. Travers, former Essanay star, and a resident of Cleveland, was in the Forest City during the Thanksgiving holidays visiting his family. Mr. Travers had just been commissioned a captain in the U. S. Army at the Fort Sheridan, Ill., training camp.

Children's Matinees in Cleveland.

Cleveland, O.—Children's matinees are becoming very popular in Cleveland. When the season opened, the Alhambra following its usual custom, started its Saturday afternoon matinees showing fairy pictures.

Other theaters which have inaugurated these performances within the last few weeks are the Monarch, Windameer, and the Doan. The Mall gives a regular Saturday morning children's show.

Most of the performances have fairy tales as their principal attractions.

Youthful Film Stars Now in Vaudeville.

Cleveland, O.—The Fairbanks Twins, Marion and Madeline, famed during their work for Thanouser, were the attractions the week of December 2, when the Ziegfeld Follies played the Opera House, Cleveland.

The previous week the Thanouser Kid, Mary Elaine, appeared at the Priscilla theater, headlining the vaudeville bill.

Fund to Give Michigan Boys Tobacco.

Detroit, Mich.—A fund has been started by the Detroit exhibitors, which now totals over \$50, for the boys who are in service of the Government. This applies only to the Michigan boys. The fund will be used to buy cigarettes and candy, and will be divided among the boys and sent with the compliments of the Michigan exhibitors and exchangemen.

New Film Building Notes.

Detroit, Mich.—The Goldwyn, World, and Standard exchanges are the latest to move into the new film building.

The removal of the Paramount-Artcraft exchanges is delayed owing to certain changes which must be made in the partitions, and the further fact that the building inspector has ordered the owner of the building to put a fire escape in the rear of that particular part of the building.

The U. S. Exhibitors' Booking Corporation is making its headquarters in the Foursquare exchange.

Bert Weddige, of the Michigan Motion Picture Supply Co., has moved to the second floor.

The United Theater Equipment Corporation has taken an entire store on the main floor of the film building, No. 53 East Elizabeth street. It will have four times the space it had in the Peter Smith building.

Madison Exchange Buys Dittmar Films.

Detroit, Mich.—The Madison Film Exchange, 73 Broadway, Detroit, has purchased the Michigan rights to the Dittmar Animal Pictures and Dittmar's Living Book of Nature.

Theater Equipment Gets Simplex Rights.

Detroit, Mich.—The Theater Equipment Co., of Minneapolis, of which J. George Fineberg is president, has taken the Michigan rights to the Simplex projection machine. He will announce a Detroit office very soon, which will likely be in the new film building.

A Pretty Good Hand of Salesmen.

Detroit, Mich.—Field Carmichael, the new Fox manager in Detroit, is going to make the fight of his life for business. He announces a wonderful selling organization which will handle the state by zones, comprising Joe Kaliska, J. O. Brooks, Jack Loranger, J. E. Powell, and E. Grimes.

I. J. Schmertz, formerly in charge of the program department, has returned to the home office.

H. A. Bandy to Work for Banner.

Cleveland, O.—H. A. Bandy, the Goldwyn exchange manager in Cleveland, is one of the most popular film men in the state. His office is now doing a big business, and with the assistance of Harry Reavey on the road and Fred Schramm handling the specials, Mr. Bandy hopes to be the banner office all season.

Mr. Bandy formerly was the Triangle manager in Cleveland, and previous to that was the Mutual manager in Indianapolis.

A Comedy That Spoke for Itself.

Cleveland, O.—The first of the Fox-Sunshine comedies certainly had a most auspicious opening in Cleveland. The picture was "Roaring Lions and Wedding



H. A. Bandy.

Interesting Trade Notes from Louisville

Collector Finds No Profiteering in Louisville Theaters—L. J. Dittmars Explains How Tax Has Been Met—Patrons Coming Back to Theaters.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—An investigation in Louisville by agents of the Department of Justice for profiteering in connection with the war tax has so far failed to reveal any such violations. T. Scott Mayes, as the local collector of internal revenue, said: Any firm or corporation has a right to increase prices, but it must not lead the public to believe that the amount of increase is to cover the war tax when the amount raised is in excess of the amount of the war tax. This would not only cause the war tax to prove unpopular with the people but would be taking advantage of both the Government and the tax payer.

How Price Adjustment Affects Income.

L. J. Dittmar, president of the Louisville Photo Play Association, and head of the Majestic Amusement Co., said that the price changes had not really increased or decreased the gross receipts of the houses. "We have been getting fifteen cents for matinees since last April," he said, "and when the war tax problem came up we decided to reduce the matinee admission to 13 cents, and the two additional cents paid the war tax. At night the price was raised to 18 cents, which, with the 2-cent tax, made the admission 20 cents. Thus, if our afternoon business is exactly the same as our night business in numbers attending, we make one cent per ticket, but the effect has been to reduce the night attendance in favor of the afternoon, and frequently we lose.

"We have been very careful to make it plain to the public exactly what has been done, and in front of every theater in the city where a tax is charged prices are shown like the follow: 'Admission, afternoon, 13 cents, war tax, two cents—ticket, 15 cents. Night, admission, 18 cents, war tax, two cents, ticket, 20 cents.' We are wholly within the law in every way."

Patrons Coming Back to Louisville Shows.

Louisville, Ky.—"I believe that business will be better as soon as the people get used to the idea of paying a higher admission price," remarked Fred Dolle, of the Alamo theater, who is smiling again after holding a grouch against business for the past three or four weeks. For a time, after the new rates became effective, there was a considerable falling off in patronage at all houses, but this is beginning to disappear, and may have been partly due to the changing seasons. Until the public gets used to either very hot weather or cold weather a large percentage prefers staying at home. The general prospects are for an immense holiday business in Louisville for everyone, and some good films have been booked.

Charles Scott to Manage Camp Taylor Theater.

Louisville, Ky.—Charles Scott, formerly manager of Macauley's theater in Louisville, and more recently connected with the Ben All and Lexington, Ky., opera house, handled by the Haggin estate, will be manager of the Klaw & Erlanger theater at Camp Taylor, according to Dame Rumor, who states that the offer has been made to Mr. Scott, who is a first-class manager. The camp theater is a big one, and will be a busy place when the soldiers really begin to take interest in the shows.

Gave Five Per Cent. to Smoke Fund for Week.

Madisonville, Ky.—E. W. Dozier, manager of the Garrick theater, increased business somewhat during the week of

November 27, when he offered to give five per cent. of gross receipts for the week to the "Our Boys in France Tobacco Fund." Mr. Dozier called attention to the fact that the plan had been investigated by the management of the Rialto and other Eastern theaters, and had been warmly endorsed.

Thanksgiving Taxed Capacities.

Louisville, Ky.—Thanksgiving business with the Louisville theaters was as good, if not considerably better, than ever experienced, and as usual the theaters were forced to turn down much evening business, their capacities being severely taxed in handling the afternoon crowds. At half-past eight in the evening, the lobbies of all of the downtown theaters were jammed with people awaiting the opening of the new runs at nine o'clock. The suburban houses also handled capacity business. The Cherokee theater, a suburban house, offered a special double bill, consisting of eleven reels, handling a continuous show during the afternoon and evening.

Country Show Cuts Down.

Hellier, Ky.—The Star theater has cut down to three shows a week, due to winter weather, bad roads, and the usual falling off in business at this season of the year. Shows will be given on Monday, Wednesday and Saturday nights throughout the winter.

Tennessee News Letter

By J. L. Ray Trade News Service, Nashville, Tenn.

Loew Buys Memphis Picture House.

MEMPHIS, TENN.—Marcus Loew's theatrical expansion has again reached Memphis, after having put up one high-class vaudeville and moving picture house during the past year. This time he buys a moving picture house, where he will show pictures alone. On December 22 the Loew interests will take over the Princess theater, which has been running for many years as the "five-cent house." Some of the largest features have been shown at this theater, with no increase in the admission price, and the building itself is one of the largest in West Tennessee. Heretofore the program has been changed daily, but under the new administration the highest-class features will be shown for ten cents, with a change of program four times a week.

Repairs will be made, and the auditorium brightened up and improved to meet the demands of the Loew standard. The house will be known as Loew's Princess. The slogan of the house, which has become generally known over the state, "Five Cents, Why Pay More?"—passes out of existence with the transfer of ownership.

Mutual Exchange to Leave Memphis.

Memphis, Tenn.—The latest announcement in the Tennessee exchange field is that the Mutual will close its Memphis office. It is proposed to wind up the affairs of the exchange within the next week or ten days, and close immediately thereafter. The Mutual exchange was formerly located at 500 South Main street, but recently moved to Fourth and Union, in the same locality with the other exchanges in this city. The "Big Star only" service was featured.

Sunday Pictures but No Vaudeville.

Chattanooga, Tenn.—Sunday theaters are running in this town without molestation by the authorities. Keith's Rialto is advertising that no vaudeville will be

shown on the Sabbath, but that pictures will hold the boards exclusively. Thousands of soldiers come in from the army cantonment at Fort Oglethorpe, just over the Georgia line, on Sundays, to view the pictures, and every house in the city runs to capacity.

New Policy at Memphis Majestic.

Memphis, Tenn.—The Majestic theater of this city has added a vaudeville act to its picture program. The "theater with the largest seating capacity" is using this one act of high-class entertainment to break the program between reels.

Within a few weeks the Majestic Amusement Company's newest theater, the Majestic No. 1, will put into effect a twice-a-week picture change, instead of the four-time-a-week change, as now running. The best features will be shown, one picture being on the program for four days and the other for three.

Triangle Man Takes Memphis Bride.

Memphis, Tenn.—Jack Stewart, one of the best-known exchange managers in the South, was married in this city on November 28, to Miss Gertrude Morris, one of the belles of Memphis. Mr. Stewart is manager of the Triangle offices in New Orleans, and if he meets with the same success in married life as has been his lot in the business world, he has nothing to fear.

Princess Helps Soldiers.

Nashville, Tenn.—The Princess theater recently placed a container in the lobby to gather smokes for the Tennessee boys in camp at Greeneville, S. C. Harry Sudekum, manager of the Princess, has sent a lot of smokes for distribution to Lieut. Baxter Jackson, of the 114th Field Artillery.

Negro House Likes "Ne'er Do Well."

Memphis, Tenn.—Splendid reports come from the Lincoln theater, a Beale street negro house, regarding the run of the "Ne'er Do Well," Rex Beach's master picture. Kaufman Specials of Memphis is distributing the prints.

Atlanta News Letter

A. M. Beatty, 43 Copenhall Ave., Atlanta, Ga.

F. A. Petrich Will Guide the Grand.

ATLANTA, GA.—F. A. Petrich assumed the managership of Loew's Grand theater, Saturday, December 1, succeeding E. A. Schiller, who will devote his entire time to Loew's southern circuit, of which he is general representative. Mr. Schiller will also have charge of Loew's southern booking agency in the Grand building through which acts and attractions, including moving pictures from the Southern territory, will be booked for Loew's theaters. Mr. Petrich comes to Atlanta from Minneapolis where he was manager of the Loew theater. Mr. Petrich has also been connected with Loew theaters in a number of other cities and is well known in theatrical circles in the north and east. F. G. Wilson, formerly treasurer of Loew's Grand theater, has been promoted to assistant manager.

W. E. Sipe Now Heads Bluebird and Jewel.

Atlanta, Ga.—W. E. Sipe, who has been connected with the Consolidated Film & Supply Co. as special representative, has taken over the management of the Bluebird Photoplays and the Jewel Productions. Mr. Sipe has taken offices at 111 Walton St.

Lyric Prepares Grand Red Cross Benefit.

Atlanta, Ga.—Arrangements have been made for a benefit performance for the Red Cross at the Lyric theater December 7th. As that day has been established by

an organization of stage interests, for general Red Cross benefits, it is likely that other theaters and moving picture houses in Atlanta will likewise arrange special programs. The full bill of the Keith vaudeville will be given, probably supplemented by local talent and moving pictures. The arrangements were made upon authorization by Jake Wells by his local manager, Hugh L. Cardoza, who immediately requested Colonel W. L. Peel, director of the Red Cross activities for the Southeastern department, to make whatever plans he desired for the occasion. It is likely the enlarged program will be arranged by a group of women to be named by Colonel Peel. All proceeds will go to the Red Cross.

STRAY NOTES FROM COAST.

Northern California News.

Dinuba, Cal.—The Dinuba theater, conducted by J. A. Lloyd, was destroyed by fire on November 26.

Red Bluff, Cal.—J. M. Deeds has opened the old Red Bluff opera house.

Grass Valley, Cal.—George Trotter has closed the Grass Valley theater on account of illness, and is preparing to sell the house.

Sacramento, Cal.—Charles Rohrer, of the Nippon theater, has opened the Edison theater on K street, formerly conducted by Mr. Marks, who is now in the army.

Napa, Cal.—Extensive alterations are being made in the Empire theater by managers L. Kaliski and E. Rosenthal. A large marquee is being installed, the ticket office is being moved to the center of the lobby and its former location being transformed into a telephone booth. A new entrance aisle is being built and the capacity of the house increased by about 150 seats. The lobby is being redecorated, the orchestra pit overhauled.

Alameda, Cal.—Plans for the new theater on Park street by James Hamblen are being prepared by architect George F. King. The house will have a seating capacity of about 1,500 and will cost about \$75,000.

Peoria City Council Passes New Blue Law

Exhibitors in City's Jurisdiction Fearful of New Law Not Yet Signed—With Present War Burdens Sunday Shows Are Necessary.

By Frank H. Madison, 623 South

PEORIA, ILL.—Local exhibitors are afraid of a blue Sunday law just passed by the city council but not yet signed.

The measure, which was put through at the request of the local barbers, provides for Sunday closing except hotels, eating houses, drug stores, tobacco stores and livery stables.

While the ordinance does not specifically legislate against moving picture theaters it is so brief and sweeping that under its provisions any zealot could apply for a warrant against an exhibitor who operated his show on Sunday.

Since the advent of the war tax the managers have depended more than ever upon Sunday business to retrieve the bad business of the week. It would be impossible to offset the loss of Sunday business by raising week-day admissions and further adding to the burdens of the patrons.

Saturdays, Sundays, Holidays and Pay Days.

Canton, Ill.—The Gem theater was closed for the installation of a new heating system. Temporarily it will be open only on Saturdays, Sundays, holidays and pay-days at the Parlin & Orendorff implement factory.

Unfinished Midway Changes Hands.

Rockford, Ill.—Ascher Brothers, the Chicago photoplay magnates, have secured a house in Rockford. It is the Midway theater, which is under construction on East State street. This is on the east side of the city, which supplies about 65 per

Terre Haute Company Building Theater

Work Begun on House That Will Seat 1,500 Persons—Site of Old Varieties Theater—Will Cost About \$75,000 and Have Stage.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

TERRE HAUTE, IND.—This city will soon have a fine new motion picture theater on corner of Wabash avenue and Eighth street, the site of the old Varieties theater.

Work has already begun on the new building for the Terre Haute Theater Company, an Indiana corporation with a capital stock of \$100,000, and a subsidiary of the Bankers and Merchants Company. It is understood that the new company is being financed by John S. McFall, the owner of the ground on which the new theater will be.

The theater will cost between \$70,000 and \$75,000 and will have a seating capacity of about 1,500, of which 960 seats will be on the ground floor and the remainder in the balcony. It will be a two-story building with four office rooms, a smoking room and ladies' rest room, etc. A new typhoon fan, similar to the ones used in several of the modern theaters in Chicago, will be installed on the roof. The fan alone will cost about \$1,000. There will be a stage to permit use of vaudeville, if desired, later. The building will be fire-proof throughout.

Moving Pictures During School Lunch Hour.

Evansville, Ind.—Motion pictures at the local high school during the lunch hour are to be resumed next week, as a result of the action of the high school board of control at a meeting last Thursday. This movement was started by the board about a year ago but was stopped about a month ago because of the difficulty in obtaining films.

Formerly the pictures used—mostly travel and news features and few cartoons—were rented from local exhibitors, but that source has been closed owing to contracts of some of the houses forbidding outside use of the pictures. In

some cases, it is said, the exhibitors claimed the shows hurt their own business and naturally refused to support it.

It will be necessary now for the board to get the films directly from the producing houses, and this will cause an added increase in the cost. R. E. Chewing, principal, said that in case the fund raised by school entertainments and like sources, from which the cost has been defrayed heretofore, is not sufficient to maintain the pictures, then voluntary contributions from the pupils will be received.

Operators Take Out Licenses Under Protest.

Indianapolis, Ind.—Scores of motion picture machine operators visited the office of the city controller last week and took out licenses to operate motion picture machines, in compliance with the new city ordinance now in effect. Notifications of protest, however, were made on each license as the local Operators' Union is preparing to wage a legal fight to contest the validity of the ordinance.

The men took out the licenses after it had become apparent that the arrest of Joseph Gavin, one of their craft, was not likely to save the rest of them from being arrested. It was understood at the time Gavin was slated that his case would be made a test case and that others would abide by the decision, but, on the advice of their attorney, the operators decided to take out the licenses under protest.

The operators contend that the present ordinance was passed merely as a means of collecting revenue, to aid the city's depleted treasury and say they would receive no benefit from it whatsoever. They say it does not make any provisions for the qualifications a man shall have to obtain a license, and they are preparing to make a stubborn fight against it. It is probable that the question will be decided in the local courts some time later in the week.

Strand Will Try Films and Vaudeville.

Fort Wayne, Ind.—The Strand theater, one of the city's most popular amusement places, has announced an extension in service. Beginning next week the Strand will adopt a combination policy of de luxe photoplays and "big time" acts, an innovation that is said to have met with much success in some of the larger cities. W. C. Quimby, manager of the house, has associated with him Frederick Shaffer, of Chicago, who was road manager for the Merry Widow and several other big productions. John Miller, who recently severed his connection with the orchestra in the Colonial theater, Chicago, will come to Fort Wayne to direct the Strand's musical programs.

Miss Leila Hollin Buys Princess Theater.

Williamsport, Ind.—The Princess theater here has been purchased by Miss Leila Hollin, who owns the Messner theater at Attica, Ind. Fred Ritenour, of Covington, will manage the Williamsport photoplay house for Miss Hollin.

John C. Reynolds Enlists with Engineers

South Bend, Ind.—John C. Reynolds, who was formerly manager of the Jefferson theater here, is now in Washington, D. C., with the 30th Indiana Engineers. He enlisted at South Bend a few weeks ago and was soon transferred to Washington.

New House Promised in Peoria.

Peoria, Ill.—The construction of a magnificent moving picture theater was one of the principal reasons for the sale of Jacobson block at Main and Madison streets. The site was sold for \$150,000 to J. W. McDowell of the Title and Trust Company, acting for an unidentified client. It is said that plans for an elaborate photoplay house have been drawn and construction will soon begin.

New Incorporations in Illinois.

Springfield, Ill.—Articles of incorporation have been issued to following:

The Sparta Theater & Amusement Company, Chicago, capital, \$500; incorporators, M. E. Ruth, Gobind S. Jays, J. W. Brown.

Oloima Photoplay Company of Illinois, Rock Island; capital, \$2,500; incorporators, Al Weston, Lee Gillam, William A. Delean.

Chris Taylor Takes Another Theater.

Kewanee, Ill.—Chris Taylor, manager of the Rialto and Dreamland theaters, and his son, Walter, have taken over the management of the Grand theater. They will use vaudeville and musical tabloids on Sundays and big feature pictures during the week.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Trade Notes from Kansas City Filmdom

The Hardings of Omaha Expect to Build a 1,200-Seat Theater in Kansas City—Another New House Will Be Called the Doric—Other Notes.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Kansas City will soon have a fine new theater if the plans of the architects and the owners in regard to the new Liberty theater are carried out. It will be fireproof in every respect. In regard to the convenience the theater will have a foyer space which will care for about 200 people, thus obviating the necessity of patrons having to stand outside of the theater while waiting for the conclusion of a show. The theater will have a seating capacity of 1,200. It will be operated by Samuel Harding and David H. Harding of Omaha, Neb., both of whom are pioneer moving picture men. It is planned to open the theater early in February. It is located at 1104-1106 Main street, which is in the heart of the shopping district.

Doric Theater to Be Built.

A second new theater to be erected in Kansas City will be the Doric theater, taking its name from the Doric style of architecture. The location is 908 Walnut street. It will have a seating capacity of 976, and will cost over \$50,000. The exterior will be in cream terra cotta. The architects of both these theaters speak highly of the beauty of them.

J. L. Shipley Will Assist in Goldwyn Office.

Kansas City, Mo.—John L. Shipley, special representative for the Kansas City Goldwyn office, will assist in the office here indefinitely. He has been working out of the city, but an influx of bookings has made this change necessary for the present.

J. B. Howard and C. W. Potter Join Select.

Kansas City, Mo.—J. B. Howard, formerly of the General Film Company, and C. W. Potter, formerly of the Universal Film & Supply Co., of Kansas City, have been added to the sales force of Select. Mr. Howard will cover western Missouri and Mr. Potter will cover northeastern Kansas.

Hoffman District Office in Kansas City.

Kansas City, Mo.—The Hoffman Four-square Pictures, Inc., of New York, will occupy the fifth floor of the People's Trust building, 1120 Walnut street. Kansas City has been selected for the district office and will be in charge of S. J. Baker, coming from St. Louis.

Exit Famous Willis Wood.

Kansas City, Mo.—The Willis Wood theater is being razed. The theater that was once not only the pride of Kansas City, but of the whole middle west has "had its day." It is being torn down to make way for the new Kansas City Athletic Club building.

Kansas City Goldwyn Has a Fire.

Kansas City, Mo.—The Kansas City Goldwyn office has had practical experience which would prove valuable to a projection machine company in that the necessity of a modern fireproof projection room. Two reels of "Polly of the Circus" were burned November 28 while the picture was being run off for the benefit of an exhibitor. This was caused by the film breaking just after the film had passed the intermittent sprocket. The accident was remarkable in that there was no injury to the operator, nor was there any damage to the compartment or the machine.

"Hell Morgan's Girl" Breaks Records.

Kansas City, Mo.—"Hell Morgan's Girl" broke all house records at the Glory thea-

ter here, when 1,300 persons paid admission to the theater in two shows. The theater has a capacity of 500. The theater is located in the residence district of the city and is within a few minutes' walk of six other first-class theaters, all of which had put on special features for the Thanksgiving Day program.

C. W. McDaniel Will Assist Manager Swift.

Kansas City, Mo.—C. W. McDaniel, who for the last four years has been assistant manager of the General Film at Chicago, Ill., has been made assistant manager of the Kansas City office. This is his first visit to Kansas City, as he has always been associated with the film business in Chicago. F. P. J. Swift is manager of the local office.

Across Texas with Exhibitors.

Vernon, Wibber County, Tex.—Moore's theater company has been dissolved.

Bastrop, Tex.—Chester Erhard, Earl C. Earhard, W. A. McCord, and W. E. Goodman have bought all of the stock owned by the stockholders of the Arion opera house. They have accepted plans for the remodeling of the entire building at a cost of over \$30,000. Every modern improvement will be made in the building.

Waco, Tex.—The old Majestic theater on North Fourth street has been remodeled at a large expense. It was opened to the public November 25 by M. Frankel, manager.

Corsicana, Tex.—The new opera house will soon be ready for occupancy.

Yoakum, Tex.—Damage amounting to about \$350 was caused by a recent fire in the Bijou theater. There was no insurance.

Clarksville, Tex.—Billy Edwards has leased the Clarksville opera house, and will open it early in December. The building will be renovated.

Theater Changes in Middle West.

Albert City, Ia.—Henry Kiscner will build a picture show here.

Birmingham, Ia.—Anderson Brothers have bought the moving picture business of Fred Weekman.

Waterloo, Ia.—The Waterloo Drama League will open its new playhouse at the corner of 5th and Jefferson streets in the near future.

Herrold, Ia.—Walter D. Davis will open a new motion picture house here in the near future.

Ganton, S. D.—The Empress theater has been opened with motion pictures.

Ganistota, S. D.—Work has been started on a new opera house.

Ong, Neb.—C. Wilcox has bought the Ong moving picture theater.

Modena, Mo.—John Tuttle is putting up a new building here, which will probably be used as a picture show.

Omaha, Neb.—The Palm theater, at 14th and Douglass, was recently damaged by fire to the extent of about \$200.

Walthalla, N. D.—Hemley and Fraser have sold their moving picture show to Reginal Cochran.

Among Exhibitors in Kansas.

White City, Kan.—The partnership heretofore existing between Martin and Hahn has been dissolved, and the picture show will be conducted hereafter by Martin & Company.

Winona, Kan.—The new opera house here was opened to the public December 10.

Buffalo, Kan.—Buffalo's picture show will resume business again under the management of H. C. McVey and Carl White. The name of the theater has been changed from the Steele to the Royal.

Havensville, Kan.—David Armstrong has closed his moving picture theater, but may open it later on.

Oklahoma Theater Notes and Changes.

Okareho, Okla.—W. W. Waters has sold an interest in the Rex theater at Purcell to J. W. Graves.

Guymen, Okla.—The name of the Dime theater has been changed to the Royal by Manager Funk.

Frederick, Okla.—A. L. Harrel, of Walter, has purchased the Gem theater and taken charge.

Ramona, Okla.—Ray Cridland has opened the Star theater again.

Tar River, Okla.—C. A. Gordon, owner of the Hippodrome in Jolin, Mo., contemplates the erection of a theater here.

Cleveland, Okla.—C. J. Snelling has succeeded Mrs. Sondberger as manager of the Pythian theater.

Ada, Okla.—Jim Miller has purchased the De Soto theater, for some time under the management and ownership of J. T. Pointer.

Beaver, Okla.—Earnest Pinkston has sold the theater to Dave Anderhub.

Purcell, Okla.—J. W. Graves, who was formerly in the picture show business here, has bought an interest in the Rex theater from E. E. Waters.

Picher, Okla.—Homer Russell, contractor for the new Picher theater, has announced that the building will be opened early in December. The new theater will seat 1,600 people, and will be fireproof. It will be operated by Kansas City capitalists who have other interests in the Picher district.

Thanksgiving Fills Theaters in Dallas

Year's Big Holiday in the Southwest Brings Out Patrons to All Places of Amusement—Many Kinds of Tickets Make Crowds Hard to Handle.

By Douglas Hawley, The Times-Herald, Dallas.

DALLAS, TEX.—Thanksgiving Day is always the biggest amusement day of the year in the southwest. It beats Christmas and New Year's and the Fourth of July and all the rest of them in the way of attendance. Thanksgiving Day, 1917, proved a record-breaker for attendance at Dallas theaters and the same is undoubtedly true in other cities as well. Weather conditions were ideal, and people everywhere had been put in pleasant frames of mind by rains, which had in some measure broken the long continued drouth.

Patience was the chief attribute of the crowds which thronged the entrances of Texas theaters—patience which under war conditions must needs closely approach a virtue. It takes a longer time for the

girl in the ticket window to wait upon a line of potential patrons nowadays than it formerly did. She is compelled to handle too many different kinds of tickets.

Take the condition at one of the largest theaters in the state, located at Dallas. It has a range of three prices on the lower floor, three for the balcony, and the ever present pass holder must also be figured on. The ticket seller in this theater is placed much like the British horsemen at Balaklava—there are tickets to the right of her; tickets to the left of her, tickets in front of her, and she must not blunder.

She handles seven different kinds of admission slips, and it takes more time to ascertain the class of seat the patron

wants and then supply him than it formerly did. One manager went so far as to say that he lost business as a result, but that's hardly to be supposed, although mayhap a few chafing at war time delay, might have sought holiday amusement other than that afforded by film and projecting machine.

Parker County Peanuts Make Prosperity

Dallas, Tex.—J. B. Davidson of the Princess theater, Weatherford, Tex., called on Dallas exchanges during the last week. He was in good humor, declaring things were all right, and singing the praises of Parker county and peanuts. "Decry not the lowly goober," was part of his paean of praise. "It toils not, neither does it spin, but verily I say unto you it makes farmers rich, and when you have rich farmers you've a prosperous community." Parker county agriculturalists have gone strong on raising peanuts and are profiting as a result. Not only is there a heavy demand from oil mills for the nuts, but the hay makes the best kind of cattle feed.

Vitagraph Travelers Meet at Dallas.

Dallas, Tex.—Vitagraph traveling men, working out of the Dallas branch, met with Manager J. B. Dugger on the day before the Texas convention for a sales conference. Those attending included J. L. McKinney, G. W. Thornton, H. E. Fulgham, Jack Petit, Jos. Berliner, W. S. Tuttle and G. L. Randal. The first three episodes of the new V-L-S-E serial, "Vengeance and the Woman," was shown for the salesmen's benefit.

John Sayeg in Town.

Dallas, Tex.—John Sayeg of the Grand theater, Ennis, Tex., paid his annual visit to Dallas during the last week in November, but said he was coming back to the convention. Mr. Sayeg doesn't come around often, but branch house managers declare that they know he's "on the job" if his stuff doesn't come to him properly.

San Francisco Briefs.

Charles M. Pincus, formerly of the box office of the Columbia theater, is now assistant house manager of the new California theater.

H. Von Emmel, formerly salesman for the George Kleine system in northern California, has been made head salesman, and is visiting the southern part of the state. F. B. Riley has been promoted to the position of road man, and Jack Martin has taken his place as shipper.

Charles I. Luntz, formerly with the George Kleine system, is now with the Fox Film, as is Mike Zar, formerly a salesman for a coin machine manufacturing concern.

Fred Frisk, of the United Theater exchange, has disposed of the Gem theater, Pleasanton, Cal., to B. Nagle.

D. S. Smith, formerly booker at the Progressive exchange, has joined the Signal Corps of the army, and is now at American Lake, Wash.

The Atlas Educational Film Company has taken over the agency for the projector made by the Derry corporation, and has already disposed of the initial shipment, the last machine having been sent to Australia.

Frank E. McCoy, for some time with the local Mutual office, is now with the Select Pictures.

Harry Carney, for some time with the Fox Film, is no longer with this concern.

William Bernard is now filling a road position with the All-Star Feature.

Walter Preddey recently disposed of a projection machine to J. Gorius, who plans to go on the road with it.

The Lincoln theater has been sold to L. H. Killingsworth, formerly of St. Helena, Cal.

Prominent Men at Fresno Theater Opening

Liberty Theater Has Brilliant Premier—Special Car Takes Party of Guests from San Francisco—Banquet and Parade to Theater—Those Present.

By T. A. Church, 1507 North St., Berkeley, Cal.

FRESNO, CAL.—The opening of the Liberty theater on the evening of November 27 was the occasion for the greatest gathering of film exchange men ever held on the Pacific Coast, a distinct tribute to the popularity of James Beatty, of the Liberty theater, San Jose, and one of the owners of the new house. Under the management of M. J. Cohen, of the George Kleine system, and Louis Reichert, of the Metro, the party of San Francisco film men made the trip to the Raisin City in the special car, reaching Fresno early on the morning of the twenty-seventh, Mr. Beatty accompanying the party.

Breakfast was provided at the Hotel Fresno by Mr. Beatty, and when this was finished the entire party, together with some who had come up from Los Angeles, was taken on a drive through the city and the surrounding country, one of the beauty spots of California. Luncheon was served at the Sunnyside Country Club, and then an inspection was made of the great fruit packing plants which make Fresno famous. Following a fine dinner at the Hotel Fresno early in the evening the party then marched in a body, headed by the redoubtable Charles J. Goddard, of Sacramento, to the beautiful new Liberty theater, which was then formally opened.

The opening program consisted of a selection by the symphony orchestra; the "Star Spangled Banner" by a quartette, an address of welcome by Mayor William F. Toomey, an address by M. J. Cohen, representing the United Motion Picture Industry of northern California, and a tenor solo by Arthur Brigg. The moving picture program consisted of a Pathe weekly, an Educational Film Corporation scenic, a Sunshine comedy, "Roaring Lions and Wedding Bells," and William Farnum in "When a Man Sees Red."

Following the performance the film men for the fourth time were invited to partake of nourishment, and were seated to a splendid banquet in the main lobby of the Hotel Fresno. C. W. Midgley, of Oakland, a boon companion of Mr. Beatty, acted as toastmaster, and everyone present was called upon to speak. The festivities continued until two o'clock in the morning, when the start home was made in the special car.

Some Who Were Present as Guests.

Among those who attended from San Francisco were Wm. J. Citron, manager of the Fox Film; Louis Reichert, manager of Metro; G. C. Parsons, manager of the Goldwyn; J. W. Allen, manager of the Progressive exchange; M. H. Kohn, president of the Consolidated Film; E. C. Jensen, district manager of World Film; Edward B. Baron, sales manager of American Photo Player; Louis Hyman, manager of the All-Star Feature; M. L. Markowitz, manager of the California Film; Newton Levi, manager of Mutual Film; E. O. Child, manager of Pathe; R. Quive, manager of the Greater Vitagraph; Henry Bredhoff, president of the Hawaiian Film, Honolulu; Harry Naugle, manager Western division of the Greater Vitagraph; Abe Markowitz, of the Western Feature Film; M. J. Cohen, manager of George Kleine; Ralph Smith, representing the Triangle exchange; H. Von Emmel, representing the George Kleine System; G. C. Blumenthal, representing Metro; Fred W. Voigt, representing Metro; Mr. Davis, of the General Film; Mike Zar, representing Fox Film, and C. W. Midgley, manager of the American theater, Oakland, and the Alameda theater, Alameda. Those who attended from Los Angeles were E. H. Silcocks, manager of George Kleine; Arthur Brigg, representing George Kleine; H. H. Hicks, manager of the Select Pictures; Dave Bershon, of the California Film, and Irving Lesser, manager of the All-Star Feature. Charles J. Goddard, of Sacramento, was also present.

Unique Organ Installation Planned for Tivoli.

San Francisco, Cal.—Although the Tivoli opera house, conducted by the Turner & Dahnken circuit, already has one of the finest pipe organs to be found in a theater on the Pacific Coast a second one is to be installed at an early date. The new instrument will be a counterpart of those in use at the Strand and Rialto theaters, and it is proposed to feature pipe organ duets, a new idea, as far as is known.

Film Men Win Commissions.

San Francisco, Cal.—Several well known California film men attended the second officers' reserve training camp at the Presidio and have received their commissions. Among these are Byington Ford, of the Animated Cartoon Film Corporation, San Francisco; John S. Van Cott, formerly of the Atlas Educational Film Co., San Francisco, and J. S. Hommel, formerly road man for the General Film Company out of Los Angeles. All are now first lieutenants in the army.

Film Man to Go to Russia.

San Francisco, Cal.—George Mooser, formerly general manager for Oliver Morosco, was in this city recently for a short stay preparatory to leaving for Russia as a representative of the committee on public information. Through the medium of moving pictures he hopes to carry the story of democracy to Russia.

War Tax Charges Investigated.

San Francisco, Cal.—Under orders from Washington, D. C., Justus Wardell, collector of internal revenue, has commenced an investigation to ascertain whether any theaters are making misrepresentations of the amount of war tax for the purpose of charging exorbitant prices. He has received instructions to report all cases of misrepresentation, with the further suggestion that these be aired in the press.

Copy of Rothapfel's Full Address Free.

San Francisco, Cal.—For the benefit of those exhibitors who were unable to attend the luncheon tendered Mr. S. L. Rothapfel at the Press Club in San Francisco last week, the Turner & Dahnken Circuit will mail to each exhibitor in this territory a copy of Mr. Rothapfel's remarks.

The purpose in doing this is to give each exhibitor the benefit of Mr. Rothapfel's ideas of properly conducting a motion picture theater.

The Press Club felt so highly of Mr. Rothapfel's speech that a copy has been prepared to be filed in their archives.

Joseph Saeli Buys Lyric Theater.

California, Pa.—The handsome Lyric theater, California, Pa., has been purchased by Joseph Saeli, a well known business man, who will operate the house with high class photoplays. The Lyric is being remodeled and a lighting plant installed. Mr. Saeli is also negotiating for the Bailey theater, discontinued recently by Fred Bailey.

Celebrates Silver Wedding.

San Francisco, Cal.—On November 27. Mr. and Mrs. Edward H. Kemp celebrated their silver wedding with a reception and dinner at which thirty-eight members of the family were present. Both Mr. and Mrs. Kemp are well known in local moving picture circles through their work in the camera and lecture field, and their long connection as distributors of the Motiograph in this territory.

Spokane to Have Second Producing Studio

Titan Photoplay Company Incorporated for Half a Million and Organized by Local Men for California Capital—Will Have Plant in Spokane.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH.—Spokane's scenic and climatic advantages have landed a second motion picture producing corporation.

It is known as the Titan Feature Photoplay Company, and is authorized to issue capital stock to the amount of \$500,000. The company has been organized by local men for California interests. The incorporators are L. M. Thompson, Attorney H. G. Twomey, B. Clements, C. L. Mayo, and J. G. Sullivan, the latter two being stockbrokers in the city. Since Mr. Clements signed the organization papers he has been called into army service, and a successor will be chosen for his place on the board.

"The more picture producing projects that can be put under way in Spokane the more attractive will the city become to this class of business," stated Attorney Twomey. "Our company will not be a competitor of the Washington Motion Picture Corporation already established here. Both will find it mutually profitable to use the city as headquarters for their studios, and it may be expected that other producers also will be attracted. An important item favoring the city now is the unlimited amount of power here for the development of lighting. The Government's orders requiring limited use of coal for lights is likely to hit many photoplay companies, but it never can affect those in Spokane.

"Our company has not chosen a location for its studios, but it is certain they will be placed in or adjoining the city."

Beautiful New Pantages Theater Coming.

Spokane, Wash.—When it was announced that the new Pantages theater, a moving picture theater and vaudeville house, would be erected on the site of the old structure an impression was created that it was to be nothing more than a job of remodeling. Instead, the new building, when completed, will be one of the most imposing and up-to-date amusement palaces in the West. Such is the assurance given by B. M. Priteca, the architect, who has designed some of the finest theater buildings on the Pacific Coast.

Mr. Priteca treats architecture as an art, and this is to be reflected in the Spokane home of the Pantages shows just as it has been in other theaters recently constructed at the direction of Mr. Pantages. Combined with the latest appliances for the comfort of the audience and the actor will be a beauty and impressiveness of decoration and design that is the result of artistic thought and imagination.

The exterior will be simple but impressive. A colonade of pilasters across the front will be the most imposing feature of the decorations. The entire front is to be done in terra cotta, with the exception of the lobby, where some elaborate glass work will heighten the effect. A marquise extending the entire width of the building will be an ornamental and useful feature of the front.

The entire building will be devoted exclusively to the theater, and in this respect the Spokane house will enjoy a distinction shared by but few others in the West. The opening of the new theater will take place early next spring.

W. L. Cutts Wins His Commission.

Spokane, Wash.—William L. Cutts, former manager of the Liberty theater here, was among the men at the Presido, Cal., training camp who were successful in qualifying for the service. He has been assigned to the aviation section of the signal officers reserve corps. Mr. Cutts was in Spokane for a short time Monday, November 25, and left for Vancouver, Wash., to which post he has been assigned.

He was the first manager of the Liberty theater, coming here from Butte, Mont., to

open the house. He remained about six months, returning to Butte.

Children Flock to See "Heroic France."

Spokane, Wash.—Six hundred school children were turned away from the Auditorium theater, Monday, November 26, and more Tuesday, November 27, when J. W. Allender threw open the doors for a free school children's matinee of "Heroic France," the new official French Government war picture. Long before the appointed hour the youngsters swarmed into the vestibule and backed across the sidewalk and over the street car tracks.

The Cantonment Theater at Herrold Opens

Big Picture House for Soldiers Built in Twenty Days at Cost of \$25,000 and Seating 1,500 Persons Is Now Operating—Opens to Full House.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—Built at a cost of \$25,000 with 1,500 opera chairs and a 1,000 mirror screen, the Herrold theater in Herrold opened Thanksgiving Day with first-run pictures. Bluebird productions were the choice of Walter F. Davis, the manager of the cantonment house, since he felt that they would best please the boys in khaki. Franklyn Farnum in "Anything Once" was the picture, with a two-reel comedy and the Hearst-Pathé news to complete the program. On the opening day a lively vaudeville program was furnished by soldiers at the cantonment, besides stirring music by the Three Hundred Thirty-nine Artillery band under the direction of Bandmaster Don Letock.

The theater is an example of the miraculous swiftness with which buildings have been springing up since the great cantonment came here. The theater was built in just twenty days by W. L. Snyder, Des Moines contractor. The theater is owned by the Cantonment Amusement company, which includes the following: C. F. Frazier, treasurer; C. O. Deering, president; Burt German, secretary; Alec Nelson, vice-president; W. L. Snyder, contractor. Directors: John Elliot, W. T. Bair, Fred German, C. C. Deering and Alec Nelson.

The 1,500 seating capacity of the theater was taxed all evening of Thanksgiving, not only soldiers but town people attended, and automobiles lined the streets on all sides of the theater. The Bluebird company sent out six young women to act as ushers that night. Each wore a broad blue sash with the name Bluebird and the six have the distinct honor of being the first women allowed to enter the camp after evening, having obtained the permission of the officers of the camp. They were escorted to the car by guards after the performance.

Two Exhibitors Form Partnership.

Fairfield, Ia.—Hugh Bennett, who but recently took over the Fairfield theater in Fairfield, has formed a partnership with P. E. Wolfe, manager of the picture house in Mount Pleasant. Messrs. Wolfe and Bennett will operate their picture houses in conjunction with each other, and since the two houses are not far distant and railroad service is good they will be able to arrange bookings together. Until recently Mr. Wolfe has acted as salesman for the Bluebird exchange in Des Moines and left the management of the picture house to his father.

Changes Among Iowa Theaters.

Lamoni, Ia.—A. D. Briggs has closed down his house in Lamoni. Haskins and France have opened the opera house in the same town for picture purposes.

Pocahontas, Ia.—F. Hronek has purchased the Princess theater in Pocahontas.

Interesting Trade Notes.

Spokane, Wash.—The big Metro patriotic screen spectacle, "Draft 258," was shown privately Monday, November 26, at 11 o'clock, at the Liberty theater. H. B. Dodge, representative of the producers, brought the picture to Spokane, and arranged with Manager S. W. B. Cohn for the trial run.

Spokane, Wash.—H. B. Perry, traveling representative of the World Film, of Seattle, was in the city this last week, and reports that business is good.

Spokane, Wash.—The crowds were so large that tried to get in the Liberty theater to see Will S. Hart in "The Cold Deck" that a policeman was sent for to handle them. All through the day the theater was crowded, but when evening came there were many more than the usual Saturday evening crowd, and pedestrians had to walk out in the middle of the street to get by the theater.

Seymour, Ia.—Mrs. A. L. Haines has opened the picture theater in Seymour.

Des Moines, Ia.—Frank Schragg, well-known Des Moines theater owner, has sold his Ideal theater on East Twenty-fifth and Grand, to Frank Lindsey, for the consideration of nearly two thousand dollars. Mr. Schragg has quit the motion picture business.

News Notes from the Northwest.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Milwaukee's Strand Gets New Manager.

MILWAUKEE, WIS.—Charles C. Perry, who acted as assistant to Theo. L. Hays, manager of the New Garrick, St. Paul, since that playhouse passed under the control of Finkelstein & Ruben in August last, resigned his berth recently to accept a position of greater responsibility as the active manager of the Strand theater, Milwaukee.

Mr. Perry, a direct descendant of Commodore Perry, was born at Lafayette, Indiana, thirty years ago. He was assistant treasurer at the Orpheum theater, St. Paul, for several seasons and was also connected with the former Grand opera house in that city. In 1913 he leased the opera house at Sioux City, Iowa, and gave that city an artistic exposition of feature photoplays.

The Strand theater, Milwaukee, over which Mr. Perry now presides, is a beautiful theater of large capacity, playing high-class photo features and one of the most successful playhouses in that city. Under Mr. Perry's direction \$10,000 will be spent in beautifying the interior.

Wisconsin Theater Notes.

Waupaca, Wis.—Manager Charles Cohen of the Lyric theater has purchased the building in which the Lyric has been located, and in the course of remodeling will increase the seating capacity to 400.

Green Bay, Wis.—The Grand theater has been taken over by an Indiana syndicate, headed by David Werner, and will play vaudeville.

Monroe, Wis.—W. L. Tollefson is now the manager of the Little theater for the Co-operative Amusement Co., succeeding Mrs. Mary Gruwell who, with her husband, Otto Rupnow, are now exhibitors at a Grand Rapids, Wis., theater. The Wegg-Booth orchestra will play for Sunday evening shows.

Mauston, Wis.—H. F. Hasse, now a soldier in the National Army at Camp Grant, Rockford, Ill., has turned over the Majestic theater her to his cousin, L. A. Hasse. The latter has been operating the theater since his cousin has been called to the colors.

From South of Portland.

Albany, Ore.—E. C. Cummings was a recent visitor in Portland and reports that his new theater, the Rolfe, in Albany, will open about December 5. Projection equipment was installed by the Service Film.

Ashland, Ore.—Mrs. O. T. Bergner is personally supervising all her theaters in Southern Oregon and she spends her time between Ashland and Medford. Mr. Bergner will return to Ashland about the first of the year to assist her.

Eugene, Ore.—The Rex theater, A. H. McDonald, is undergoing its annual decorations, and is adding a number of improvements, including new foyer glass.

Local Exchanges Get Pathe's Business.

Portland, Ore.—As anticipated by Portland film men, much of the business formerly enjoyed by the Portland Pathe office has gone to the local Portland exchanges, instead of to Seattle. The local exchanges are laying claim to a lot of the old customers the Portland Pathe formerly had, but George Endert, Seattle manager for Pathe, denies much loss of business. Just what loss Pathe will suffer by withdrawing from Portland cannot yet be figured, inasmuch as a good deal of the Pathe business out of Portland has been done in serials which have been contracted for.

All Oregon Theaters Will Pay War Tax

Reports Indicate That Few if Any Picture Theaters Will Have to Close Because War Took Profits—Business Picking Up.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Rumors that went forth from Oregon a few weeks ago that the government might as well take over the operation of the state's moving picture theaters right then; because they would all be ready to close when tax collecting day came 'round, proved to be all wrong, because tax collecting day is here and most of the theaters are still running. The closing of the few who have quit has been due to other causes than the admission tax.

However, all reports from exhibitors prove that the patrons are not paying the tax in any case where prices were boosted to 20 cents November 1, war tax included. The theaters are paying it out of their profits, and the profits have shown a decided slump. The Portland downtown theaters have found a solution to the problem of poor business, namely, better pictures, and for the past week they have been massing their big productions right along the front line of trenches and have captured a goodly number of twenty-cent admissions thereby.

As previously remarked, the patrons of

the downtown theaters are not paying the film tax; the exhibitors have added it to the cost of operating their theaters. With this increased overhead, theater owners are going to commence cutting some place. The writer is not going to predict where the axe is going to fall, but will venture this: When the producer passes his burden down to the exhibitor and the exhibitor tries to hang it onto the public and the public refuses to accept it, and passes it back to the exhibitor, isn't the exhibitor going to pass it right on to the producer, and isn't the producer going to think a little more seriously when he signs stars who demand inflated salaries?

The smaller theaters and suburban houses in Portland seem to have educated their people to bring the war tax to the box office in pennies and they are not complaining overly much about poor business due to the admission tax.

The first month during which the tax has been in effect in Oregon, indicates that an entire rearrangement of exhibiting conditions are necessary as far as the big theaters who pay the real film rentals are concerned if they are to be conducted for any profit at all.

Car Men Fight and Theaters Suffer

Twin Cities Have Week of Street Riots—People Fear to Ride on Cars and Stay at Home—Patronage of Theaters Suffers.

By J. L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Street-car disturbances—otherwise known as riots and Irish confetti bombardments—did damage to more than city railway rolling stock and employees the week of Dec. 2. The street car men, recently partially organized as a union, were forbidden to wear their buttons on the cars by the State Public Safety Committee and, incidentally, were discharged by the car company. Following three days of loud talking there were riots in the streets of St. Paul and the next day brought riots in Minneapolis. Home-guard companies kept people off streets on which the theater-going public usually traverse, but the riots were not exactly quelled.

In St. Paul, Starland, Alhambra, New Princess, Gem, Blue Mouse, New Palace and New Majestic theaters suffered. In Minneapolis, the Wonderland, Dewey, Star and other Gateway theaters suffered considerable from the fact that the thrills provided outside their doors proved more interesting than the screened escapades within. Many downtown Twin City theaters showed a falling off in patronage, despite exceptional bills, because people feared to ride on the street cars. The street car company estimates that its losses were 40 men wounded and 500 window panes bent, while the theaters suffered from severe attacks of small box office receipts.

Offerings at Minneapolis downtown theaters the first half of the week beginning Dec. 2, and running in opposition to the street car siege, were: New Garrick, "The Garden of Allah"; New Lyric, "Draft 258"; Strand, "For the Freedom of the World"; New Garden, "Fighting Mad"; New Astor, "The Sin Woman."

With the Exchange Men.

Minneapolis, Minn.—Although no "official" information has been given out by any member of the newly-organized exchangemen's club here, the World correspondent has discovered that J. R. Levy, manager of the World Film exchange, is imperial potentate. A fourth meet of the clan was held at the World offices Monday evening, Dec. 3.

Manager Dan Donnelan, of the Mutual exchange, was best man at his brother's wedding, Saturday, Dec. 1. Judging from the fancy duds M. Donnelan wore at the

ceremony as "best man" the groom must have been attired a la King George. M. Donnelan's non-taxable smile was much in evidence.

J. Earle Kemp, of the Westcott exchange, is due to return from New York, where he attended a meeting of Allied Exchangemen recently—Saturday, Dec. 8.

R. C. Fox, former Artcraft manager here, has gone to Chicago to assume his duties as assistant to Max Goldstone at the Chicago Artcraft offices. Mr. Fox was one of the most popular and aggressive exchangemen in Minneapolis. Before going to the Artcraft here he was a roadman for Vitagraph under C. W. Sawin and Bill Howard and manager of the "Ramona" department for Elliott and Sherman.

E. A. Westcott Again Fox Manager.

Minneapolis, Minn.—Edward A. Westcott is the manager of the Minneapolis Fox exchange. Mr. Westcott was Minneapolis Fox manager a year and a half ago. Then he got an idea of organizing his own exchange and carried it out. The Peerless exchange was formed and Mutt and Jeff cartoons contracted for. Mutt and Jeff made a hit with the public and started Mr. Westcott's new venture off with a rush. Later the Peerless became the Westcott Film Corp. The new firm bought rights on "Intolerance," "The Masque of Life," "The Warrior," "A Mormon Maid," and other productions. Mr. Westcott recently sold his interests in the firm to J. Earle Kemp and W. H. Shafer and returned to the Fox exchange as manager. Since returning to the Fox office Mr. Westcott has begun an aggressive campaign for business, the results of which are very evident throughout the Northwest.

Several Changes at the Pathe Office.

Minneapolis, Minn.—Changes have been taking place in the local Pathe office in bunches. Berger Tomte, booker, has been shifted to the Oklahoma City Pathe exchange and L. A. Samuelson, of the Pathe exchange, Portland, Ore., has succeeded him. J. W. Shalvcross, Earle B. Shaw, son of former Governor Shaw, Iowa; Hal Dickenson and H. W. Kirk have been added to the road staff of the exchange by Manager Kofeldt.

New Portland Censor Appointed.

Portland, Ore.—Will Spencer, juvenile officer of the County Court, was recently appointed as a member of the censor board, vice C. W. Meighan, resigned. It all happened without knowledge on the part of most of the members of the Exhibitors' League, and the ones who are in the dark are anxious to know the details. There was some kind of a tentative understanding when Mayor Baker came into office that two of the members of the new censor board were to be selected from the film fraternity. Gus Metzger, of Universal, and Charlie Meighan, then manager of the People's Amusement Company, were chosen. Then Meighan resigned and Mr. Spencer was picked to take his place. The writer ventures that interesting arguments will take place in the Exhibitors' League when all the ramifications of the transaction are aired.

Fifteen Cents a Reel Still Bothers.

Portland, Ore.—Oregon exhibitors are still marching around the film exchanges arrayed in war paint and feathers insofar as the 15 cents a reel per day tax is concerned. One exhibitor paid an exchange in Seattle in full for service and paper, all except the 15-cent charge. The films came to Portland C. O. D. for the amount of the war tax. They came on the night the exhibitor was to show them, so he was compelled to take up the C. O. D. or close his house. But, after consulting counsel, he sent the films back with the very same C. O. D. on them with which they came. Now he is awaiting developments.

News comes from Boise, Idaho, in which state the Exhibitors' League has most actively opposed the 15 cents excise, that all the exhibitors in that city have banded together and have refused to patronize any exchange charging the excise. Mutual, Triangle and General services are very popular in Boise.

Sam Myers Puts on a Show.

Portland, Ore.—Sam Myers, assistant manager of the Hippodrome theater, staged the first meeting of the Midnight Owls at his theater November 27 and over two hundred of the film fraternity of Portland and all the theatrical people in town enjoyed his entertainment. Arbuckle and Chaplin comedies furnished a lot of the humor of the evening and artists from the vaudeville houses entertained the crowd. Then there was a buffet lunch served on the stage and about three o'clock the dancing commenced.

Calendar of Daily Program Releases

Releases for Weeks Ending December 22 and December 29

(For Extended Table of Current Releases See Pages 1852, 1854, 1856, 1858.)

Universal Film Mfg. Company

MONDAY, DECEMBER 17, 1917.

SPECIAL PRODUCTIONS—Beloved Jim (Five Parts
—Drama) 02815
NESTOR—Secret Servants (Comedy)..... 02816

WEDNESDAY, DECEMBER 19, 1917.

L-KO—Bullets and Boneheads (Two Parts—Comedy) 02817
UNIVERSAL ANIMATED WEEKLY—Issue No. 3
(Topical) 02818

SATURDAY, DECEMBER 22, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 50
(Educational) 02819
UNIVERSAL CURRENT EVENTS—Issue No. 32
(Topical) 02820
UNIVERSAL SPECIAL FEATURE—The Red Ace
(Ep. No. 10—"Hearts of Steel"—Two Parts—Dr. 02821
UNIVERSAL SPECIAL FEATURE—The Mystery
Ship (Episode No. 4—"The Secret of the Tomb"—
Two Parts—Drama) 02822

MONDAY, DECEMBER 24, 1917.

SPECIAL PRODUCTIONS—Bucking Broadway (Five
Parts—Drama) 02823
NESTOR—The Guy and the Guyser (Comedy)..... 02824

WEDNESDAY, DECEMBER 26, 1917.

L-KO—Ambrose's Icy Love (Two Parts—Comedy)..... 02825
UNIVERSAL ANIMATED WEEKLY—Issue No. 4
(Topical) 02826

SATURDAY, DECEMBER 29, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 51
(Educational) 02827
UNIVERSAL CURRENT EVENTS—Issue No. 33
(Topical) 02822

Universal Film Mfg. Company

(Continued.)

UNIVERSAL SPECIAL FEATURE—The Red Ace
(Episode No. 11, "The Burning Span"—Two
Parts—Drama) 02829
UNIVERSAL SPECIAL FEATURE—The Mystery
Ship (Episode No. 5—"The Fire God"—Two
Parts—Drama) 02830

Mutual Film Corporation

MONDAY, DECEMBER 17, 1917.

MUTUAL STAR PRODUCTION—New York Luck
(American—Five Parts—Drama)..... 05946-47-48-49-50
MUTUAL—Mutual Weekly No. 155 (Topical)..... 05951

TUESDAY, DECEMBER 18, 1917.

STRAND—Little Miss Fixer (Comedy)..... 05952

THURSDAY, DECEMBER 20, 1917.

CUB—Jerry's Double Cross (Comedy)..... 05953
SIGNAL—The Lost Express (Episode No. 14—"Un-
masked"—Two Parts—Drama)..... 05954-55

MONDAY, DECEMBER 24, 1917.

MUTUAL STAR PRODUCTION—Her Sister (Froh-
man—Five Parts—Drama) 05956-57-58-59-60
MUTUAL—Mutual Weekly No. 156 (Topical)..... 05961

TUESDAY, DECEMBER 25, 1917.

STRAND—Mary's Boomerang (Comedy)..... 05962

THURSDAY, DECEMBER 26, 1917.

CUB—Jerry's Best Friend (Comedy)..... 05963
SIGNAL—The Lost Express (Episode No. 15—"The
Return of the Lost Express"—Two Parts—
Drama) 05964-65



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Men:

With war pictures and war taxes and war prices upon you, you are probably ready to agree that your business is war.

Some carry this a point further and conclude that what Sherman said about war therefore applies to business. But we can't see that. In the place Sherman referred to there can't be any fun; and there's plenty of fun and fascination in the war of business — especially when you win.

To win, however, you've got to wage the right kind of a fight. If you go to sleep in the trenches the other fellow will come over the top and wipe you out. See?

Don't let 'em. Use your head. Fighting nowadays is a science.

Have you the best guns? Watch your screen and see what the guns in your Projection Room are doing.

Are they making a hit? If not, don't blame the ammunition. The finest ammunition won't camouflage poor hitting. So get the right kind of gun.

We hardly need tell you what make to adopt. Simply watch those who have won gloriously in the fight and you'll see the Simplex nameplate on everyone of their field pieces.

It's a gun that shoots straight to the mark; every shot goes home and counts in the battle for success. That, by the way, is the right kind of conservation.

Speaking of conservation reminds us that since you have become used to Mr. Hoover's meatless and wheatless days, maybe you won't object to the fact that "Every day is Troubleless Day" where the Simplex gun is used.

And say! You'll not consider it "trouble" when you use up a lot of tickets, will you?

To win (that's easy to be seen): Train Simplex Guns upon your Screen.



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Stories of the Films

General Film Company, Inc.

SPARKLE COMEDY.

ON THE LOVE LINE—(One Reel)—Letty, who considers herself the "whole cheese" in the chop house near the car barn in the city, decides to quit and return to the farm, owing to the persistent wooing of Billy, the Beau Brummel of conductors and motormen. Jim, her country sweetheart, goes to town to meet her and arrives in time to see Letty in the midst of a battle royal which results in the wrecking of the chop house. On the way home Billy keeps up his ardent flirtation, much to Jim's annoyance.

Billy picks up a card of Count Elec Trick, Special Envoy to H. R. H., King of Shox. He rigs himself up as the count and calls on Letty, who promptly throws Jim over for royalty.

The deception is discovered by Letty's father, who intercepts a message from the Count arranging for an elopement. Father decides to forestall the plans, so in the morning he takes Billy's trolley car and dashes to the appointed place, followed by Billy in an auto. Letty thinks Billy is running the trolley and only sees her mistake when it is too late and she is locked in the speeding car. Billy overtakes the trolley, snatches Letty from the window, the auto explodes and they are landed at the abode of the village pastor, who ties the knot as the irate father dashes in and decides to give his blessing.

BROADWAY STAR FEATURE.

THE ENCHANTED KISS (One of the O. Henry Series—Two Parts).—The cast: Sam Tansey (Chet Ryan); Capt. Peek (W. L. Rogers); Ramon Torres (Charles Wheelock); "Fate" (Claire Toner); Katie (Frances Parks); Dwarf (Jack Pierce); Mrs. Peek (Mrs. Parks). Directed by David Smith.

Sam Tansey adores Katie, daughter of his landlady, and she would be his for the asking. But intimidated by her brutal father, Captain Peek, he cannot bring himself to make advances to her even when taunted by his fellow-boarders envious because they see all so clearly how the land lies. O. Henry from this point on develops the story by having his hero driven to a chance drink of absinthe. Under the influence of this desperate draught, Tansey rises to imaginary splendor in gallantry and courage. His delirium is an fantastic round of prodigies of valor, in which the girl, her father, and all sorts of grotesque villains revolve in a dizzy plot—Sam always to the rescue. Captain Peek, dwarfs, allegorical figures, nymphs, cavaliers, old hags and a Mexican, ages old, who keeps up the semblance of youth by eating the flesh of a young maiden every little while, these participate in an orgy of violence and intrigue against Katie—and Sam saves her. She rewards him—in the dream—with a warm kiss which he multiplies masterfully. Coming out of his trance to reality, and supposedly inspired and heartened by it, Sam goes home. Kate is there waiting for him by the door. Now is his time. But he wavers, loses courage. He clambers awkwardly up the stairs condemned to Katie's withering scorn forever.

ESSANAY.

"A DEPOT ROMEO" (One-reel Comedy).—John, the station agent, arises for his daily work. He washes from a bucket in the rear of the station yard and goes briskly about his daily duties in the railroad station. The station is filled with passengers waiting for the train. They include people of all types—a group of whispering Russians, a bevy of pretty girls, a gigantic fat woman and an English Lord. John has trouble with all of them, particularly with the English Lord, who tries to butt in when he is talking with a pretty girl. Later, while sprinkling the station floor with a hose, this same pretty girl so attracts his eye that he does not realize where the hose is aiming. As a result everyone in the station is drenched with water. Then a big burly brute, wearing flashy clothes and a long mustache, starts trouble brewing, and the two of them come to blows, dodging in and out around the express room door. Finally, John opens a chute that leads to the coal pile, intending to shove the rival of the girl into the coal. But he is

thwarted in his plan, the wily rival pushing John in.

MAKE YOUR EYES BEHAVE (One Reel Comedy).—Ferdie and his wife, who weighs a good three hundred pounds, go for a walk in the park. The pretty girls around Ferdie overcome his admiration for his wife. After a series of flirtations with several of them, Ferdie is taken by his wife aboard a motor bus. Ferdie jumps into a limousine traveling alongside. He meets a pretty girl and ushers her to a soda fountain. But he only has a dime, and when the girl motions for a dozen of her friends to join them, Ferdie tries to figure some way to foot the bill. He stealthily extracts some money from one of the girl's pocketbooks, hands it to the waiter, then sneaks it back again. But his troubles are not over, for his wife catches up with him and has him arrested. Ferdie escapes, however, by whanging the jailor over the head with a mallet and locking him in a cell. Returned home, he receives his wife's forgiveness, but at seeing another pretty girl passing the window, forgets his promises to behave. Out the window he goes after her and they are having an interesting conversation when his wife reappears. She drags him home and locks him in the cellar for safe keeping.

THE GREAT NATURAL INDUSTRIES OF CANADA (One Reel Scenic).—This scenic reel shows the incalculable magnitude of Canada's timber areas; revealing logging methods on the Nashwaak River near Fredericton, New Brunswick—a thrilling occupation of the river drivers, who must possess accuracy of eye, certainty of step and unflinching courage. You will also see the gigantic paper mills, saw mills and their operation by electricity. The procuring of asbestos is also interestingly revealed, showing how the fibrous stone is dynamited from pits and the intricate process by which asbestos curtains are made.

Universal Film Mfg. Co.

L-KO.

DEEP SEAS AND DESPERATE DEEDS (Two Parts—Dec. 12).—The cast: Merta (Myrtle Sterling); Her Lover (Al. Forbes). Directed by Vin Moore.

In Chicken Center, Merta, the little fat rascal, dreams of love, but a 500-pound weight brings her back to life again. In the same neighborhood a distracted wife sits up, waiting for her husband's return from a "sick friend," while in the cold gray dawn of the same day a bank robbery is being enacted. The constable makes a raid on the sick friend's apartment, sending the chips and cards flying all over the room, while the bank president makes his escape unnoticed. Later the constable calls to inform him of the robbery, but mistaking his motive, the bank president grabs his wife and rushes her away. Once aboard the ship bound for Nowhere, Mr. President is satisfied that he has left the hounds of the law far beyond reach; but the captain receives word that the thieves are on board his ship and orders a search to be made.

Merta's sweetheart, who witnessed the bank robbery, was thrown in the hold of the boat by the thieves, but succeeded in sending word to Merta of his danger. The boat starts, but Merta is persistent, and throwing a rope to the other side of the river, swings herself across and drops onto the deck of the boat. The bank thieves suspect danger and deposit the money with the bank president, but he in turn hides it in the smokestack. This incident is witnessed by his wife. She is about to take the money when Merta arrives upon the scene. She gives the lady a chase for the money, who, finding herself outwitted, jumps overboard, only to be followed by Merta, the daredevil of Chicken Center. At the bottom of the ocean Merta relieves her of the money and comes up smiling. She returns bankroll to the rightful owner. With a clear conscience and an empty head, she rescues her lover, and promises to marry him at the first opportunity.

NESTOR.

THE OTHER STOCKING (Dec. 3).—The cast: An Artist (Eddie Lyons); A Clay Modeler (Lee Moran); Artist's Wife (Teddy Samson).

Gaston's wife does not allow girl models to

pose for her artist husband, but when Jean, his dearest friend, expresses a wish to have his sweetheart's statue made in clay, he is powerless to refuse. The two artists concoct a scheme to get the jealous wife away.

"You look so pale and then you need a vacation in the country," whispers Jean to Gaston's wife. Their little scheme works out fine. She takes steps to go away, but the eternal feminine prompts her to eavesdrop. Her curiosity is rewarded, for she finds that they are planning to get her out of the way, so Mrs. Gaston decides to turn the tables and see it through. When Jean returns to Lee's studio with his sweetheart, she sees them from across the street where she is in hiding. Lee does not permit Jean to remain while he is working, and tells him that he will spoil his inspiration if he is around.

Jean leaves the studio, but his suspicion aroused, he decides to return. In the meantime, Mrs. Gaston feels that she has waited long enough and also returns. Gaston hears her and hastily pushes the girl out on the fire-escape. She climbs into the window above, and scares a student, who runs down the fire-escape into the artist's studio. Gaston rushes up to him and forcefully insists upon him posing as his model. When Gaston's wife and Jean break into the room, they see the student posing for Gaston. This was all the jealous wife waited for. Jean, removing his angry sweetheart from the scene of battle, leaves the two to fight it out.

A MUNITION WORKER'S CURSE (One Reel—Dec. 19).—The cast: Mayor Engenbrizen (Dave Morris); His Wife (Gladys Tennyson).

Mayor Engenbrizen had a decided leaning toward women. Anyone could see by looking at his wife that his taste was excellent, but for all that he yearned to be Mayor of Turkey. One morning when he caressed his wife's hand, thinking it belonged to the maid, he was in a lonesome frame of mind as he walked past a row of munition factories. His quick eye was taken by an attractive girl in trousers. She enters one of the factories. So does the mayor. In a short time he comes out all black and blue and bleeding. To account for his appearance he tells his wife how he had been injured in saving a baby, but that night at the moving picture theatre at which he and his wife are invited guests a picture is shown which had the mayor as the principal actor, and for its plot, what really happened in the munition factory. It was scandalous.

SPECIAL PRODUCTIONS.

FIGHTING MAD (Five Parts—Dec. 3).—The cast: Doctor Lambert (William Stowell); Mary Lambert (Helen Gibson); Clean-Up West (Hector Dion); Fero Fanny (Betty Schade); Smith (Alfred Allen); Lilly Sawyer (Mildred Davis); Frank Baxter (M. K. Wilson). Story by J. G. Alexandar and Fred Myton. Produced by E. J. Le Saint.

Dr. Lambert strove in every way to aid his fellow-men. His wife had not wanted to come West at all, and she fell an easy victim to the wiles of Clean-Up West, a gambler, whose fancy had wandered temporarily from Fero Fanny to Mrs. Lambert. When the doctor's wife eloped with West, Lambert got his first jolt, and when she returned a year later and died in his cabin in giving birth to a daughter, Lambert's mind became deranged, and he swore never to help man, woman or child again. In his delirium he left the new-born babe on the door-step of Eldorado Smith, who brought her up as his own child.

Years later Lilly Smith, now grown to young womanhood, was strangely attracted by the gruff and repellant exterior of old Whiskey John, who came into her father's saloon occasionally to replenish his jug. The jug and an old dog were the only two things in life which old John cared anything about, and he begrudged the interest which Lilly was taking in him, and which he was forced to take in her, until one day Clean-Up West and Fero Fanny came into the life of the settlement.

Hundreds of women had come into West's life since he ruined Lilly's mother, and Fero Fanny's soul was sore with it all. West started to make love to little Lilly while Lilly's lover, Frank Baxter, was away in the desert. So successful was West with Lilly that she promised to elope with him, but Fanny discovered the plan and attempted to frustrate it. West struck her down. Then she went to old Whiskey John, and told him the whole story of Lilly's life, and for the first time he realizes that Lilly is his own daughter. What happened to West in the next half hour removed that individual for all time, and restored John's sanity and his faith.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 29 (Dec. 1).

Women Don Overalls to Conserve Man Power. —Show their worth in war time by assuming reins of industry dropped by male workers who

are now wielding the bayonet and bomb in France—Everywhere. Subtitles: Motorwomen are now popular in Paris. As the chefs are now serving as cooks in the army, women are taking their place in the kitchen. Farmerettes in England. Keeping the harvest. Doing their bit on American roads and farms. Driving a team proves to be a woman's job. She'll be driving an army truck next.

Whiskey that Failed to Do Its Bit in War Taxes Drafted by U. S.—Six hundred gallons of "Red Eye," seeking to evade its toll, is confiscated in raid by Revenue Officers—Los Angeles, Cal. Subtitle: This garage contains the wrong kind of "gasoline."

Hall Rebel Leader who Made Scorching Mexico Dryer Still.—Gen. Salvador Alvarado, Governor of Yucatan, is welcomed home after a trip to Mexico City where he fathered a bill abolishing the sale of liquor—Tabasco, Mexico. Subtitle: Thousands of ex-soldiers who fought in the revolution join in the celebration.

Vast Crops Laid Waste as Huns Flood Farms.—Germans retreating from Moravian marshes dynamite dykes and dams and destroy all grain they are unable to cart away—Somewhere Along the Russian Battlefield.

How England Creates Work for her Heroes Disabled in the War.—Workshops erected to the memory of Lord Roberts not only supplies profitable work for thousands of ex-soldiers but are wresting the toy market from Germany—London, England.

Braved Sea Terrors to Rid World of Hun Apostle of "Kultur"—President Poincare decorates crew of sailing ship Kleber which sent a German submarine to bottom of the North Sea—Lorient, France. Subtitles: Widow of captain receives the Cross de Guerre. A bust of England's martyred nurse, Edith Cavell, ruthlessly murdered by the Huns, is placed in a hospital somewhere in France by its designer, Sir George Frampton. Wearers of these new French life preservers laugh at submarines.

The Making of a Hero.—U. S. marines training for France show how rescues will be made under fire—Somewhere in the U. S. A. (Approved by the U. S. Marine Corps Publicity Bureau.) Subtitles: A daring rescue from a "listening post" within earshot of the enemy's lines. Administering first aid. Removing the wounded from the trenches while under fire. During a lull in battle improvised stretchers are used by the lads of the hospital division.

Cartoons from the world's greatest newspapers: "Breaking It Up," by Evans in The Baltimore American; "Two Birds with One Stone," by Darling in The Buffalo Evening News; "Like a Dog in Aesop's Fable," by Knott in The Dallas News.

ISSUES NO. 30 (Dec. 8).

Help Wanted! U. S. Calls for Trained Workers for Aviation Branch of Signal Corps.—Skilled mechanics liable in the draft are privileged up to Dec. 15th to procure good positions in this branch of the service. The Government is badly in need of experienced draftsmen, blacksmiths, machinists, motor assemblers, gasoline engine experts, cabinet makers, aviators, machine gun repairmen, chauffeurs and motorcyclists, cooks. Good food and plenty of it. Further particulars may be had at any recruiting station. Apply at once.

Messages of Cheer to Folks Back Home.—Our boys in the trenches use the phonograph to inform their loved ones they left behind that "all's well"—"Somewhere Over There." Subtitles: "It's Daddy"; her husband's voice.

Auto Stalled on Track Causes Big Train Wreck.—Many injured when locomotive and cars are overturned after truck balked at railway crossing—Mercer, California.

Hooverizes Garbage Into Black Diamonds.—French inventor shows Americans how a mixture of kitchen leavings and sawdust will break the present coal famine—Paris, France.

Governors of Two States See Our Future Officers.—Members of the Second Officers' Reserve Corps are inspected by Governors Sleeper of Michigan and Capper of Kansas—Fort Sheridan, Ill.

Manufacturing Muscle Aboard French Warship.—Since the German fleet has been bottled up sailors under the Tricolor keep in trim by setting-up exercises aboard their ships—"Somewhere on the High Seas."

Aviators Sink Sailors' Football Hopes, 14 to 7.—Pelham Bay Naval Reserves are defeated by the Aviation Corps' Eleven in close battle—Polo Grounds, New York City.

Poles Bravely Fighting for Freedom of Country Held Under German Yoke.—Gen. Archinard inspects the Polish Legion, now battling on the French Front—"Somewhere Within Sound of the German Guns" (Official French War Picture). Subtitles: Men of valor are decorated for their deeds; honoring one who has lost his eyesight so that the Eagle of Poland may fly triumphant; survivors of the battalion which left Bayonne, Poland, in 1914, are presented with a banner made by the women of that city; the Mass before the battle.

Carranza Takes Oath as Mexican President.—Ambassador of all the warring countries attend

inauguration of leader who is bringing internal peace to our Sister Republic—Mexico City, Mex. Subtitles: The Italian Ambassador; the Envoy of the Kaiser; the Austrian Minister; President Carranza and Edward Hay, leader of Mexican Congress; Mexican Generals who have fought throughout the revolution; Gen. Gonzales, Commander-in-Chief of the army; the President's brother, Sebastian, with his wife and daughter; the French Minister; the English and Japanese Ambassadors; the Kaiser's Envoy who sought to drag Mexico into the war on the side of Germany; the American Minister to Mexico, Ambassador Fletcher, and attaches of the legation leave the Congressional Chamber.

Cartoons from the World's Greatest Newspapers.—Subtitles: "Close Harmony," by Thurbury in the Seattle Daily Times; "Caught in the Act," by Morgan in the Philadelphia Inquirer; "Bying," by Carter in the Philadelphia Press.

UNIVERSAL SPECIAL FEATURE.

THE MYSTERY SHIP (Episode No. 3—"Adrift"—Two Parts—Dec. 15).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier); Harry Russell (Duke Worne). Written and produced by Harry Harvey.

The sinking of Betty's boat compels her to throw herself and her crew on the mercy of Gaston. Miles Gaston gives instructions to have Betty Lee brought aboard his yacht without her knowing that he was not drowned as a result of her plot to cripple his engines.

When Gaston first sees Betty he is struck with her beauty, but quickly puts aside all such thoughts for the more sober business of obtaining possession of the map showing where her father hid the treasure.

Betty is put in a stateroom aboard Gaston's yacht by Jack Fay, the young reporter who shipped with Gaston. The latter watches and sees Betty take the map from its hiding place. He enters and demands it. Betty is dazed to see him alive, but soon recovers her wits. They struggle for the map. It is torn in two pieces. Gaston has one-half and Betty the remaining half, and she runs out on the deck.

Betty declares she is going to take possession of Gaston's yacht, as her crew is the stronger and that is the only way to continue her mission. Betty's crew engages in a pitched battle with Gaston's crew. An arrow soars through the air and lands near Betty. Attached to it is a note enjoining her to keep up her courage, for unseen but strong help is always near her and will defend her in the hour of peril. Betty's forces capture the wheelhouse and Gaston's crew is driven to the engine room. Gaston orders the engine stopped. The yacht drifts towards the rocks. He offers to start the engine if Betty will surrender the other half of the map. He gives Betty two minutes to act. The minutes pass and the yacht is almost on the rocks.

THE RED ACE (Episode No. 9—"A Voice from the Dead"—Two Parts—Dec. 15).—The cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Harry Archer); Sergeant Winthrop (Larry Peyton); Steele Heffern (Charles Brindley); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Selbie); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson); Bertha Schweir (Nellie Allen). Written and produced by Jacques Jaccard.

Virginia finds herself in the dungeon with the hungry lion and manages to get in an adjoining room and hold the door against the beast. Winthrop goes in search of the girl, comes to the mine just as Virginia is about exhausted, and he rescues her. Before leaving on the search, Winthrop has sent Red Fawn to the Inn to warn his men, but Fouchard has her thrown out. The officers, hearing the commotion, rescue her.

Hirtzman meanwhile calls his gang together and gives new instructions to secure the precious metal. He and Steele, his lieutenant, leave for the hidden mine. Virginia and Winthrop find Kelly and start out, but hear Hirtzman coming. Virginia sees a paper protruding from a ring Kelly has. It is half of the letter describing the hiding place of the metal. While Kelly holds the spies off, Virginia and Winthrop dive into the lake and seek the outer air. The crooks dynamite the water but are too late to harm the two. Instead the water entrance is blocked.

The two meet the police and are escorted to Virginia's hut where she endeavors to unravel the secret of the hidden platinum. She is given a letter from the munition manufacturers pleading that the platinum shipments be rushed as the Government is in vital need. She declares that the Government shall be supplied if she loses her life in the attempt.

Two pieces of the letter are put together and full directions for finding the buried platinum are found. While Virginia and Winthrop follow up the search the "Phantom" skulks in the underbrush watching them. He sees Winthrop

swim out in the lake, find the box and bring it to shore. Making sure it is the platinum, the Phantom returns to Hirtzman and tells of what he has seen.

Virginia, Winthrop and the officers all return to Virginia's cabin and prepare to take turns on guard during the night. Hirtzman gathers all his gang and attacks the cabin. The defenders realize it will be only a matter of time before they are overpowered, and while the men keep the attackers busy Virginia slips out the back, enters the canoe and starts out. She hardly gets out of sight before she is rammed by the motor boat in which are Ben and Bertha Schweir, Virginia's former maid. The canoe is crushed, the platinum sinks and Virginia is thrown into the water.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 49 (Dec. 15).—This interesting number opens with a warning to slackers. The examining physician is usually a good judge of human nature, as most general practitioners are, and can spot a faked disability with little difficulty. The Screen Magazine caught the members of the Barnum & Bailey circus performing for charity before the inmates of Bellevue Hospital in New York, and it furnished a very interesting chapter. It also persuaded Henry Disston & Sons, of Philadelphia, to permit the Magazine to show its patrons how this leading saw manufacturer makes hand saws in its manufactory at Philadelphia. Another interesting chapter is that contributed by the Chippewa Indians of Northern Minnesota. These Indians subsist principally upon rice, and it is interesting to note the manner in which they harvest and cure and distribute their winter food supply.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 1 (Dec. 5).

"Sparks" Ready to Flash News of American Victories.—Assistant Secretary of the Navy, Franklin Roosevelt, reviews students of the Harvard Radio School in the famous Stadium—Cambridge, Mass. Sub-titles: Gen. Johnson, Secretary Roosevelt and Commander Rush. U. S. Army officers review first class of aviators to graduate from the University of California. The flying cadets wear white hat bands, the new emblem of the Aviation Corps.

Old Trinity Wears Its Military Badge of Honor.—Historic church in financial district unfurls service flag for 425 members who have donned the khaki or the navy blue.—New York City. Sub-titles: The Rev. Dr. William T. Manning dedicates the flag.

"They're Off."—King Alfonso and the Royal Family attend the opening of the racing season.—Madrid, Spain. Sub-title: The King examines the winner.

Made in the U. S. A.—Chinese who have renounced the far East to grow up with the far West show off a home product not raised on chop suey.—Portland, Ore. Sub-title: Babies are wonderful the world over.

Join the Red Cross Army.—Ten million more members are needed to carry on its noble work.—Everywhere. Sub-titles: Why? It is working for your army, your navy, your Allies and YOU. Our President heads; our Congress authorizes it; our boys in khaki need it. President Wilson appeals to you. Our conscience will not let us enjoy the Christmas season if this pledge of support to our cause and the world's weal is left unfulfilled. Red Cross membership is the Christmas spirit in terms of action. Woodrow Wilson—President of the American Red Cross. Where can I join? Join the Chapter nearest your home. Enrollment offices are everywhere. All you need is a heart and a dollar. Every home should display the Red Cross Service flag. Every member of your family should be a member of the Red Cross. Answer your country's call and join now.

World's Most Famous Smile Speeds the Victory Loan.—An American citizen visits our Northern neighbor to arouse the populace to the necessity of buying Canadian War Bonds.—Toronto, Canada. Sub-title: He always is sure of an enthusiastic reception.

Southerners Set Pigskin Record.—By defeating Auburn 68 to 7, Georgia Tech. piles up 49½ points for the past season.—Atlanta, Ga. Sub-titles: A drive on the enemy's flank. Georgia's rooters wear the Army khaki.

Timber Workers Enlist as Soldiers of Industry.—Lumbermen answer Government's appeal for a large production to supply builders of our great fleet of wooden ships.—Bogalusa, La. Subtitles: "Every swing of the axe is as important as every bullet fired from the trenches." The towering trees proudly bear the Government's message. Felling the giants of the forest. This sawmill, the largest in the world, is working day and night.

A Forerunner of Our Maritime Power.—The 8,000-ton steamship Seattle, the first of a great fleet which will speed across the Atlantic with food for our Allies, is successfully launched.—Seattle, Wash. Subtitles: Mrs. Ernest Lister,

wife of Washington's Governor, is sponsor for this latest addition to our merchant marine. The shapely mass of steel gracefully slides down the ways.

Honors for a Fallen Hero.—High military and civil officials represent mourning France at the burial of General Baratier, killed in action.—Somewhere Along the French Front. (Official French War Pictures.) Sub-titles: Floral tokens from his men. A Boche plane comes in sight. Entrenching on recaptured ground. A crater made by a single shell. German pill boxes. Describing the victory to the folks back home.

Cartoons by Hy Mayer.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS—(Episode No. 15—"Unmasked"—Two Parts—Dec. 26).—Pitts supposes Helen to be dead. She surprises him by appearing at the Miller mine alive. Helen liberates Bonner and Murphy from the mine entrance where they have been imprisoned. Pitts captured by Murphy is forced to disclose the whereabouts of "The Lost Express."

Helen with Murphy and the railway detectives recover the lost train.

Pitts confesses. "The Baron" and "The Leech" are placed under arrest. Helen marries Bonner.

CUB.

JERRY'S BOARDING HOUSE (One Reel—Dec. 13).—The cast: Jerry (George Ovey); Betty (Claire Alexander); The Joy Killer (Pearle Elmore); her husband (John Rand); Mr. Hamlet (V. Omar Whitehead); Mr. Omlette (Bert Wilson); Hortaio (Harry Edmonson). Written and produced by Milton H. Fahrney.

Jerry is living in a theatrical boarding house, where everybody, including himself, is in debt to the landlady. The landlady is going right after her collections in regulation "strong arm" style, and the boarders are resorting to every device known to escape from her clutches with their belongings.

Jerry is not slow in his methods of making a getaway, but has hard luck in carrying them out. He finally gets into a mix-up with the landlady, the janitor and a policeman, but after a whirlwind scramble upstairs and downstairs, through second story windows and back doors, up and down ladders and ropes made of bed sheets, he succeeds in distancing his pursuers and escapes up an alley with his trunk.

JERRY'S DOUBLE CROSS—(One Reel—Dec. 20).—The cast: Jerry (George Ovey); the Girl (Claire Alexander); Jerry's Rival (J. J. Hayes); the Girl's Father (Bert Wilson); Jipt DeBlud (V. O. Whitehead). Directed by Charles Bartlett.

Jerry is in love with a girl whose father owns an antique shop and who is deeply in debt. The old man hates Jerry and wants his daughter to marry his bookkeeper. He relies greatly on the bookkeeper to rescue him from his financial difficulties and in order to bind him to his cause, he compels the girl to agree to marry him. In furtherance of his plan he commands her to write a letter to Jerry breaking off their engagement.

Jerry receives the letter and, heartbroken, decides on suicide, but not having nerve enough to do the deed himself, he visits a professional murderer and makes a contract with him to kill him on sight. He then repents his bargain and is kept busy dodging his executioner.

In the meantime the bookkeeper puts up a scheme in the shape of an auction sale and sends confidential telegrams to various wealthy people to buy everything marked with a double cross, as these things are very valuable. The girl, believing in the fake, meets Jerry and giving him some money tells him to buy double-cross articles also and they go towards the store. On the way, Jerry again falls in with the murderous gentleman and after a brief skirmish succeeds in landing him in the hands of a policeman.

When they reach the store, the auction is about over, only one marked piece remaining, a large vase. Jerry buys it and then, after the money has been paid over, the bookkeeper gives him the laugh and explains the fake. Jerry hits the bookkeeper over the head with the vase, the vase is broken and among the pieces a roll of

bills amounting to \$10,000 is discovered. Thus Jerry and the girl are made independent and the bookkeeper loses out.

MUTUAL STAR PRODUCTION.

MISS JACKIE OF THE ARMY—(American—Five Parts—Dec. 10).—The cast: Jackie (Margarita Fischer); Lieut. Adair (Jack Mower); Lieut. Wilbur (L. C. Shumway); Col. Kerwood (Hal Clements). Scenario by Chester B. Clapp. Directed by Lloyd Ingraham.

Jackie Kerwood, daughter of Col. Kerwood Ingraham, wanted to be a boy. She thought if she was only a boy she could fight in the trenches or do some wonderful deed of valor that would make her name redound to glory. When the women of the army post urged her to be like the other girls and stay at home and knit, she replied that Joan D'Arc didn't knit—she got out in the open and fought. Jackie tried to organize a brigade of girls into "The Fighting Demons," but they didn't seem to care much for it. Neither did her father.

Jackie decided to run away and be a Red Cross nurse. She rather hated to run away and leave Lieut. Adair, who had been calling regularly on her, but she felt that she must be of some service somewhere—and they did not seem to appreciate her at home.

But just as she was leaving she saw something that made her decide to stay right at home and capture a spy. Only she had the spies mixed up and thought it was Lieut. Adair, who was furnishing information to a regular nest of spies who were planning to blow up a train of troops. They wouldn't even pay much attention to Jackie's suspicion at her post. Her father told her he was getting tired of her wild dreams and pranks and that if she didn't stop them she was going to disrupt the discipline of the regiment.

But Jackie was determined to nab a spy. So she watched around and trailed and kept track until she saw Lieut. Adair following Wilbur one night. Adair had his suspicions, too. He thought it might be safe to keep his eye open for Wilbur and consequences were that the spies grabbed Adair for watching Wilbur and threw him in the cellar of the conspirators' house.

Jackie made tracks for her father, who believed her this time. There was a thrilling arrest of the spies, a smashing of the apparatus that was to electrically set off the fuse to blow up the train. Jackie and her lieutenant explained everything before the troops were called out to the front.

NEW YORK LUCK—(American—Five Parts—Dec. 17).—The cast: Nick Fowler (William Russell); Gwendolyn Van Loon (Francella Bilington); Dad Fowler (Harvey Clark); Jimmie Keen (Clarence Burton); Steve Diamond (Edward Fell); Lord Boniface Cheadle (Alfred Ferguson); Peter Van Loon (Frederic Vroom); Palter (Carl Stockdale). Directed by Edward Sloman.

Nick Fowler's dreams carry him beyond the click of the telegraph in the village station of Hohokus. On a passing train are two passengers, Jimmie Keen, a motion picture director, and a beautiful girl, who drops a handbag, containing her photo, which Nick finds after the train has proceeded. He resolves to seek his fortunes and the girl in New York. Jimmie Keen has promised to help Nick in the big city.

But the fates are unkind to Nick. A scamp of an office boy prevents him from seeing Jimmie Keen and he is unable to trace the original of the photograph. He decides to write home and confess his failure. But a vision of his rousing sendoff at Hohokus prompts him to conceal his disillusionment.

As he writes, a stranger enters and drops the same photo as Nick carries. This incident leads to Nick getting acquainted with "Lord Boniface Cheadle." The man is really an international crook, named Steve Diamond, the leader in a plot to obtain official British documents from the father of the very girl for whom Nick is searching.

Nick, deceived, becomes a tool in the conspiracy. He sees the girl, Gwendolyn Van Loon, with her father, enter their home, notifies the false lord, then, impatiently, presents himself and the card given him by Diamond. Nick is received as the English cousin, and from the villainous butlers gleams the scheme afoot.

By the time Diamond arrives, Nick has a plan for the capture of the plotters, and after a fight for life in the elevator shaft of the house subdues both Diamond and Palter, the spy. The real lord escapes after being held a prisoner to

allow Diamond to impersonate him, arrives in time to get mixed up in the amazing exposures and with Gwendolyn's father extends congratulations to Nick and the girl.

This is what Nick writes and when Jimmie Keen sees it, he offers the surprised writer a big sum for it to use as a picture play, and best of all, when Jimmie is presented to the star of his play, he recognizes the girl of girls. So "New York Luck" plays Nick a winner after all.

MUTUAL WEEKLY.

ISSUE NO. 154 (Dec. 9).

Somewhere-in-Flanders.—France is rebuilding her re-conquered ground. Engineers start the work under shell fire. Sub-titles: A shell crater. A German block-house. Note the shell marks. The enemy continues to bombard the lost territory but the troops and peasants are so accustomed to bursting shells that they only consider it a little inconvenient. Note the ambulance, on the left of picture, advancing under fire.

Everywhere-in-America.—The Red Cross starts drive for ten million new members. Join now. All you need is a heart and a dollar.

A Chinese Baby Show.

Somewhere-in-France.—General Archinard inspects the Polish Legion at the French front. Decorations for valor are bestowed upon the heroes of Bayonne.

Camp Wheeler, Ga.—Daughters of General Joe Wheeler honored. Impressive review of troops is held in their honor at camp named for their father.

Washington, D. C.—Uncle Sam Wants Skilled Mechanics. Until noon, December 15, 1917, any man of draft age can enlist in the aviation section. Apply to any U. S. Army recruiting officer.

Thanksgiving Day.—America and her Ally dine on turkey and cranberries.

Somewhere-in-America.—Gathering holly for Christmas. Men are busy in the deep woods getting the holly wreaths ready for St. Nicholas.

Camp Travis, Texas.—"The Nightingale of the Camps." Donna Easley, famous coloratura soprano, sings for the soldiers.

New York City.—Lieut. Flachaire, famous French aviator, arrives here. He will instruct American flyers in the game of aerial warfare.

New York City.—What the men are wearing. (Courtesy of Nat. Lewis, haberdasher, New York.) Sub-titles: Exclusive novelty—one-button street suit. Two vents on each side; slant pockets; narrow sleeves.

Palo Alto, Cal.—Western universities play Rugby. Stanford and Santa Clara close season with exciting game. Stanford's regiment lends military air to the event.

Cambridge, Mass.—Wreath is placed on statue of John Harvard, founder of Harvard College.

Chicago, Ill.—Lake storm pounds beaches to pieces. A ninety-mile gale endangers lake traffic—much property damage.

Berkeley, Cal.—While American men are being physically fit in training camps college women are showing greater interest in physical education. Sub-title: Foil-fencing is an important feature of this work at the University of California.

Maryville, Cal.—Get out the old shot gun! The ducks are flying Sub-title: "Diana."

Seattle, Wash.—Big war freighter takes the water. Gov. Lister's wife christens new cargo carrier. "Seattle."

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HEARST-PATHE NEWS NO. 97 (Dec. 1).

Cleveland, Ohio.—Lake steamers are being mustered into overseas service and many have to be cut so as to be taken to the coast. Sub-titles: This marvelous feat is another proof of this country's great advance in shipbuilding. When they reach the Atlantic the two sections will be rejoined.

Boston, Mass.—The American people must have their news, and a big cargo of print paper arrives to relieve the threatened shortage. Sub-titles: Soldiers are on guard at all the piers. Two of the boat's gun crews have vowed not to shave until they sink a German U-boat.

In Italy.—Few people realize what it means to prepare for an artillery attack. These pictures show the difficulty involved in mounting

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a six-inch gun. Subtitles: The base for the gun has to be carefully laid out. Assembling the parts of the complex, death-dealing device. When all set up the gun platform can be readily revolved to change the aim.

Folkestone, England.—Canadian soldiers, back from the front on furlough, indulge in jolly sport at a big military carnival for the Red Cross. Subtitles: A tent pegging contest. Girl war workers, too, make merry in leisure moments.

Arlington, N. J.—Six million tons of ships by 1918 is America's plan, and as each vessel is finished the keel for another is quickly laid. Subtitle: The first rivet.

Fort Meyer, Va.—President and Mrs. Wilson attend the graduation exercises as 900 officers are commissioned into the Nation's service. Subtitles: Secretary of War Baker distributes the coveted parchments. They are ready, Uncle Sam, to lead the way to victory.

Help Win the War Through the Air.—The Government needs thousands of mechanics in its airplane factories to help build the great aerial fleet planned. Subtitles. Skilled and unskilled workers can be used for making and assembling the different parts. Men of engine experience can render patriotic service by joining the aviation section. The airplane—the aviator—the mechanic. This trio will do much to win the war. Will you do your bit? After December 15 the men of draft age can no longer enlist. This is your last chance. ENLIST NOW.

Cartoon (Magazine Section).—The Hand-writing in the Sky.

HEARST-PATHE NEWS NO. 98 (Dec. 5).

Rotorua, New Zealand.—For miles around the countryside is devastated when the volcano of Waimangu suddenly bursts into titanic eruption. Sub-titles: Hundreds of homes are wrecked. Nearby waters rise in violent fury during the disturbance.

Seattle, Wash.—Seventy-nine days after the keel was laid, the Seattle is ready to be launched, the first ship of the big emergency fleet. Sub-titles: Gracefully she slides down the ways—America's answer to ruthless warfare and U-boats. The Seattle is 8,500 tons. Many more are being built and men are needed to help rush them. Join the army of shipbuilders.

Fort Oglethorpe, Ga.—Commencement Day is held in student officers' camps. Twenty-five hundred successful candidates are commissioned at this school. Sub-titles: Fit to lead America's forces. Thirty-five hundred "future generals" at Fort Sheridan.

Boston, Mass.—This is not an Arctic exploration ship, but a trawler just back from the Grand Banks with the first sign of winter: Sub-title: Stripping the vessel of the icy mantle.

A Peek Into the Past.—Is milady returning to the fashions of ancient times? Here are some of the styles in Badgad over 2,000 years ago. By courtesy of Chu Chin Chow. Sub-titles: Pantalettes are not a recent creation—they were worn in the days of yore. Smart "hats" in the year 100 B. C.

On the Western Front.—Side by side with the Allies Poland's patriots are fighting to liberate humanity. General Archinard visits their camp. Sub-titles: Brave fighters, too; they know the sufferings under autocracy. They strive to realize their dream of a free nation, for the Allies' cause is Poland's cause.

New York City.—The entire waterfront in the Nation's largest port is placed under military control to protect all shipping from spies. Subtitles: Enemy aliens are prohibited from going within 350 feet of the shoreline. United States Marshal McCarthy, in charge of this district.

The Red Cross Calls You.—Ten million new members by Christmas—is the slogan of a nation-wide drive launched by the American Red Cross. Sub-titles: Every pledge will bring a ray of sunshine to some wounded boy over there. Have you given yours? Get a service flag and make this a Red Cross Christmas of mercy. The Red Cross a National Symbol of Love, Patriotism and Service. All you need—a heart and a dollar. Join the Red Cross today.

THE HIDDEN HAND (No 4—"The False Locket"—Two Parts—Dec. 9).—The cast: Doris Whitney (Doris Kenyon); Dr. Scarley (Sheldon Lewis); Verda Crane (Arlene Pretty); Jack Ramsey (Mahlon Hamilton); the Hidden Hand (???)

Doris is trying to escape from the Hidden Hand by hiding herself under an overturned

rowboat. Ramsey, who has been made a prisoner, escapes and rescues Doris. A search party rescues them from the rocky point on which they landed and Ramsey secures the packet containing the fingerprints, which he threw into the bushes before his capture by the Hidden Hand.

In his den, the Hidden Hand plans to arouse Doris' jealousy. One of the female members of his gang is sent to Doris with a letter purporting to be from Ramsey to his wife, in which he says that he has the locket and is sending it to her for safekeeping. He tells her not to be jealous of Doris Whitney as she means nothing to him. The letter is signed, "Your Husband, Jack." In the envelope is the false locket prepared by the Hidden Hand. Ramsey's supposed wife goes to Doris and gives her the letter and the locket and tells her to keep her hands off her husband. Doris demands the packet from Ramsey and again becomes friendly with Dr. Scarley.

With the locket and the packet in her possession, Doris is about to attempt to open it and settle the question of her identity, when Ramsey warns her of the danger she runs, as he feels sure the locket is a false one. Hearing Ramsey's warning, Doris puts the locket and the packet in the safe in her living room. Ramsey discovers the false entrance to the underground den of the Hidden Hand and decides to destroy whoever is using the den. He places dynamite in the false entrance to the den and arranges so it can be set off by electricity. The electrical wires he attaches to a piedmograph which records the footsteps on the ground in the vicinity of the dynamite.

The Hidden Hand discovers Ramsey's plan and has Verda Crane lure Doris to the place where the dynamite has been placed. Ramsey sees the piedmograph record footsteps and sets off the dynamite. He hastens to see who his victim may be, and is surprised to find Doris struggling to free herself from the debris in the cave. Dr. Scarley tells Doris that Ramsey was responsible for her plight and Doris breaks with Ramsey. Late that night she hears noise in her living room and rushes down to find the false Ramsey opening the safe, by means of an oxy-acetylene torch. He gags and binds her. He then opens the safe and secures the packet and the locket. Out of curiosity he attempts to open the packet. It explodes and kills him. The Hidden Hand, waiting outside the house for the false Ramsey, enters just as the evidence in the packet is destroyed. Doris manages to free herself from her bonds and is struggling with the Hidden Hand when the real Ramsey enters the room and rescues her. She is surprised to see Ramsey alive and looks in wonder at his dead double on the floor. He explains to her that it was his double who attacked her and secured the packet and the locket. The episode ends after a tender love passage between Doris and Ramsey.

THE SEVEN PEARLS (Episode No. 14—"The Tower of Death"—Two Parts—Dec. 9).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Bary).

The fourteenth episode opens with a surprise for Harry when he is drawn to the bridge from over the Rapids. He is greeted by Ilma, who, he thought, was in the piano box that went over Niagara Falls. She explains that when Perry Mason and his men threw the case into the river she managed to escape from it.

Home again, Kismet warns Ilma and Harry that the next day is the last one set by the Sultan for the return of the pearls and that if she fails to secure the entire seven pearls she must go into the Sultan's harem. They hear that Jeo. Gudgeon, a member of Grady's gang, has the seventh pearl and is offering it to the highest bidder. After many adventures Ilma obtains it, and hands it to Harry for safekeeping. He returns it to her as he does not want to be responsible for it. Perry and Stayne attack Ilma and Harry and secure the pearl. In the fight Harry is knocked unconscious and Ilma pretends to be senseless, but when Perry and Stayne start away she follows after them. Perry and Stayne discover her and corner her near a big tank. To escape them she climbs up the ladder of the tank and Stayne follows. He is about to capture her when she pushes him from the ladder. In the effort she loses her balance and falls into the tank. She lies unconscious at the bottom of the tank, which has only a few inches of water in it.

Stayne wants to rescue Ilma so that Perry will be able to get the Sultan's reward, but Perry wants to leave her to her fate. Their difference of opinion results in a fight and Perry throws Stayne under a locomotive engine passing on the tracks near which they are struggling. Harry

regains consciousness and seeing the tank climbs up its ladder to get a drink of water. Perry sees him and is about to shoot him when Stayne, who has been badly injured, opens his eyes and seeing the situation, shoots at Perry to obtain revenge on him. Stayne's shot goes wild and dislodges the tank. It falls to pieces and Harry falls to the ground. Perry is knocked unconscious, but Ilma is not to be seen.

HER SISTER'S RIVAL (Russian Art Film Corp.—Five Parts—Dec. 9).—The cast: Prince Baskoff (V. A. Polonsky); Nita, the adopted daughter (V. V. Colodna); Mary, the daughter (L. M. Coronova). Directed by A. Arkatov.

Nita and Mary are reared as sisters by Madame Krofet, a wealthy business woman. At a reception Nita, the foster daughter, is adored by Bartinsky, a wealthy banker, and who, though he desires to make her his wife, cannot induce her to give her consent. The girls are later introduced to Prince Baskoff, whose worst habit is the spending of money. The introduction was the means of many frequent calls by the Prince, and Nita falls in love with him.

Meanwhile Mary, Madame Kromoff's daughter, has become enamored with the Prince and during a visit of the banker to the Prince's apartments, the Prince discloses the fact that he is badly in need of money and a compact is soon made between the two men that if the banker will arrange for the Prince's marriage to Mary he (the Prince) will endeavor to help the suit of the banker in his desires for the marriage of Nita. Mary accepts the Prince's proposal of marriage despite her mother's strong objections and Nita, in a fit of pique, makes happy the ardent suitor, Bartinsky. A double wedding takes place.

On the return from the honeymoon, which superficially was all that Mary in her heart's desire for happiness could wish for, the Prince against reverts to drinking and gambling. With the almost successive losses incurred by the Prince, the necessity for more money constantly arises and to save the humiliating application of her husband coming to her for money, Mary gives him power of attorney, with the result that the money remaining is rapidly depleted.

Mary's mother comes to her and expostulates regarding her husband's actions, but being a devoted wife she smooths over the matter temporarily. With his source of supply shut off, the Prince resorts to other means of securing money, with the result that a money lender presents for payment three notes bearing a forged signature of the banker. This fact becomes known to Madame Kromoff, who repairs to the house of her son-in-law, where she berates the unscrupulous man for his shortcomings.

Bartinsky, suspicious of Nita's loyalty to him, leaves on a pretended business visit. His unexpected return discloses the fact that his suspicions were too well founded. Bartinsky decides to get a separation from his wife and imprison the unscrupulous Prince for forgery. Learning of the banker's intention to send the Prince to prison, Mary calls on her sister and entreats her to use every effort to have her husband stay his hand against her husband. Nita's pleas prove successful. The banker falsely asserts that the notes were signed by him and that the fault was not the Prince's. But meanwhile Mary's mother again visited her wrath upon her unscrupulous son-in-law and during her verbal arraignment word is brought that the police have surrounded the house. Asking to be left alone for a few moments they hear the muffled report of a pistol and Prince Baskoff has passed the pale of human judgment.

Miscellaneous Subjects

TRIANGLE FILM CORP.

FANATICS—(Five Parts—Dec. 9).—The cast: Mary Lathrop (Adda Gleason); Nicholas Eyre (J. Barney Sherry); Hugh Groesbeck (William V. Mong); Robert Lathrop (Donald Fullen); Lola Monroe (Olga Grey); Billy Haskell (Eugene Burr); Eyre's Clerk (Edward Hayden); Foreman (W. A. Jeffries). Scenario by Joseph A. Roach. Directed by Raymond Wells.

Robert Lathrop is involved in a love affair with Lola Monroe and is hard pressed for cash. He goes to Nicholas Eyre, steel king and friend of his wife's dead father, for assistance. Eyre refuses him and he gets his wife to intercede. Unknown to her he gets \$1,000.

Going to the luxurious apartments of his mistress he finds her in the arms of her lover. A fight ensues and Lathrop is killed.

Mary, Lathrop's wife, knew nothing of her

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husband's infatuation and blames Eyre for her husband's death. She determines to avenge his death and altho she herself with a crowd of anarchists led by Professor Groesbeck, Mary secures work in Eyre's steel foundry and incites the workmen to strike. Eyre, however, hears of the proposed strike and arrives at the plant in time to avert it.

Mary then finds the returned check which her husband had received from Eyre and realizes the truth. Eyre comes to claim her and is not repulsed.

THE LEARNIN' OF JIM BENTON—(Five Parts—Dec. 11).—The cast: Jim Benton (Roy Stewart); Evelyn Hastings (Fritzi Ridgeway); Joe (Walter Perry); Harry Knowles (Ed. Brady); Ed. Willis (William Billingsford); Sid Harvey (Thornton Edwards); Old Cattle Man (John P. Wild); Governor (Harry Rattenberry).

Jim Benton, owner of the biggest cattle ranch in South California, is unable to read or write. Jim meets Evelyn Hastings, who he learns is a schoolmarm and persuades her to open school for his cowboys and himself. Jim proves a star pupil and aided by his affection for his teacher he makes rapid strides in scholarship.

Then the sheep-men close the dam which waters Benton's herds and it is up to Jim to open the dam at all costs. Before he and his punchers leave he promises Evelyn he will only use his guns in self-defense.

Jim is called upon to protect himself and kills the deputy sheriff. He is arrested and the sheriff promises him a fair trial and a jury of cow-men. The judge, however, is bribed and he installs a jury of sheep-men, who return a death verdict.

Just as Benton is led to the gallows Evelyn arrives with a pardon from the Governor and Benton wins in two ways.

CHRISTIE FILM CORP.

THEIR SEASIDE TANGLE (One Reel—Dec. 3).—The cast: Mrs. Newlywed (Betty Compson); Mr. Newlywed (Jay Belasco); Mrs. Smith (Lois Leslie); Mr. Smith (Billy Mason). Directed by Al E. Christie.

Mr. and Mrs. Newlywed select Sea Breeze for their vacation at the beach and the same resort is decided upon by Mr. and Mrs. Smith. The women are jealous of their husbands and the husbands evince equal concern over the behavior of their respective wives. Betty and Jay set out for a day on the sands and the first point of interest appealing to Betty is Billy Smith. Mrs. Smith is no less interested in Jay.

Trouble starts when Betty leaps into the ocean for a swim, in which pastime she proves herself an adept. Unfortunately Jay is unable to swim a stroke. But Billy is a powerful swimmer and deserts his wife for the more sportive splash with the alluring Mrs. Newlywed. Mrs. Smith's attempts at swimming are quite as futile as the efforts of Jay Newlywed.

Betty and Billy are getting along "swimmingly" when Jay develops a demonstrative pique. The affliction spreads to Mrs. Smith. Tortured by the deep sea spooning of Betty and Billy, Jay and Mrs. Smith vainly appeal to the Sea Breeze police force to separate them. Jay finally decides upon the ruse of faking suicide. He empties a bottle of its contents of carbolic acid and substitutes water. This he swallows in plain view of Betty. She hastily summons a physician, who renders first aid by vigorously applying the stomach pump. The fake is discovered. The Smiths depart, leaving Jay and Betty "fussing." Betty taunts Jay by telling him she knew the "poison" was only water.

ONE GOOD TURN (One Reel—Dec. 10).—The cast: Mrs. Newlywed (Betty Browne); John, her husband (Harry Edwards); Billy (Billy Mason). Directed by Al E. Christie.

After a year of happy married life the anniversary of the Newlyweds' marriage dawns. Its importance in their lives dawns upon Betty, but not upon John, so, as a reminder, Betty ties a kerchief with ribbons and places it at her husband's place at the breakfast table. John calmly reads the paper, oblivious of the wifely hint. He even leaves for the office without bestowing upon her a good-bye kiss.

Betty is chagrined, but undaunted. She orders the cook to prepare a lavish dinner, far surpassing in delicacy the usual evening meal. Meanwhile she meets Bessie, her chum, who tells her that Billy, her brother, and a former sweetheart of Betty's, has returned from college.

John, unmindful of the anniversary dinner Betty has had prepared, is induced by his men

friends to phone home that he will not be home for dinner. Betty determines the repast shall not be wasted, so she invites Billy to dine with her. Billy accepts, but is ill at ease during dinner and is deeply dismayed over the unexpected arrival of Uncle and Auntie, who are giving the Newlyweds a surprise.

Betty introduces Billy as her husband. Grief then grows to frenzy when Uncle and Auntie insist that the old proverb of "early to bed, early to rise" must be regarded. In the midst of the confusion John comes home. He sees a strange hat. He investigates. He finds Billy vainly trying to escape from Betty's boudoir. He threatens murder. He rages. Auntie and Uncle join in the turmoil. Betty explains. John is contrite and makes fitting amends for his thoughtlessness in overlooking their first anniversary of wedlock.

GEORGE KLEINE SYSTEM.

SADIE GOES TO HEAVEN—(Essanay Perfection Picture—Five Parts—Dec. 24).—The cast: Sadie O'Malley (Little Mary McAlister); Sadie's mother (Jenny St. George); Orval (Russell McDermott); Mrs. Welland Riche (Frankie Raymond); Coal heaver (Rodney LaRocque); Housekeeper (Kathryn Kennedy); Butler (Bobby Bolder).

Little six-year-old Sadie O'Malley, a child of the tenement district, has a vision of heaven awakened within her by the teaching of a settlement worker; so when she sees a handsome limousine in front of the settlement laundry near her home she thinks it is a heavenly chariot, climbs into a clothes hamper in the interior of the car and is whisked away to the home of Mrs. Welland Riche.

The latter has left earlier in the day on a trip, so when Sadie and her dog, George Washington Square, who has been her companion in the hamper trip, are dumped down the clothes chute of the Riche home while concealed in the basket, they find easy access to the upper regions of the mansion and then, indeed, Sadie thinks she is in heaven.

Sadie soon is discovered by the servants, but they believe she is just another of Mrs. Riche's fads when she tells them she is there to stay. Believing Mrs. Riche as desiring that the best of care be given the child, Sadie is dressed in rich garments and is much at home until Mrs. Riche returns.

While the servants' explanations have been made, Mrs. Riche, in the meantime having been won over by the child's beauty and sweet manners, decides Sadie may remain. But the tenement child's happiness is shortlived when George Washington Square appears upon the scene. Mrs. Riche orders that the pup be removed and tells Sadie that, instead, she can play with the Riche collection of Poms.

Not so for Sadie. She informs the wealthy matron that she wouldn't give up George Washington Square for all the heavens and that if G. W. S. cannot remain she will go. So hugging her doggie close to her she returns to her worried mother with the explanation: "I have been to heaven, but they sent me home because they didn't like my dog."

KING-BEE FILM CORP.

THE SLAVE (Two Parts—Dec. 15).—The cast: The Slave (Billy West); The Sultan (Oliver Hardy); The Vizier (Leo White); The Collector (Budd Ross); His Daughter (Beatrice Joy); The Sultan's Favorite (Gladys Varden). Scenario written by Rex Taylor.

Billy is a slave in the palace of the Sultan of Bacteria. Horatius Crabbe and his daughter, Susie, are sojourning in Bacteria in search of antiques. They arrive at the palace just as Billy is about to be beheaded for an offense against the Sultan. Susie stops the execution and her smile softens the heart of the Sultan.

During their visit the Sultan takes a great fancy to Susie and resolves to add her to his harem. He makes advances to her, but she repulses him. After Susie and her Dad have gone, the Sultan plans with his Vizier as to how they shall capture her. Knowing Dad's fondness for antiques, they get a mummy case and place in it one of their warriors. Billy overhears the plot and, resolving to save the girl, he scares the warrior away and takes his place.

The Sultan has the mummy case taken to Dad's hotel, where he is about to put his plan into action when he discovers that Billy has taken the warrior's place and their plot will not work.

So he invites Dad and Susie over to the palace for lunch and leaves Billy heavily guarded.

Arriving at the palace, he throws all pretense aside, and has Dad put in a dungeon and starts to take possession of the girl. She puts up a fight and he has her locked up in the tower to think it over.

Billy escapes from his captors and rushes to the palace to save the girl. The Vizier shoots him through a trapdoor into the dungeon with Dad. Both escape from there and Billy fights his way to the tower while Dad is again captured. Billy and Susie try to escape and the entire army take after them. From a strategic position in one of the corridors Billy knocks out the entire army, including the Vizier and the Sultan, and saves the girl like a regular hero.

SELECT PICTURES CORP.

THE HONEYMOON (Five Parts).—The cast: Susan Lane (Constance Talmadge); Richard Greer (Earle Foxe); Mrs. Lane (Maude Turner Gordon); Uncle Jimmy Lane (Russell Bassett); Philip Lane (Harris Gordon); Marion Starr (Lillian Cook); Maisie Middleton (Julia Bruns); Robert Moody (Sam Coit). Directed by Charles Giblyn.

Susan Lane has an ungovernable streak of jealousy which infuriates her within fifteen minutes after the ceremony which makes her Mrs. Richard Greer; for she sees her husband talking to Marion Starr, one of the bridesmaids. Susan's brother, Phil Lane, has fallen in love with Marion, but a previous entanglement in the shape of Maisie Middleton of the Jigfield Rolics prevents the announcement of their engagement. Maisie, to whom Phil had become engaged after a wine supper, refuses to release him, and the sweethearts are in despair.

Phil draws Dick aside and tells him the whole story, and also informs him that Maisie's troupe will be in Niagara Falls, whither the honeymooners are going, and that it's up to Dick to buy her off. Dick protests, but Phil declares that his and Marion's happiness is at stake, and the young bridegroom consents.

In Niagara, Susan and Dick pass the first day without a cloud in the sky. Dick, however, realizes that time is flitting and so, on a lame excuse, he tears himself away to interview the would-be vampire in her dressing room. A prying maid sees him there and reports the matter to Susan, who comes and sees for herself. Convinced of his perfidy, she dashes back to the hotel, demands a separate room from the clerk and locks herself in, refusing to listen to Dick's explanation. At the same time she wires her Uncle Jimmy to get her a divorce. The family also receives Dick's report on the Middleton affair and his anguished plea for help.

To teach Susan a lesson, Uncle Jimmy telegraphs her to forward her depositions; and she, still at white heat, sends them on. Before they arrive, however, Uncle Jimmy, Susan's mother and the engaged couple leave for Niagara to patch up the domestic break. When the depositions arrive, Uncle Jimmy's partner rushes things through to a divorce. Accordingly, when the rescuing family arrives, it finds Susan and Dick, now reconciled, in despair over the announcement of the divorce decree. Uncle Jimmy is aghast, but Dick cuts the Gordian knot by corraling a minister and getting himself married to Susan all over again. In a burst of good wishes they start on their second honeymoon.

GREATER VITAGRAPH.

THE MARRIAGE SPECULATION (Five Parts—Dec. 10).—The cast: Mr. Cliday (Charles Kent); Clara Wilton (Mildred Manning); Billie Perkins (Wallace MacDonald). Directed by Ashley Miller.

Cliday has worked twenty years in a pickle factory and saved \$10,000, which he desires to invest so as to insure him a competence for the remainder of his life. He has an acquaintance with Clara Wilton, who works in a confectionery store and who is the sweetheart of a plodding grocery clerk.

Cliday tells Clara he will invest his \$10,000 in her education and introduction into society—she, in return, to win and wed a rich man who will see that he (Cliday) wants for nothing the remainder of his life. Clara accepts, although it wrenches her heart to give up Billie Perkins, her sweetheart.

In two years Clara develops into a beautiful

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and polished young woman who has made the best of her opportunities, but given little thought to her fulfillment of the compact. She and Cliday are at a fashionable resort when he tells her there is enough left of his \$10,000 to pay bills for one month more.

Clara still loves Billy and loathes the men who seek her hand, but she places her duty to Cliday above her love, and finally accepts an Italian count. The wedding day arrives and also Billy, who experienced an "awakening" with the departure of Clara, and now is partner in the store and able to pay Cliday the money he has expended on Clara.

Billy unmasks the count as a waiter-adventurer, and disguising himself to resemble him, takes his place in the bridal party. Clara fails to recognize him until the ceremony is well under way. Cliday, not knowing Billy has any money, generously offers to release Clara of any obligation and everything turns out happily.

METRO PICTURES CORP.

THE ETERNAL MOTHER (Five Parts—Nov. 20).—The cast: Maris (Ethel Barrymore); Dwight Alden, Maris's second husband (Frank Mills); Lynch, Maris's first husband, later known as Winch (J. W. Johnston); Minister (Charles W. Sutton); Kate (Kaj Gynt); Bucky McGhee (Louis R. Wolheim); Felice (Maxime Elliott Hicks); Butler (J. Van Cortlandt). Directed by Frank Relcher. Adapted by Mary Murillo from the novel, "Red Horse Hill," by Sidney McCall.

Maris has married against her father's wishes. Lynch, her husband, turns out to be a drunkard. In her life the only bright spot is their little child, Felice. Maris is forced to be the bread winner of the family. She secures a position as stenographer in the office of Dwight Alden, the wealthy mill owner. Word comes to Maris of the death of her husband and child in a railroad accident. When Alden learns there is no longer an obstacle to their marriage, he asks Maris to be his wife.

A few years later Lynch returns under the name of Winch with a woman named Kate. Both depend upon the efforts of little Felice, who goes to work in the mill. Maris, driving by in her machine with the minister, sees the little child hastening weakly to her work. When her husband arrives he tells her it is no affair of hers, and hurries her away to be ready for a reception that evening.

At the mill that night a belt around the spools, which has not been arranged in accordance with the law, breaks and Felice is injured. McGhee, the superintendent, phones Alden at his home, and Maris overhears her husband giving his cold directions. Later in the night Maris steals away to see what she can do for the sufferer. As she nears the cottage, Winch staggers out, telling Kate that he is going to get damages for the injury to his bread-winner. When Maris comes to the cottage, she smooths the little child. Kate watches Mrs. Alden's affection for Felice, and goes out to find Winch to tell him that she thinks they can extort money from the mill owner's wife.

Winch gets into a fight with McGhee at the saloon, and McGhee gets the best of it. Winch hastens home with Kate, and the husband and wife face each other. Maris is aghast at the knowledge that he is alive, and that the injured child is her own baby. Maris attempts to take her child away, but Winch stops her. Winch forces the sick child to get up and dress and the three leave. Kate and Winch fall asleep by the roadside, and Felice creeps away in search of the kind lady.

The next morning after her husband has left the house, Maris determines to make one final effort to obtain possession of her child. She goes to the Winch cottage. At the church, the minister makes an impassioned plea to his rich congregation on behalf of the children of the mills, and ends with a scathing denunciation of Alden. At the close of the sermon he falls dead. Felice staggers to the gate of the Alden home, where Maris finds her. Maris decides to take Felice and leave Alden's home, and writes a note in which she tells her husband that Felice is her own child and that Winch is her husband.

Alden, a changed and softened man, hurries home to find Maris, and is just recovering from the shock of her farewell letter when Winch and Kate, who have gone in search of Felice, reach the house. Winch admits that the report of his death was simply a scheme

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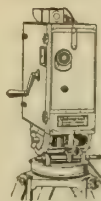
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for future blackmail, as he was sure Maris would marry again and demands a bribe to keep him from publishing the facts. Alden is about to throttle him when Kate produces the divorce papers which she forced Winch to procure.

Maris takes a little cottage where she lives happily with Felice, but her heart longs for Dwight Alden, whom she has always loved. He finds her and tells her of the change he has brought about for her sake, of the model school houses, the cottages and improvements. Overjoyed, Maris returns with him to his mansion, where they live, secure in their love for each other, and happy in their mutual affection for Felice.

THE SQUARE DECEIVER (Yorke Film Corp.)

—Five Parts—Dec. 31.—The cast: Billy Van Dyke (Harold Lockwood); Beatrice Forsythe (Pauline Curley); William Pugfeather (William Clifford); Mrs. Pugfeather (Dora Mills Adams); Celia Pugfeather (Kathryn Hutchinson); Edith Van Dyke (Betty Marvin); Dick Blakesley (Dick L'Estrange). Directed by Fred J. Balshofer. Adapted by Fred J. Balshofer and Richard V. Spencer from Francis Perry Elliott's novel, "Love Me for Myself Alone."

Billy Van Dyke, multi-millionaire owner of Dynecourt Manor, and a most likeable chap, is counted a great catch by fortune-hunting mothers of marriageable daughters, but he is unimpressible while he waits for his "dream girl" who will love him not for his millions, but for himself alone.

William Pugfeather has brought his society-made wife, his daughter, Celia, and his ward, Beatrice Forsythe, to New York. Mrs. Pugfeather is anxious to lease Dynecourt Manor in the secret hope that Celia can make the acquaintance of the owner and win him. Celia is selfish and arrogant, and just the opposite to the sweet and unspoiled Beatrice, who does not figure in these negotiations.

The first step in Mrs. Pugfeather's campaign is to hire a liveried chauffeur, and Beatrice is sent to town to find one. Billy sees her driving through the park, and recognizing her as his "dream girl," he pursues. He learns of her errand, and, struck by an idea, dons his chauffeur's coat and cap, applies for the position, and is engaged.

Beatrice and Billy become friends much to the alarm of Mrs. Pugfeather. She demands references, but when Billy tells her his last employer was the rich Mr. Van Dyke she is satisfied. The succeeding days find Billy working as chauffeur. Celia has arrived at a suburban depot, and the car is there to meet her. Celia's baggage takes up so much space that there is no room for Beatrice, and Mrs. Pugfeather tells her to take the local train home. Beatrice leaves at this insult, and Billy, infuriated, quits his job.

Billy finds Beatrice down the lane almost in tears. He comforts her, and offers to loan him three hundred dollars, all she has. At last Billy has found the girl who loves him for himself alone, so he pours out his heart, and they become engaged. The Pugfeathers quarrel, and Beatrice returns just in time to hear Celia accuse Pugfeather of sheltering a pauper. At this new insult she resolves to go away. As she is leaving the house, Pugfeather, as executor of her father's estate, tells her she is heiress to two million dollars.

Billy, still retaining his secret, and aided in his plans by his sister, Edith; his chum, Blakesley, and Dr. McChesney, meets Beatrice by appointment. They are married. Then Beatrice learns that her husband is the rich Mr. Van Dyke. Mrs. Pugfeather and Celia collapse when they receive the news at the Van Dyke home, where they have been invited for a visit.

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DAUGHTER OF DESTINY (November).—The cast: Marion Ashley (Madame Petrova); The Crown Prince (Thomas Holding); Franz Jörn (Andre Randolph); Ambassador Ashley (Robert Broderick); Police Agent Morhange (Henri Leone); Graham West (Richard Garrick); Secret Service Man (Carl Dietz); American Minister (Warren Cook). Directed by George Irving.

Marion Ashley is the daughter of the newly-appointed American Minister to Belmark. She marries Franz Jörn, an artist. They live in Paris. Jörn is also a spy in the employ of an Imperial Government in Europe, and endeavors to persuade Marion to betray the secrets of the American Government which he knows her father possesses. Marion refuses; Jörn is enraged, knowing Ashley dislikes him and he

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cannot secure the coveted information himself.

Ashley has taken up his portfolio in Belmark. He visits Paris, but avoids Jörn. Jörn has aroused the suspicions of Morhange, a French police agent, and he searches Jörn's studio and discovers proofs that Jörn is a spy. Jörn surprises him. There is a struggle. Morhange is killed. Jörn takes a ring from his own finger, places it upon Morhange's hand and burns the studio. The charred body is identified as that of Jörn, and Marion, at her father's request, leaves with him for Belmark. Jörn reports to his own government. In Belmark Marion meets the Crown Prince Leopold. They fall in love and Marion consents to a morganatic marriage.

Jörn, under an assumed name, goes to Belmark at the command of his Emperor to incite the people against war. Marion marries Leopold. Jörn's master sends an ultimatum to the King of Belmark that unless Leopold weds the Princess Sophia (the Emperor's cousin) war will be declared and Belmark devastated. The people of Belmark, under Jörn's domination, demand peace. They throng the square before the palace. Leopold refuses to renounce Marion. Marion is summoned to the Council Chamber. The Emperor's envoy warns her Belmark will be laid in ruins. Marion makes the supreme renunciation that Belmark may have peace.

Then the envoy, triumphant, betrays the fact that it is a trap and Belmark is to be an ally of the Imperial Government in a war of greed. Marion is horror-stricken. She refuses to give up Leopold. The envoy plays his trump card. Jörn is announced. Marion is dazed at seeing Jörn alive, realizes that she has never been the wife of Leopold. The Imperial Government will triumph. Ashley demanding an audience with the King says that America will protect the neutrality of Belmark. Marion begs Leopold to tell the good news to the surging crowd in the square. On the balcony of the palace Leopold addresses his people. Says America will protect his Kingdom and theirs. Jörn gives the signal that has been decided on in the event of failure of the Imperial plans. Leopold is to be killed. A bomb is thrown at Leopold by one of Jörn's confederates. Marion sees it, hurls herself in front of Leopold. The huge balcony collapses as Jörn enters from the palace at the side and is killed by a section of falling marble. In the ruins of the balcony Marion's body is found. She is badly hurt. Leopold is unscathed. There is a period of unconsciousness and suffering. The people of Belmark mourn for the brave American girl—then they know that Marion's life will be saved.

WORLD PICTURES.

THE AWAKENING (Five Parts—Dec. 3).—The cast: Jacques Revilly (Montague Love); Marguerite (Dorothy Kelly); Horace Chapron (John Davidson); Varny (or Maxime) (Frank Beamish); Prosper Chavassier (Joseph Granby); Celestine (Josephine Earle). Directed by George Archainbaud.

Twenty-five years ago Jacques Revilly was found on the church steps in a small French village. He grows up into a fine strapping young farmer. His abstinence from rough play after his farm work makes him unpopular, he surreptitiously cultivates his skill at painting within the sacred portals of the church. One of Jacques' tormentors discover his art attempts, which suggest a new mode of attack, and then his co-workers make an issue of a little delinquency and refuse to stay at the farm unless he is discharged. Jacques, enraged at this injustice, leaves the hamlet forever.

Three years later in Paris Jacques is able to produce some very good canvases. His unkempt appearance, his sulkiness and his apparent distaste for the society of his fellowmen have won for him the nick-name of "The Beast." He goes to the Cafe Brasserie Murger where the artists are enjoying themselves, among them being Horace Chapron, the bully of the Student Quarter. A dance is being planned for the evening, but the girls do not wish to have "The Beast" present.

Jacques that night, knowing nothing about the party enters the cafe and as usual takes his drink by himself. He is invited to join the party by another student named Varny, but says he prefers to be by himself. Toward morning a girl who has been dancing on a

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table falls from it, landing on Varny, injuring his arm. Jacques takes him home and nurses him back to health. With the recovery of his friend, who joins his old companions, Jacques realizes anew that in this world he stands alone.

He goes to a saloon and as he is drinking he prays God to give him the companionship that his soul craves for. On his way home he finds a frail young girl lying apparently dead in the snow. He carries her to his home, confident that his prayer has been answered. Under the careful ministrations of his friend, Varny, and the caretaker, the girl convalesces. Her story relates her unsuccessful attempts to find work after her mother's death. Her strength gave out and she fell almost lifeless in the street. Jacques gives her his room, while he goes across the hall to Varny. Through the aid of the caretaker, Marguerite secures a position in Madame Celeste's millinery shop.

Jacques begins to take an interest in his physical appearance. One day Prosper, one of the students, announces that he has just seen "The Beast" sober, clean-shaven and neatly dressed. His friends are incredulous, so he says he will prove it. A few days later when passing under Marguerite's window a book comes down on his head, it having been pushed off the window sill by the girl when dusting. Prosper returns the book to Marguerite, and is about to kiss her when Jacques appears. Prosper is ordered out of the place, and tells the students that Marguerite is beautiful and virtuous. Horace, another student, wagers a dinner that she will be his a month from that date, which, by the way, will be the wedding day of Jacques and Marguerite.

One month later the students are all assembled for dinner, Jacques, who has not seen his companion for over a month, enters the cafe and asks if he may join the party, not knowing the nature. Horace then toasts "His Marguerite, who works in Madame Celeste's shop." As there is but one Marguerite in the shop in question Jacques demands that Horace retract the toast. Horace shows her ring which Jacques insists he stole. Horace challenges Jacques to a duel.

Jacques rushes to Marguerite's room, where he finds her directing a letter to him. She hands the missive to him. He reads, "You'll never see me again. I am a defiled creature." Jacques bids her leave. He makes his will leaving all to Marguerite. Marguerite begs his friend to get Jacques to finish reading her letter. Jacques consents and so Varny finishes reading the confession of how she had gone home with Madame Celeste who had feigned sickness; was introduced to a man she called her brother; that after drinking her wine she was powerless to move; and next morning she found herself—

Jacques resolves to kill Horace. Varny asks Jacques if he will not see Marguerite. He does; but when Marguerite hears that a duel is to be fought begs Jacques not to go, as she is sure he will be killed. Jacques is not to be swayed from his purpose. On the field of honor Horace says that he is in the wrong and wants to apologize. Jacques strikes him in the face. They fire. Jacques is shot; but not mortally and the doctor tells him he will soon be all right. He is carried back to his rooms. There is a reconciliation, and so Jacques at last has his heart's desire.

THE GOOD FOR NOTHING (Five Parts—Dec. 10).—The cast: Jack Burshaw (Carlyle Blackwell); Marie Alston (Evelyn Greeley); Mrs. Burshaw (Kate Lester); Mr. Eugene Alston (Charles Duncan); Jerry Alston (William Sherwood); Barbara Manning (Muriel Ostriche); Barbara's mother (Eugenie Woodward); Laurel Baxter (Katherine Johnston). Story by Alexander Thomas. Directed by Carlyle Blackwell.

The story deals with Jack Burshaw, a young man who has plenty of character and is extremely likable, but who has failed to make good in business. Out West he has a sudden longing to see his mother again. He has not seen her for ten years—since the time that his father threw him out of his home for misbehavior. Jack decides to go back home, but he has considerable difficulty in locating his mother. Finally he finds that his father has died and that his mother has married again. Jack finds that his mother's second husband is a wealthy, aristocratic individual, who is the father of a son and a daughter by his first

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marriage. The son and daughter are aristocratic and high and mighty like their father, and Jack fails to fit in well in the family. Finally it comes to the point where Jack is accused of the theft of a necklace belonging to a friend of the daughter. Jack goes to a farm and there he is happy and contented until he finds that his stepbrother is a rather bad egg. Then Jack sets himself the task of making his stepbrother do the right thing. The manner in which Jack succeeds in this laudable effort and the reward which comes to him constitutes a mighty entertaining drama.

FOX FILM CORPORATION.

TREASURE ISLAND (Six Parts—Nov. 18—Fox Standard Picture).—The cast: In the prologue: Jim Hawkins (Francis Carpenter); His Mother (Eleanor Washington); Louise Trelawney (Virginia Corbin); Bill Bones (Herschel Mayall); Long John Silver (Elmo Lincoln); Black Dog (C. Gorman); Blind Pew (Ed Harley). In the story: Jim Hawkins (Francis Carpenter); Louise Trelawney (Virginia Corbin); Long John Silver (Violet Radcliffe); Black Dog (Lloyd Perl); Ben Gunn (Lew Sargent); Captain Smollett (Buddie Messinger). Scenario by Bernard McConville. Directed by C. M. and S. A. Franklin.

The story begins in the "Admiral Benbow Inn," Black Hill Cove, on the coast of England. Bill Bones, a mysterious seaman, puts up at this inn, which is run by Mrs. Hawkins, mother of Jim Hawkins. He has scarcely arrived when he is attacked by a number of other mysterious seamen who turn out to be pirates in search of a chart which Bill possesses. In the scuffle which follows Jim gets possession of the chart and flees with it to the home of Squire Trelawney, father of Louise Trelawney. While the squire and Dr. Livesey ponder over the strange map, which is known among the pirates as "Flint's Fist," Jim is sent upstairs to sleep and to dream.

Jim and Louise go to Bristol. They charter the "Hispaniola," with a crew of what they consider carefully selected men. They start for the mysterious island outlined on "Flint's Fist," for a little red cross on the chart had beside it the luring words, "Bulk of treasure here."

On the way the two children learn that most of the crew they have hired had formerly sailed with the notorious Flint, one of the boldest pirates who ever lived. He had given this map to Bill Bones, his first mate, on his deathbed in Savannah, Ga.

Then begins a series of exciting adventures. After a long voyage, they reach the Treasure Island and Jim goes ashore with several pirates, headed by Long John Silver, while Louise stays aboard with Captain Smollett. Jim finds Ben Gunn, a marooned former shipmate of Flint's, and makes a friend of him.

The captain and Louise, fearing an attack on board, make for the shore and take refuge in the stockade which had been built on the island by Flint. Jim joins them there only to find that he has left the coveted chart on shipboard, and he is forced to make the hazardous trip back.

After many fights between the pirates and the honest members of the crew, Louise and Jim are finally reunited. They find the treasure safely piled away in Ben Gunn's cave. And they once more climb aboard the "Hispaniola," homeward bound.

THE BABES IN THE WOODS (Five Parts—Dec. 2—Fox Special Feature).—The cast: Roland and Hansel (Francis Carpenter); Rose and Gretel (Virginia Lee Corbin); The Bad Prince (Violet Radcliffe); The Good Fairy (Carmen de Rue); John Hamilton (Herschel Mayall); Mrs. Hamilton (Rosita Marstini); Mason Hamilton (Robert Lawler); The Butler (Scotty McKee); The Witch (Teddy Billings). Adapted by Bernard McConville. Directed by C. M. and S. A. Franklin).

John Hamilton has two children. He marries a second time and his second wife does not like the children. She does, however, like Mason Hamilton, her husband's brother. John Hamilton suspects the pair and goes away on a trip, ostensibly. He draws up a will before he goes, leaving the major portion of his money to the two children; but in the event of their death the money is to go to the brother. The father sets a manservant to watch the pair. Soon

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after he causes to be circulated the report of his death.

In a short time the manservant comes to him at a nearby hotel with the report that his second wife and his brother are plotting to destroy the children so that they can get the money immediately. Suddenly the husband returns. The wife and brother are astonished. The brother leaves the house. The father gathers around him his wife and the two children and asks the children as they sit on his knees if they would like to hear his story of the Babes in the Woods. Of course they want to hear it. So with his wife listening he begins the recital.

The picture fades from the pleasant room and the fairy story is shown on the screen. Hansel and Gretel are given into the hands of ruffians by their cruel stepmother. They are to be killed in the forest. The beauty and innocence of the two children softens somewhat the hearts of the murderers, who decide they cannot kill the children, so they leave them in the forest to die.

The children wander in the wood for some time and they lie down near a big tree and fall asleep. The Good Fairy, who watches over the children in the wood, brings forth her fairies to dance around the lost ones to make their dreams pleasant.

The next morning the children are found by the Bad Prince, but Hansel and Gretel flee and are assisted by the Good Fairy, who, when the children reach a stream in their flight, calls two swans and on the backs of these Hansel and Gretel escape across the water.

The Bad Prince then goes to an old Witch and promises her wealth if she captures Hansel and Gretel for him. The Witch sends her raven into the wood to guide the children to her house, a structure built of gingerbread. The children see the raven. They marvel at it, and as the Witch intended, follow it to her home.

While the children are nibbling at the gingerbread house, the Witch comes out and invites them inside. She makes prisoners of both, intending to fatten Hansel so that she can eat him.

When the roasting day comes, the Witch tells Gretel to crawl into the oven to see if it is hot enough. Gretel, guided by the Good Fairy, declares the oven is not large enough. Whereupon the Witch, to show the children it is, crawls in herself. Gretel slams the oven door and she and Hansel escape.

Then follow many adventures, in which the children get into the hands of the Bad Prince, but the Good fairy still aids them and they escape. They finally return home, tell their story, and the entire village turns out and visits deserved punishment on the bad stepmother and the uncle.

The picture then returns to John Hamilton's home. The children are still on his knees. The little girl is crying softly and the boy looks angry. For a time the wife and stepmother looks at her husband, then as the full effect of the story sinks into her heart, she bows her head, then smiles and takes the children to her bosom. She loves the children now and by her act regains the affection of her husband.

THE PRIDE OF NEW YORK (Five Parts—Dec. 9).—The cast: The Son (George Walsh); The Father (James A. Marcus); The Fop (William Bailey); The Girl (Regina Quinn). Staged and written by R. A. Walsh.

The story opens with George, the son of a building contractor at work on a 20-story structure. He's hard working and happy. In New York there is another type, one often found—a rich man's son who is an idler, who loves the night life and the spending of his father's money. He's a typical snob. To this son is attracted, probably because of their stations in life, the daughter of a millionaire. But one day when she watches George standing smiling on the end of an iron beam, being drawn up twenty stories, with nothing below him but the hard street pavement, she takes an interest in him.

Soon George and the rich man's son are called in the draft. She judges the worth of the two in their soldier's uniforms, and despite George's comparative poverty she comes to believe he is the better man.

Then the soldiers go to Europe, and she follows as a Red Cross nurse. George, genial, smiling, continues to improve in her estimation, while the rich man's son, still a snob and disliked by his fellow soldiers, fades from her esteem. When George, battling for all he is worth, fearing nothing in his fight to uphold the honor of his country, saves this girl from

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death at the hands of the Germans, she places her hand and her heart in George's keeping.

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AN INTERNATIONAL SNEAK (Mack Sennett Comedy—Two Parts—Dec. 2).—The cast: A Foreign Spy (Chester Conklin); The Juvenile (Billy Armstrong); A Female Detective (Ethel Teare); The Juvenile's Sweetheart (Lillian Biron); Her Father, the Powder King (Earle C. Kenton).

It is Conklin's job to get the formula for a high explosive which the Powder King is using. If he can't get it, he is to blow up the entire munition plant. Ethel learns all this when she goes through Conklin's grip. Her job is to "get the goods" on Conklin. Ethel is such a beautiful girl that Conklin tells her everything and even tips her off to a meeting of International Sneaks of his own calibre and Ethel, in order to get the goods on them, puts on boys' clothes.

Comes then a series of mixups in the middle of which Conklin saves the Powder King's daughter from drowning and becomes a hero. The affair got Conklin the inside track to the powder mill and the coveted formula, but it also made a strong enemy of Billy, Lillian's sweetheart. It's an open question whether Conklin or Billy was the biggest bonehead. Between them they distanced all competitors for the ivory championship, it culminating in the mutual possession of a bomb with a lighted fuse. The things they did to get rid of that sizzling bomb, and the unique manner in which said bomb refused to be shunted to a place of safety are one of the laugh climaxes of the picture. There is a whirlwind finish that would spoil in the telling, but this does not come until after a sequence of the most surprising and stirring adventures imaginable.

MOLLY ENTANGLED (Five Parts—Nov. 19).—The cast: Molly Shawn (Vivian Martin); Barney Malone (Harrison Ford); Shawn (Noah Beery); Jim Barry (G. S. Spaulding); Mrs. Barry (Helen Dunbar); O'Mara (C. H. Gowland); Mrs. O'Mara (Jane Keckley); Leary (W. A. Carroll). Directed by Robert Thornby.

Molly Shawn lives with her old grandmother and her father, the big smithy. We see little Molly bustling around the thatch-roofed cottage preparing a toothsome apple turnover for big Barney Malone, her sweetheart. While this work was going on in the cottage two carriages of nearby gentry, one the Barry's, the other the O'Mara's, drove up to the door of the blacksmith's shop. There was a bitter feud between the two families, who were distant cousins. This was heightened by the fact that the vast Barry lands would fall to the O'Maras if Jim did not marry. At Jim Barry's present furious pace, this seems unlikely.

That night at a party at the Barry house Jim, in a drunken stupor, falls down the steep cellar stairs, seriously injuring himself so that the doctor declares he will not live the night out. The mother fears, as much as his death, the fact that the lands will go to the hated O'Maras, and suggests his marrying someone—anyone—to save the house. Little Molly Shawn is Jim's choice, and she is summoned. A midnight wedding takes place. Molly had done the thing only at the urgent request of her father, who thought it a fine chance to repay the debt of gratitude to the Barrys, who had granted the rights of his little house to him. A second doctor, summoned from the city, orders Jim removed to a city hospital, whence he promises Jim will emerge in a week as good as new. Molly is bewildered and frightened.

On Jim's return she finds it increasingly hard to forget Barney and refuses to recognize Jim

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as her husband. Jim has not lost any of his bad habits, and one night at the tavern engages in a fight with young O'Mara and it is only thanks to Barney, who happens to be near and who thinks he is saving him for Molly, that he gets away with his life. One day Molly, who is still at the Barry home, is overpowered by the longing to see all her people again, slips away and creeps back to the tree in front of her father's smithy.

There she finds no one but Barney. While they are talking, Jim appears. He tells Barney and Molly, what he has just discovered, that he and Molly have never been really married. The priest who performed the ceremony and who said he was from a neighboring parish, was in reality a criminal who, in order to escape justice, had arrayed himself in the first clothes he had happened to find—which had been those of a priest. He had not dared refuse to perform the ceremony for fear of discovery. Barney and Molly are overwhelmed at their new-found happiness and it is Jim himself who orders the fiddler and hustlers around making preparations for a big celebration of their betrothal.

TOM SAWYER (Five Parts—Dec. 10).—Tom Sawyer is a mischievous boy. He is seen with Aunt Polly and his cousins, Sid and Mary, living in such harmony as was possible for any boy with Tom's volatile spirit. He meets a goody-goody boy of the town and the sight of his neatly brushed hair and starched white collar so affects Tom that he challenges him to battle. They roll about in the roadway, and the fight ends when Tom has made the goody-goody boy yell "nuff!"

Tom hates to go to church. He also rebels ineffectually against the practice of his Cousin Mary of washing his neck and ears on Sundays, and adorning him with a hated white collar and flowing tie. In order to win a Bible, which was to be presented to the boy holding the greatest number of tickets given to Sabbath pupils for memorizing Bible verses, Tom trades his marbles, tops, kites, etc., for tickets and wins the Bible. When the superintendent presents the Bible and calls upon Tom to repeat some of the verses he is presumed to have memorized, Tom gets into deep water. But Tom grows fat on difficulties, and he never loses his nerve. At school he is quite willing to take his punishment for infractions of the rules, because this consists in being obliged to sit with the girls. He sits next to Becky Thatcher and puts in his time writing the magic message on her slate, "I love you."

Tom and Becky get along famously until Tom admits that he has had a previous love affair. A quarrel results, and Tom gets a whipping at home. He determines to run away and become a pirate. With Joe Harper and Huck Finn, Tom fixes up a raft and sails away on the Mississippi River. They land on an island and establish pirate headquarters.

Meanwhile, the parents of the missing youths institute a search for them, and, believing that they were drowned, they cause guns to be fired on the river in the hope that the concussion may bring the bodies to the surface. Stricken with remorse, Tom swims away from the island at night, writes a note on a piece of bark announcing that neither he nor his companions were dead ones, and finally reaches Aunt Polly's house, only to find her in consultation with Mrs. Harper relative to the funeral of the missing lads on the following Sunday.

The humor of the situation appeals to Tom, and instead of leaving the note, he steals away, returns to the island, and urges upon his companions the necessity of attending their own funerals on the following Sabbath. When the church bells begin to toll, they start back home and creep into church just as the minister sobbingly dwells upon the delightful qualities of the deceased lads. Of course, the appearance of the trio causes a sensation, and in the excitement Aunt Polly quite forgets to lick Tom in punishment of his escapade. Becky Thatcher's tears vanish and she stands proudly beside Tom in the pew as they sing the Doxology.

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"Until They Get Me" (Triangle).....	1804
War Quickens Public's News Sense.....	1785
Wharton, Leopold D., in Harness.....	1790
"Who Shall Take My Life?" (Selig).....	1800

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.

Speer Carbon Co.....	1859
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CHAIR AND SEATING MANUFACTURERS.

Steel Furniture Co	1846
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ELECTRICAL AND MECHANICAL EQUIPMENT.

Amusement Supply Co.	1860
Exhibitors' Supply Co.	1874
Northwestern Elec. Co.	1824
Porter, B. F.	1845
Swaab, Lewis M.	1848
Typhoon Fan Co.	1840
United Theater Equip. Corp.....	1863
Universal Motor Co.....	1861
Wagner Elec. Mfg. Co.....	1853

FILM EXCHANGES.

Bradenburgh, G. W.....	1861
Film Exchange, The.	1847

LENS MANUFACTURERS.

Crown Optical Co	1859
Gundlich Manhattan Optical Co.....	1861

LOBBY DISPLAYS.

Kraus Mfg. Co.	1846
Newman Mfg. Co.	1860

MANUFACTURERS OF INDUSTRIAL FILMS.

Duhem M. P. Co.	1861
Evans Film Mfg. Co.....	1848
Erbograph Co	1838
Gunby Bros.	1844
Rothacker Film Mfg. Co.....	1842
Standard M. P. Co.	1848

MANUFACTURERS OF MOVING PICTURES.

Broadway Star Features.....	1757
Christie Film Co.	1734
Clune Prod. Co.	1845
Commonwealth Film Co.	1743
Dintenfass, Mark.	1748
Douglass National Color Co.	1746
Essanay Film Mfg. Co.	1703, 1754-55, 1735
Fox Film Corp.	1719-26
General Film Co.	1753, 1756
Goldburg, Jesse L.	1727
Goldwyn Pictures Corp.....	1716-18
Hodkinson, W. W.	1751
Inter-Ocean Film Corp.....	1738, 1752
Jewell Productions, Inc.....	1702, 1741
Kalem Co.	1758
K. D. & Bros.....	1744-5
Metro Pictures Corp.....	1707-09
Mutual Film Corp.....	Colored Insert
National Film Corp.....	1742
Paralta Plays, Inc.....	Colored Insert
Paramount Pictures Corp.....	1710-15
Pathe Exchange, Inc.....	Colored Insert, 1732-33
Pyramid Comedies.....	1739
Rapf, Harry.	1747
Select Pictures Corp	1736-37
Triangle Film Corp.....	1730-31
Universal Film Mfg. Co.....	1704-05-06
U. S. Exhibitors' Book. Corp.....	1728-29
Wharton Releasing Corp.....	Colored Insert
W. H. Clifford Photoplay Co.....	Colored Insert
W. H. Productions Co.....	1740
World Film Corp.....	1749

MISCELLANEOUS.

American Exhibitors' Assn.....	1855
Automatic T. S. & C. R. Co.....	1844
Bioscope, The.	1844
Cahill-Igoe Co.	1860
Cinema, The.	1861
Cine Mundial.	1860

Classified Advertisements.	1849
Eastman Kodak Co	1859
Empresa Royalty	1824
Kinematograph Weekly.	1847
La Cinematografia Italiana.....	1847
Moore, W. N.	1847
M. P. Directory Co.....	1861
M. P. World.....	1750
M. P. World Publications	1857
National Ticket Co.....	1843
Our Boys in France Tobacco Fund.....	1845
Red Cross, N. A. M. P. I.....	1862
Salvation Army.	1848
Sellers, Benj. & Sons.	1860
Williams, A. F.....	1848

MOVING PICTURE CAMERAS.

Bass Camera Co.....	1845
Burke & James, Inc.	1846

MUSIC AND MUSICAL INSTRUMENTS.

American Photoplayer Co.	1848
Marquette Piano Co.	1847
Sinn, Clarence E.	1848

PROJECTION MACHINE MANUFACTURERS.

De Vry Corp., The.....	1861
Enterprise Opt. Co.....	1845
Power, Nicholas, Co.....	1864
Precision Machine Co.....	1835
Victor Animatograph Co.....	1851

PROJECTION SCREEN MANUFACTURERS.

Gold King Screen Co.	1847
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THEATRICAL ARCHITECTS.

Decorators' Supply Co.....	1861
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The Standard Light Exhibition Projector

VICTOR ANIMATOGRAPH

Exclusively Equipped with Mazda Lamps



Intended and Guaranteed for
 Traveling Exhibitions
 Small Theatres
 School Auditoriums
 Church Auditoriums
 Lodge Halls
 Road Shows
 Private Exhibitions, or

For any showing of standard film for any purpose not requiring an image of more than twelve feet in width, and a throw of more than 100 feet.

THE PIONEER MAZDA LAMP PROJECTOR

In the Animatograph incandescent lamps give more light on the screen than in any other existing projector. The patented optical system, improved intermittent, and shutter, designed for use with Mazda lamps, save a large percentage of the light wasted in all other machines.

Motion Pictures Whenever and Wherever You Want Them

The Model 2 Victor Animatograph is a standard film projector, with standard slide attachment. Lamps and lenses are interchangeable, to conform to requirements of size of picture and distance of throw.

For quality of image—steadiness, lack of flicker, illumination—no machine of any size or type, is superior to the Animatograph. This is guaranteed.

To Operators Private exhibitions are becoming popular everywhere. There's good money in running them. It is a one-man job to carry, set up and run the Animatograph. Lamp socket attachment saves time and wiring trouble. Write for other information.

Note Eighteen months ago we announced to the trade that incandescent lamps were soon to be practical for motion picture projection. Much ridicule was heaped upon us. Now we tell you that a 40-pound machine equals the image quality of the best heavy machines. We will prove this, too, if you are interested.

A new illustrated descriptive catalog is ready. Write today to

VICTOR ANIMATOGRAPH COMPANY

162 Victor Building DAVENPORT, IOWA

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See page 1838.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).
One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Itney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).

ESSANAY.

The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Tollsme Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.

FALCON FEATURES.

The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts—Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

KALEM.

A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.
Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK NOV. 25.

Sylvia of the Secret Service (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 1, "The Gauntlet of Death"—Two parts—Drama—Astra).
All Aboard (One Reel—Comedy—Rolin).
Around Central Auvergne, France (Colored Travel Subject—Half reel—Pathe) and Tonic Towns of England (Colored Travel Subject—Half reel—Pathe).
Happy Hooligan—The Tale of a Monkey—(Cartoon Comedy) and Making Big Shells (Educational) (International split reel).
Hearst-Pathe News 96 (Topical).
Hearst-Pathe News 97 (Topical).

RELEASES FOR WEEK OF DEC. 2.

The Little Patriot (Five parts—Comedy—Dr.—Diando).
The Seven Pearls (Episode No. 12—"Buried Alive"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 2—"Counterfeit Faces"—Two parts—Drama—Pathe).
We Never Sleep (Two parts—Comedy—Rolin).
Fishing in Japan (Half reel—Educational) and Along the Tagus, Portugal (Half reel—Travel) (Pathe Split Reel).
Argus Pictorial No. 2 (One reel—Educational).
Katzenjammer Kids—"The Tempest of the Paint Pot" (Half reel—Cartoon) and Ready to March (Half reel—Educational) (International Split Reel).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 9.

The Sister's Rival (Five parts—Drama—Russian).
The Seven Pearls (Episode No. 13—"Over the Falls"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 3—"The Island of Dread"—Two parts—Drama—Pathe).
Move On (One Reel—Comedy—Rolin).
Our National Parks—Yellowstone Park, Its Terraces and the Grand Canyon (One Reel—Colored Travel—Ralph Earl).
Happy Hooligan at the Circus (Cartoon Comedy) and Rotogravure Section (Educational) (Split Reel—International).
Hearst-Pathe News No. 100 (Topical).
Hearst-Pathe News No. 101 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nuttty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.

PARAMOUNT MACK SENNETT COMEDIES.

Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec. 17—That Night.
Dec. 30—Taming Target Center (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.

PARAMOUNT FEATURES.

Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).
Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
Dec. 3—The Eternal Temptress (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).

PARAMOUNT SERIAL.

Nov. 12—Who Is Number One? (Episode No. 3—"The Sea Crawler"—Two parts—Drama).
Nov. 19—Who Is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).
Nov. 26—Who Is Number One? (Episode No. 5—"Halls of Hazards"—Two parts—Drama).
Dec. 3—Who Is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).

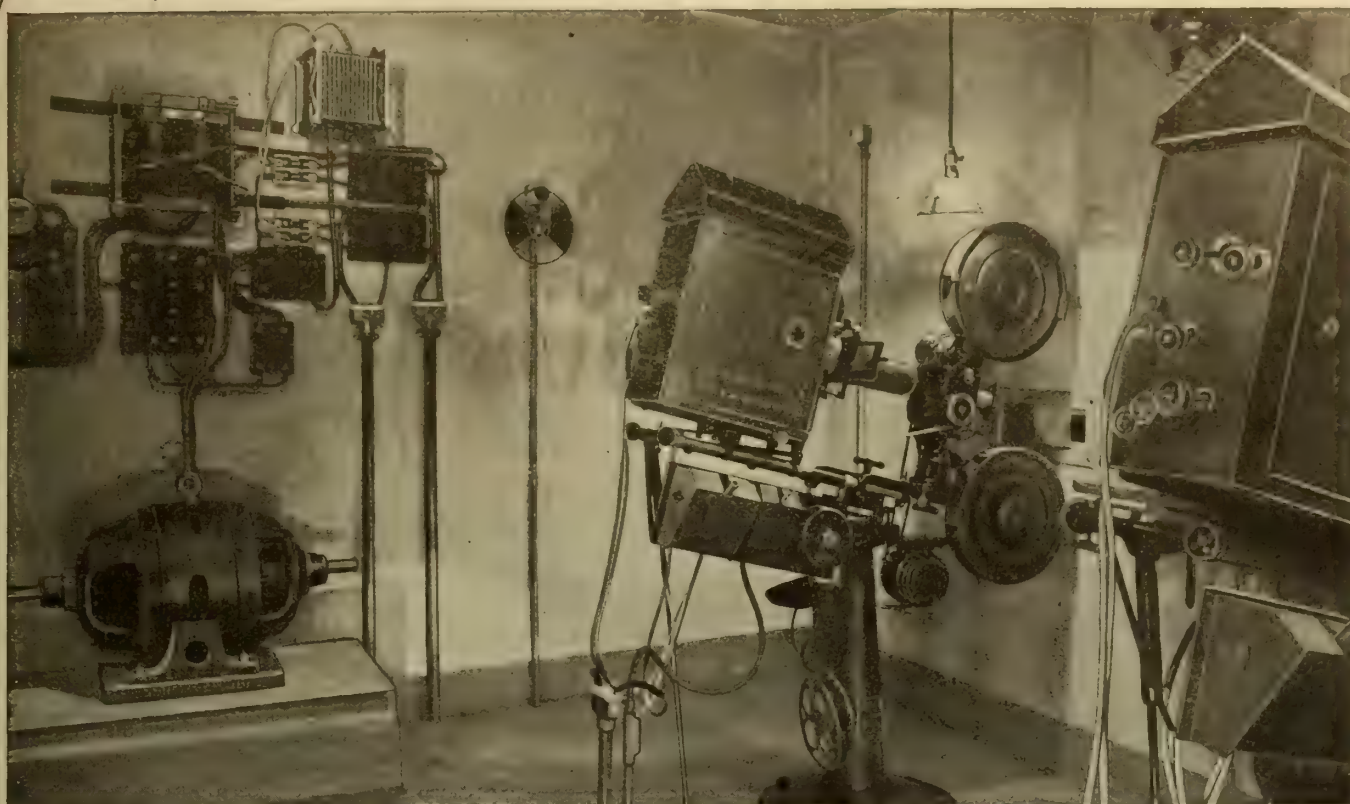
PARAMOUNT BURTON HOLMES.

Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).
Dec. 10—Canning Time in California (Edu.).
Dec. 17—In Glacier Park (Scenic).
Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.

PARAMOUNT-BRAY PICTOGRAPHS.

Nov. 11—Issue No. 93—Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18—Issue No. 94—Straw Weavers of the Tropics; Uncle Sam's Hints No. 5, How to Preserve Eggs; Over the Jumps With Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



Wagner Converter in Projection Booth of Wisconsin Theater

You Theater Owners and Managers; Do You Realize You Are Retail Dealers?



You have a theater—that's your retail store. Your business is to sell pictures. Like any other retail store, you make it attractive, well lighted inside and out.

Suppose you built and equipped a beautiful store, and then employed impudent, careless, shabby salesmen? How long would you keep your patrons?

You sell pictures, stories, acting. Your equipment is the salesman that places them before your patrons. Your operator is only your director, for without proper equipment he is handicapped.

Putting all the light on the screen, clear, WHITE LIGHT, steady and ever dependable, is the duty of the Wagner Converter—economical in current, reasonable in price; it is the silent salesman that will fill the vacant seats.

There are facts and details in Bulletin 10923 and booklet "Ghosts."

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

(237)

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See page 1838.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov. 7—Double Dukes (Two parts—Com.).
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Woolly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).

POWERS.

Aug. 18—Doing His Bit (Cartoon Comedy), and Algeria, Old and New (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

SPECIAL PRODUCTIONS.

Oct. 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).

UNIVERSAL SPECIAL FEATURE.

Nov. 9—The Red Ace (Episode No. 4, "The Undercurrent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp.—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.).
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).

TRIANGLE KOMEDY.

Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.

KEYSTONE COMEDY.

Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts).
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Exhibitors

**What are YOU doing now?
What have YOU done in the past?**

To Support a National Fraternity of Motion Picture Exhibitors?

For about eight years,

Exhibitors of this country
As a very general thing Have Not
Given their whole-hearted support
To any National Organization of Exhibitors

**National Organizations lived from
funds raised by a few officials,**

By giving Balls, Expositions, Trade Shows, and through
a Trade Paper and on propositions where mostly the film
manufacturing interests gave freely to these affairs.

Now mostly

You GET what you PAY FOR,

As you individually did mostly nothing,
Therefore you individually receive mostly nothing,
And furthermore, what could you expect under the circumstances?

Yes - -

All Motion Picture Organizations should work for the best
interests of the entire Industry. Agreed

But - -

Sometimes—yes, oft times—questions arise whereby there
must be decided

What shall be rendered to the Exhibitor?

What shall be rendered to the Film Producer?

At such a time

A National body of Exhibitors

Must be free from entangling alliances.

**If a National Body officially
Owns a Trade Paper**

That lives by the advertising of Film Producers

**Can that Body protect the interest of the
Exhibitor, first, last and always or—**

Give the Exhibitor the benefit of the doubt?

A Fraternity that lives entirely by the aid of its membership can protect. To have such a Fraternity

A few weeks ago the

**American Exhibitors' Association
was organized.**

This new Body of Exhibitors

Have no entangling alliances

No one man controls our destiny

No Official receives a cent of salary

We allow only Motion Picture Theatre Owners or Accredited Managers to become members.

**Every Exhibitor is welcome and requested
to join.**

Every Local Body is invited to affiliate.

The moment you join you at once become a power for your own good.

This Organization will do big things for you and the Industry.

When the majority of Exhibitors are enrolled in our membership.

The reason of past failure

Was because so few took any interest in National affairs.

An organized few are doing much for themselves

While an organized majority struggle blindly

A large Organization of Exhibitors will do the right thing
Because it is large.

Now is the time to join the AMERICAN EXHIBITORS' ASSOCIATION. WE ARE ARRANGING TO KEEP A REPRESENTATIVE IN WASHINGTON ON THE TAX QUESTION. That is why you should HURRY.

**We want you to join now because we want to know
what you want**

So as to give you just what you want.

FILL THIS OUT AND SEND TO

AMERICAN EXHIBITORS' ASSOCIATION, NATIONAL HEAD-
QUARTERS, INDIANA TRUST BLDG., INDIANAPOLIS, IND.:

JAKE WELLS, Pres.

F. J. REMBUSCH, Sec.-Treas.

GUY WONDERS, Vice-Pres.

C. C. PETTIJOHN, Bus. Mgr.

Gentlemen:

The undersigned Exhibitor desires to become a
member of the AMERICAN EXHIBITORS' ASSO-
CIATION. Please send full particulars.

SIGNED

NAME

THEATRE

CITY

STATE

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See page 1838.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 30—Number 157 (Topical).

STRAND.

Oct. 23—And Along Came Marv.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 26—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—Drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 15—"Unmasked"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedly Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 3—Enemies of the Garden (Ditmar's Living Book of Nature).
Dec. 5—The Land of Enchantment—Yosemite Valley.
Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Allmony.

FOX SPECIAL FEATURES.

Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).

FOX STANDARD PICTURES.

Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 13—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).

GOLDWYN PICTURES CORP.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Ancient Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).
Dec. 30—Thals (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.

GREATER VITAGRAPH.

Nov. 19—The Grell Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Toughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).
Nov. 26—Who Goes There? (Five parts—Dr.).
Nov. 26—Favorite Film Features ("The Portrait"—Two parts—Drama) and "How Fatty Made Good" (Comedy).
Bobby Takes a Wife (Comedy).
Grit and Gratitude (Comedy).
Nov. 26—The Fighting Trail (Episode No. 12—"The Desert of Torture"—Two parts—Drama).
Dec. 3—The Tenderfoot (Five parts—Drama).
Dec. 3—The Fighting Trail (Episode No. 13—"The Water Trap"—Two parts—Drama).
Dec. 10—The Marriage Speculation (Five parts—Drama).
Dec. 10—The Fighting Trail (Episode No. 14—"The Trestle of Horrors"—Two parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy—Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).
Nov. 19—Kill Joy (Essanay-Perfection Picture—Five parts—Drama).
Nov. 26—Gift of Gab (Essanay-Perfection Picture—Five parts—Drama).
Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay-Perfection Picture—Five parts—Dr.).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Robe of Honor.

SELECT PICTURES CORP.

Magda.
The Wild Girl.
The Barrier.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).
Shirley Kaye.

WHOLESALE FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See page 1838.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.

June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.

Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

JULES BURNSTEIN.

December—Shame (Produced by Duplex Films, Inc.—Seven parts—Drama).

CENTURY COMEDIES.

Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.

(The Lincoln Cycle Pictures.)

My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.

July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).

COMMONWEALTH PICTURES CORP.

The Frozen Warning (Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

I Believe (Seven parts—Drama).

CREST PICTURES.

December—Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

Mother Love and The Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.

Kerensky in the Russian Revolution of 1917.

FILM D'ART CORP.

Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.

The Italian Battlefront.

FRANCE FILMS, INC.

The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.

Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.

A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.

August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.

The Warrior (Seven parts—Comedy-Drama).
The Liar.

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.

The Struggle Everlasting.

HILLER & WILK, INC.

Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.

The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.

Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.

August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.

Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

MARINE FILM CORP.

August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M'CLURE PICTURES.

Mother (Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.

August—The Lust of the Ages (Drama).

OVERLAND FILM CO.

The Russian Revolution.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.

To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days")
Mo-toy Troupe (Release No. 12, "Little Red Riding Hood").
Mo-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Jape-land").

PIONEER FILM CORP.

Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS CO.

Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.

PYRAMID COMEDIES.

In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

HARRY RAVER.

The Public Defender (Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.

Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.

The Belgian (Drama).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.

Just a Woman.

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.

Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

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 MOTIOGRAPH—1909, Complete, with lenses and Rheostat..... \$75.00
 EDISON—Exh. Model, Complete, with lenses and Rheostat..... \$50.00
 STANDARD—1915 Model, Complete, with lenses and Rheostat..... \$75.00
 POWERS NO. 5—Complete, with lenses and Rheostat..... \$50.00

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CINE MUNDIAL

(Spanish Monthly Edition of the MOVING PICTURE WORLD)

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 On December 15th

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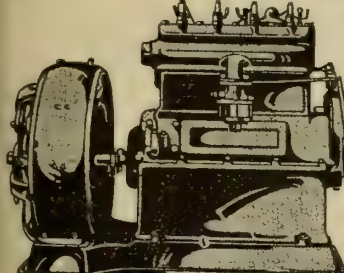
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Motor Drive—17"x17"x7"—
Weighs but Twenty Pounds—
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A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

W74.

MOTION PICTURE DIRECTORY COMPANY

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Eighty full-page illustrations—many in colors—of theatres we have ornamented.

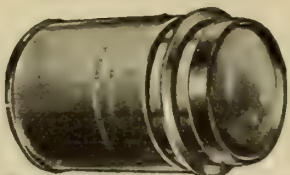


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give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.



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The Red Cross Asks the Exhibitors' Aid

to get 10,000,000 new members
for the Red Cross by Christmas.

It means millions of dollars for those patriotic souls—perhaps it is your father, your son, your brother, or your friend, who has laid down his arms, perhaps to die, perhaps to live—but deserving of the best on earth as long as the breath of life lingers.

**Showing the Red Cross trailer in your theatre
is *your* part**

1,000 trailers have been prepared by the Red Cross, declaring the immediate necessity of getting these new members.

20,000,000 at least will see this trailer and get the Red Cross appeal for help, if you exhibitors do your part in this great cause with its tremendous appeal to humanity.

You can get these trailers at any of the exchanges listed below. Remember, the money must be had by Christmas—that means you must get busy NOW—tomorrow will be too late.

**Committee of the National Association of the
Motion Picture Industry, co-operating with the Red Cross.**

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PRESENTATION OF MOTION PICTURES

means more than the customary exhibition of pictures as seen in most M. P. theatres. It is up to you, Mr. Exhibitor, to arrange for proper music and effects with your film and it is an art which must be studied and carried out with care.

UNITED THEATRE EQUIPMENT CORPORATION

has in its employ many experts to help you to secure the best effects with your pictures, and this service is free to you—

**WE ARE THE LARGEST, MOST RESPONSIBLE AND
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WE GUARANTEE ABSOLUTE RESULTS.**

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AND IT IS YOUR GUARANTEE OF PERFECT PROJECTION

"Everything for the Motion Picture Theatre Except the Film"

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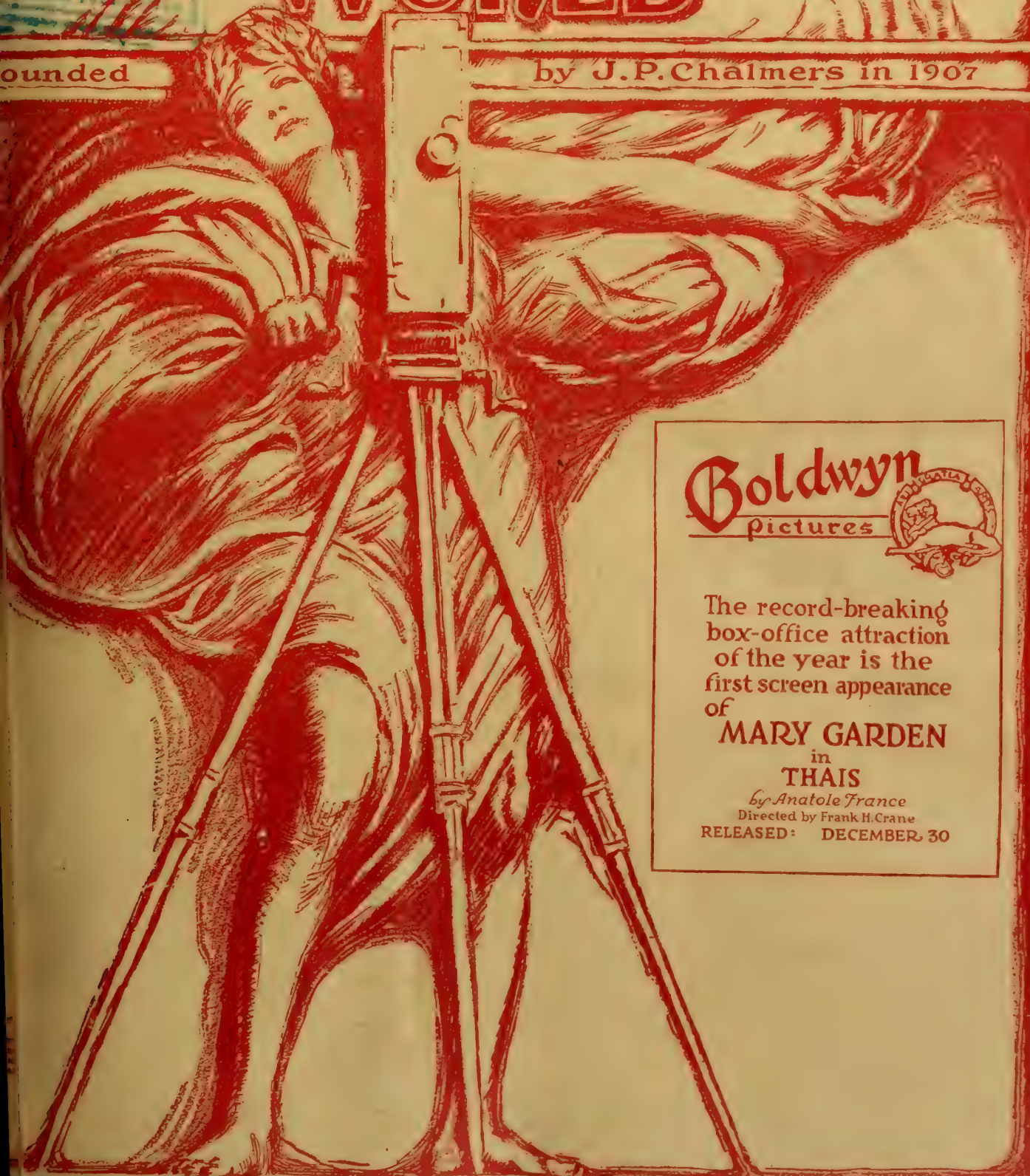
Pioneers of Projection

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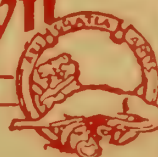
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Goldwyn
pictures



The record-breaking
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THAIS

by Anatole France

Directed by Frank H. Crane

RELEASED: DECEMBER 30

The PRICE of a GOOD TIME



WITH wealthy young Winfield's hand on hers and his wonderful offer of six Arabian Nights in her eager ears, is it any wonder that little shopgirl Linnie takes no thought of the price she may have to pay?

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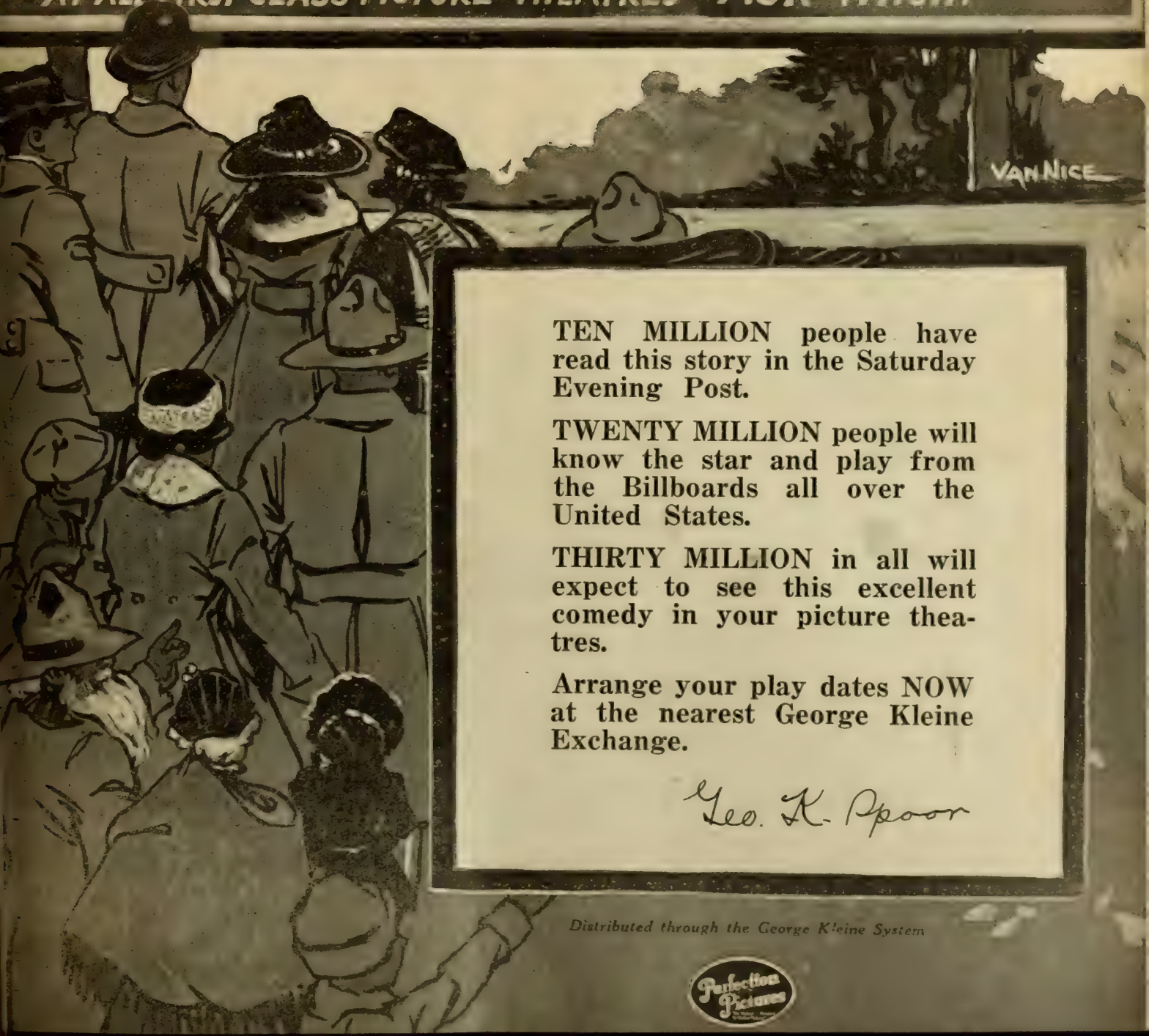
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TAYLOR
HOLMES

Uneasy
Money

BY P.G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—*Ask When!*



TEN MILLION people have read this story in the Saturday Evening Post.

TWENTY MILLION people will know the star and play from the Billboards all over the United States.

THIRTY MILLION in all will expect to see this excellent comedy in your picture theatres.

Arrange your play dates NOW at the nearest George Kleine Exchange.

Geo. K. Spoor

Distributed through the George Kleine System



Did you see our big double page ad. in last week's MOVING PICTURE WORLD and MOTION PICTURE NEWS, on the Nation Wide Best Ending Contest for Boys and Girls on our Smashing Big Serial Winner—"THE MYSTERY SHIP"? If you didn't—get a copy now and read every word of that important announcement. It brings to Exhibitors a plan tied up to this Universal Serial Winner—"THE MYSTERY SHIP"—in such a manner and of such a power as to actually guarantee every Exhibitor using this plan, in connection with "THE MYSTERY SHIP," eighteen weeks of capacity crowds. It should be read by every Exhibitor in the entire country, for "THE MYSTERY SHIP" Serial with the "Best Ending Contest" plan makes a winning combination that surpasses anything in the profit getting line on the market. Write to your nearest Universal Exchange and get more facts on this Big Winner—NOW. Universal Film Manufacturing Company, Largest Manufacturers of Films in the Universe, 1600 Broadway, New York City

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WITH BROWNIE VERNON IN THE THRILLING 5 ACT ROMANCE*

"THE HIGH SIGN"

SCAPEGRACE college boy against King—all for the love of fascinating Hulda called back to the kingdom of Burgonia! See Herbert Rawlinson turn from a rollicking scamp in a freshwater college into a steel nerved "go-getter" who won't stand for any funny old potentates coming between himself and the only girl. Mile-a-minute thrills in a sleepy old kingdom and a peach of a romance. Ready now. Hook it!

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"The Largest Film Manufacturing
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One Two-Reel Original, Laugh Provoking
Comedy Released Every Two Weeks in the Year.

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BILLIE BURKE

The Land of Promise

By arrangement with Florenz Zieffeld Jr.



By W. Somerset Maugham
Directed by Joseph Kaufman

NEW YORK HERALD says:

"The regular photoplay feature was 'The Land of Promise,' in which Miss Billie Burke is more delightful than in any of her previous pictures."

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Incorporated in the State of New York

A Paramount Picture

ADOLPH ZUKOR Presents

LINA CAVALIERI

in ^{as} **The ETERNAL TEMPTRESS**

By Mme. Fred de Gresac
 Scenario by Eve Unsell..
 Directed by Emile Chautard



A sure box-office value

—Exhibitors' Trade Review

AT the Rialto the beautiful Lina Cavalieri proves her fitness for the screen.

—New York Times.

The whole cast is more than adequate.

—New York Tribune.

Demonstrated her fitness for such a title role.

—New York Herald.

Will cause the other temptresses to look to their laurels.

—New York Sun.

The way it has been offered together with the name of a star of sure box office value will make this release, from the exhibitor's point of view, a good attraction.

—Exhibitors' Trade Review

This picture will start your town talking. The *longer* you show it, the *more* people will talk. The more they talk the *greater* will be the *success* of all future Cavalieri pictures.



A Paramount Picture





Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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Presents

Benjamin Chapin IN "A SON OF DEMOCRACY"

*A series of dramatic film stories
 of America in the making.*

Written, directed and produced by
 Benjamin Chapin

HUNDREDS of exhibitors have been waiting for these pictures. They have brought forth literally thousands of requests for booking dates.

"The Lincoln Cycle" crowded the Strand Theatre and played at the Globe Theatre, New York, for 245 performances. **They have never been shown anywhere since**—pending distributing arrangements with Paramount Pictures Corporation.

It is now combined with the new Lincoln Pictures, to make a series, which, for drawing power, entertainment and prestige-building force, has never been equaled.

A Tremendous Business Stimulator

10 Chapters of 2 Reels each, released January 21st

This "make-'em-laugh, make-'em-cry drama" will be second only to the great national advertising campaign in developing new friends for Paramount and Arcraft Pictures.

**New Ideas
 get new Patrons.**

Paramount considers it necessary to do more than distribute the best pictures. Big new ideas for promoting new and permanent friends and patrons for the pictures are quite as necessary.

**Special Advertising Campaign
 to the public.**

An unsurpassed advertising and promotion campaign devoted exclusively to "A Son of Democracy" will also be inaugurated to tell the people about the wonderful pictures you are going to show.

**Chapin's
 Showmanship.**

Benjamin Chapin's superb characterizations and fine ideas of showmanship and experience in exhibiting these pictures at big prices have resulted in these tremendous attractions. Prints will be in all Paramount Exchanges by January 1st. See the chapter for each week—twenty reels—but the treat of a life time.

**You will become immediately enthusiastic on the possibilities
 of this epoch making series.**



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
 NEW YORK



Joseph M.
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presents

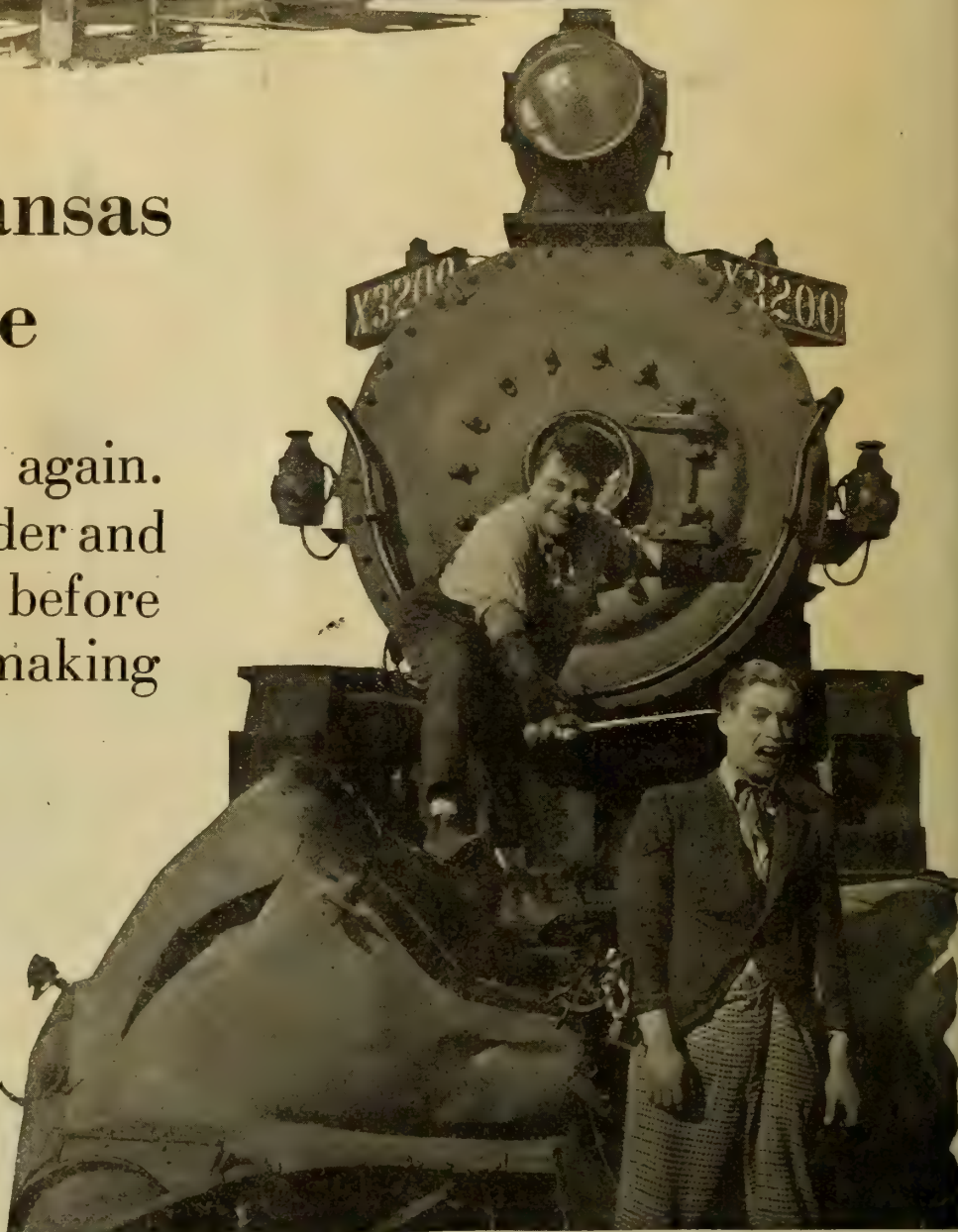
ROSCOE "FATTY" ARBUCKLE in "A Country Hero"



Like a Kansas
cyclone

HE'S done it again.
Landed harder and
faster than ever before
in his money-making
career.

It's Christmas now—they
want to laugh. If you
want to get all the Christ-
mas crowds you'll have
to book a "long run."



Paramount Pictures



Paramount-Mack Sennett Comedies

"Are Waitresses Safe?"

always—

at picture houses where they show
PARAMOUNT-MACK SENNETT COMEDIES—

—of course they might laugh them-
selves to death

—and what good would a dead
waitress be—

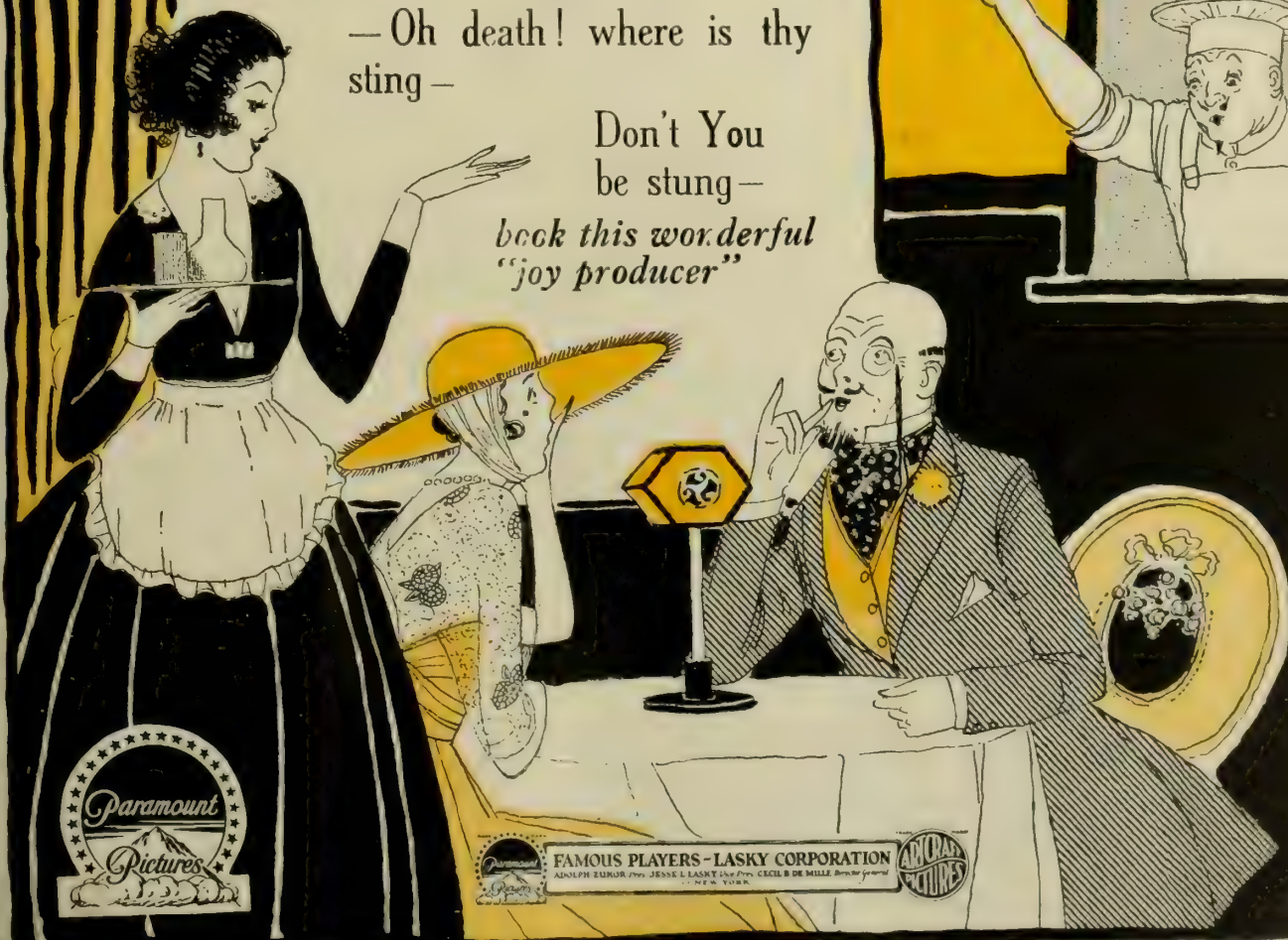
—there are times—however—

when as Pope says—

—Oh death! where is thy
sting—

Don't You
be stung—

*beck this wonderful
"joy producer"*



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR PRES. JESSE L. LASKY VICE PRES. CECIL B. DE MILLE GENERAL MGR.
NEW YORK



Paramount-Mack Sennett Comedies

"ARE WAITRESSES SAFE?"

with

Louise Fazenda

Ben Turpin

and

Slim Summerville

produced under the personal supervision of

MACK SENNETT

"the man who put satire in overalls"



SELECT **SP** PICTURES

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"GHOSTS OF YESTERDAY"

Adapted by Mildred Considine from the Play
"Two Women"

By RUPERT HUGHES
Directed by Charles Miller



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SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT PICTURES CORPORATION

extends

Greetings of the Season
to the Exhibitors of the United States

and acknowledges with appreciation the cordial reception extended to



embracing the productions of

CLARA KIMBALL YOUNG

And Her Own Company

NORMA TALMADGE

CONSTANCE TALMADGE

ALICE BRADY

New offerings of each of these stars in the Select Star Series will be
ready for distribution by the twenty Select Exchanges in January

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Of One Accord! All Praise

"THE HONEYMOON"

By E. LLOYD SHELDON Directed by CHARLES GIBLYN

in which LEWIS J. SELZNICK presents

Constance Talmadge

"Miss Talmadge's performance of Susan Lane was captivating!"—*Sunday Telegraph*.

"'The Honeymoon' is a riot of fun, with very fine work by Constance Talmadge."—*Exhibitor's Trade Review*.

"Constance Talmadge is a fascinating little actress and never looked prettier or more winsome than she does in this picture."—*New York Review*.

"A well-directed picture, with an adequate production and devoid of all unnecessary footage."—*Variety*.

"The singular beauty and personal charm of Constance Talmadge . . . in a story that will bring a laugh every time."—*Moving Picture World*.



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SELECT PICTURES CORPORATION

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REX BEACH PICTURES

"The Auction Block" A Huge Hit

ATTEENDANCE records for the entire year 1917 have been broken throughout North America by Rex Beach's greatest story, "The Auction Block." This sensational success proves the Goldwyn statement that "good pictures cure bad times in the theatres." Read these reports of exhibitors and powerful daily newspapers:

NORTH

Boston Post: "The Auction Block is the biggest attraction of the year. Long lines waited in the cold for admission. Throngs turned away." Boston Traveler: "An endless line at the box office." Boston Herald: "It made hundreds wait on the street to gain admission." Boston Transcript: "Vividly remarkable."

EAST

Joseph Grossman, Standard Theatre, Cleveland: "Broke all records for the year." Cleveland Leader: "A tremendous picture that has packed the Standard." Cleveland Press: "One of the few pictures worthy of particular recommendation." Edward A. Zorn, Temple Theatre, Toledo: "Drawing bigger crowds than any of Rex Beach's other great pictures."

WEST

Chicago Examiner: "The Auction Block is the 'honey' that will draw the people in swarms to box offices." Chicago Post: "It thrills one even more when seen a second time than it does the first time." Aaron J. Jones, Chicago: "It is a tremendous hit." Chicago American: "The Auction Block has the heaviest booking ever recorded in the Chicago territory."

SOUTH

Atlanta American: "Tremendous in its appeal, The Auction Block instantly drew the crowds. It is what motion picture showmen call 'a clean-up picture.'"

There can be no "holiday slump" or depression if you play "The Auction Block" and other powerful Goldwyn productions.



GOLDWYN PICTURES CORPORATION



SAMUEL GOLDFISH
President

EDGAR SELWYN
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MARGARET MAYO
Editorial Director

16 East 42d Street

New York City

Goldwyn Pictures

Mae Marsh's Triumph in "The Cinderella Man"

RELEASED today throughout North America, Goldwyn's production starring Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter, has the advance approval of the powerful trade journals and more than two-score important exhibitors who predict that it will make more money for theatre-owners than any Goldwyn production thus far released. The following reviews of the greatest Mae Marsh picture ever made will interest all exhibitors.

M.P. WORLD

Louis Reeves Harrison: Goldwyn presents a sympathetic adaptation of Edward Childs Carpenter's story, "The Cinderella Man." . . . Mae Marsh again shows her half-compassionate, half-whimsical talent. This production makes a charming Christmas story and will prove an attractive addition to any program the year round.

VARIETY

Jolo: "The Cinderella Man," Goldwyn's eighth release, marks a mile-stone in the advance of this company. Mae Marsh is as elusively charming as always. George Loane Tucker, the director, has far out-distanced any work he ever did in England. One of the smartest pictures of the year that ought to bring the money.

MORNING TELEGRAPH

Frances Agnew: "The Cinderella Man" is a credit to the delightful charm of Mae Marsh, the genius of George Loane Tucker and his technical staff, and the abilities of an all-star supporting cast. This picture will get the money.

M.P. NEWS

Peter Milne: If the name of Goldwyn had not been popular zed long before this, "The Cinderella Man" would turn the trick with ease. It is the most delightful film drama that the writer has had the good fortune to see.

DRAMATIC MIRROR

D. A. Balch: Exhibitors will find "The Cinderella Man" a safe booking proposition because of its "legitimate" source and the firm excellence of its production. . . . One wonders how it could possibly be better.

 **GOLDWYN PICTURES CORPORATION** 
SAMUEL GOLDFISH **EDGAR SELWYN** **MARGARET MAYO**
President *Vice President* *Editorial Director*
16 East 42d Street **New York City**

The Reason Why

exhibitors are rushing to book "For The Freedom of The World" and the reason why it plays to capacity business, breaking all box-office records everywhere for the year 1917, is that

FOR THE FREEDOM OF THE WORLD

by Capt. Edwin Bower Hesser

contains in vivid and overwhelming dramatic sequence the great human element that exerts the never failing appeal

To the conscience of all humanity.

To the love for bravery and heroism.

To the mothers who give their sons to the nation.

To the patriotic men and boys eager to tread the Path to Glory.

To the girls who would go through the fires of Hell to reach the men they love.

To the world's millions who love the lands they live in.

Every exhibitor desiring to book at once a production that will banish all depression and wipe out the effects of the war tax can obtain "For The Freedom of The World" exclusively through the offices of

Goldmyn

Distributing Corporation

16 East 42d Street

New York City



MONTAGU LOVE

justly renowned for his master character impersonations—brilliant as he was in "Rasputin," "The Awakening," "The Brand of Satan," etc.,—reaches the highest of dramatic art as

"CARDINAL MERCIER"

WE ENCIRCLE THE GLOBE

To Motion Picture Buyers and Distributors

New York is the world's principal film distributing market. The output of the leading American and foreign studios is screened, on release, for J. Frank Brockliss, Inc.

We are thus in a position to supply buyers at a distance with the best films on the open market.

It is vital to your success in the motion picture distributing business, that you should be represented in New York by a house of the standing of J. Frank Brockliss, Inc. whose knowledge of conditions and requirements in foreign countries is based upon long experience.

WORLD'S LARGEST FOREIGN FILM HOUSE

To Motion Picture Manufacturers and Producers

J. FRANK BROCKLISS, INC., has the largest list of motion picture buyers in all parts of the world, of any house in the film distributing business. We market World's and Foreign Rights, outside the United States, of all suitable film productions on terms that will be found of mutual advantage. We give all propositions the most careful attention.

The list of films printed in the present number of this bulletin, show the variety and interest of the productions that we are handling in every foreign country.

Correspondence solicited.

J. FRANK BROCKLISS Inc.

SIDNEY GARRETT Pres.
GENERAL EXPORT and IMPORT
729 SEVENTH AVE. NEW YORK.

EGGERS INC.



ONE REASON alone justifies this unprecedented Twelve Page Advertisement on Lois Weber's Jewel wonder-play, "The Price of a Good Time," featuring Mildred Harris and Kenneth Harlan. That reason is its MONEY-EARNING POWER FOR ALL EXHIBITORS.

SENSIBLE BUSINESS MEN are not publishing the biggest, most costly advertisement ever issued in this magazine on a single play, unless that play is an unquestionable money-getter—a long-run production—a cost-cutting, self-advertising repeater.

First come — first served.

JEWEL

PRODUCTIONS, Inc
1600 Broadway, New York

A trifling matter of a thousand dollars for an hour's pleasure. Mrs. Winfield, social climber, gives an engagement luncheon in honor of aristocratic Miss Schuyler, fiancée of Preston Winfield. And "old man" Winfield's great chain of Department Stores pays the bill.





Linnie—saleswoman in Winfield's, with a paralytic for a father—a soap-box Socialist for a brother, a sordid home of poverty and unhappiness. Oh—for just a little of the pleasure and pretty clothes that other girls had!

*The Price of a
Good Time*



In a fit of secret revulsion, Miss Schuyler
says the ring "doesn't fit."

And Preston sees the truth through
her lie.



Deceived, disillusioned, lonely—Preston
sees equally unhappy little Linnie in
his father's big store.

"Did you ever have a good time?"

*The Price of a
Good Time*
a Lowell Lillie



His family away, Preston takes Linnie to the palatial Winfield home.

"I'd give anything to stay in this wonderful home just for one night!"

*"The Price of a
Good Time"*
—a Jewel Production



"LINNIE!" Her brother's shout of rage rings through the halls. Guiltless, yet with all evidence against her, the dream week crashes into tragedy as her would-be savior leaps at her lover's throat.

*The Price of a
Good Time*
—a Jewel Production

*The Price of a
Good Time*
—a Jewel Production



DISGRACED! And in her brother's pocket lies a deadly weapon. "*His life for your good name.*"

Only an hour now and the price of little Linnie's good time will be paid.

"The Price of a Good Time"

The Perfect Photoplay

Book, for once, a photoplay that more than fulfills every possible requirement of yourself and your patrons—from the box-office angle down to the last costly refinement of setting and atmosphere, screened by a Pastmaster of photodramatic detail, Lois Weber—universally acknowledged, the Belasco of the Screen

Book the biggest Story ever screened—the Great Temptation known to every working woman, every woman of leisure, every woman you know, whatever her age or situation in life.

Book the most sympathetically conceived, the most artistically staged photodrama obtainable at any price from any source today.

Book a sure, profitable, repeating, self-advertising, heart-throbbing drama—whose moving story told and retold by everyone who sees it will bring in hundreds of new patrons at only a fraction of your original advertising cost.

Book on Unbiased Opinion

AT the same time that "The Price of A Good Time" was creating a furor with its first performance on the Pacific Coast, a Critic in the East went on record with a straight-from-the-shoulder appreciation of this Jewel wonder-play. Said he:

"**W**E have only a few directors who are capable of doing big things in a big way. One of these is Lois Weber. Seldom have I seen a subject more deftly handled in registering a delicate subject with telling pathos and forceful power without at any time overreaching in the dramatic moments and without ever losing sight of the fact that after all a picture should first be artistic."

Again he said:

"**P**ROPERLY handled as to exploitation (Exhibitor's advertising) "The Price of a Good Time" should be a very successful production. It has the box-office value of propaganda appeal with the ability to make good as an entertainment and the prestige of Lois Weber as the producer back of it all."

What Peter Milne said in The Motion Picture News

"**A** HUMAN story, well told and strong, preying heavily on the sympathies and entertaining from the very first. It should certainly prove a complete box-office success."

"Mildred Harris gives a wonderfully appealing characterization. Her rise to prominence during the past year has been most meteoric and certainly her performance in this picture is her crowning achievement, sufficient alone to raise her to the ranks of stardom."

Lois Weber —the Belasco of the Screen

KNOWN to every Exhibitor in the country as the producer of those artistic, money-making triumphs of past years "Shoes"—"Where are My Children?"—"Hypocrites"—Lois Weber has created in "The Price of a Good Time," adapted from "The Whim" by Marion Orth, a still greater drama.

WORDS only baffle attempts to describe the magic of the Lois Weber touch in "The Price of A Good Time." Youth's thoughtlessness—Love, Joy, Sorrow, Tragedy—to the sensitive portrayal of these by Miss Mildred Harris, Lois Weber's addition is a marvelous enrichment.

In every moment of this masterpiece Lois Weber is the truest of the few, rare artist-directors of the Screen, for her perfect sympathy has endowed this mighty, throbbing drama with the priceless gift of universal appeal.

Go Your Advertising Limit on "The Price of a Good Time"

HERE is a drama of such amazing power, such tremendous heart-interest that you will be doing yourself a rank injustice unless you avail yourself of every publicity help offered, and make "The Price of A Good Time" your biggest profit play of the year.

Advertise this Jewel wonder-play to your last limit. Don't play "table stakes" with "The Price of A Good Time"—the story is too big. And realize this—everything about "The Price of A Good Time" will be working for you—its wonderful Title—its Producer's Name—the lure of its Theme, and its amazing Power as a "Repeater." All that is necessary is ordinary business co-operation in order to get full value out of a money-getting combination but seldom encountered in a photoplay.

Make Use of Every One of These Big Publicity Helps

DON'T fail to get from Jewel Productions, Inc. all the following powerful publicity assistance. It tells and pictures the tremendous story of "The Price of a Good Time" so that none can overlook it, none forget it.

READY-MADE ADS.
Like samples shown, in any size from single column up to full page—dominating and compelling.

PUBLICITY CUTS. In sets of Twelve. Six 1-col, Five 2-col, One 3-col.

POSTERS. The very acme of modern art. One, Three, Six and Twenty-four Sheet. Also, Window cards.



LOBBY DISPLAYS.
In color, Eight, 11 x 14 and One, 22 x 28. Black and White, Twelve 8 x 10.

HERALDS.
Beautiful roto-gravures of striking scenes that reach every heart.

PRESS MATTER.
Written with extra care, in great volume, from every conceivable angle.

Admit This Fact

ON your women patrons alone rests your failure or success. And women want plays about a woman. Preferably, a woman they know. A woman whose great temptation they can fully understand. Most important of all, a woman of good instincts, holding their sympathy right through to the end.

This woman whom every other woman knows, is little shopgirl Linnie, in "The Price of a Good Time."

First Come—First Served

LET nothing interfere with prompt action on "The Price of a Good Time." No matter where you are, your success with this great drama of pathos and power is just as certain as tomorrow's sunrise. Let nothing take this profit away from you. Act today. First come, first served. Get ready for a long run—a biggest profit run—a wonderful repeat. It will be a positive shame if you don't book this picture to run at least twice as long as you ever ran a picture before. Reserve your dates on "The Price of a Good Time" **NOW!**

Book thru any Jewel Exchange, or the Home Office

JEWEL

PRODUCTIONS, Inc.

1600 Broadway, New York

STATE RIGHTS BUYERS

The SHORTY HAMILTON SERIES

TWELVE FIVE REEL FEATURES
PER YEAR

"THE SNAIL"



W.H. CLIFFORD PHOTO PLAY CO.

VICTOR KREMER GENERAL MGR. ERNEST SHIPMAN SALES MGR.

17 W. 44TH ST. NEW YORK CITY

PHONE MURRAY HILL 5432-3

CABLE ADDRESS "ERNSHIP"



THERE will be no delays in carrying out the policy recently announced by the W. H. Clifford Photoplay Company. Twelve five-reel comedy dramas under the trademark of the SHORTY HAMILTON series will be issued with a release of one on the first day of each month beginning January 1st, 1918. Two of the series are now ready for negotiation. The State Rights buyers have been previously advised regarding the first—"Denny from Ireland"—and we would now call attention to the second release—"The Snail"—a Chinese-American

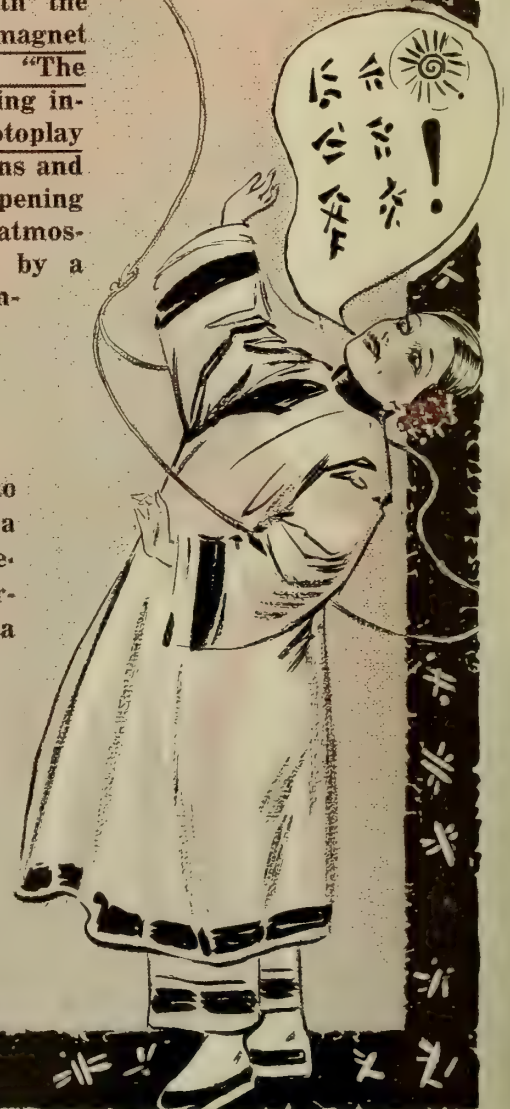
blooded heroics and mirth-provoking op which are taken full advan "SHORTY" HAMILTON, the comedian, whose legitimate meth tracting laughs has established him as a prime favorite with the movie fans, and a box office magnet in the minds of the exhibitors. "The Snail" is a big story of absorbing in-

effervescing with portunities, all of tage of by natural od of ex-

terest and has been selected by the W. H. Clifford Photoplay Company for its intense dramatic value, comedy situations and opportunity for its effective and beautiful locations. Opening in the land of the poppy—Oriental scenes, character and atmosphere are most attractively introduced and followed by a further unfolding of the story amidst the wild and mountainous region of our own land of the setting sun.

THE "SHORTY HAMILTON" series are now offered to the State Rights Buyers under a franchise or upon a co-operative basis, and with a guaranteed timely release—should prove most attractive to the exhibitors permitting in consequence their ability of announcing a definite program of a Quality feature, with a real star.

ADMINISTRATION OFFICES are located at— No. 17 West Forty-fourth Street, with ERNEST SHIPMAN as sales manager for all domestic and foreign rights.



*A tip to
Exhibitors*



The greatest picture on
earth for Holiday runs is
BLUE JEANS

Get in touch with your Metro
Exchange for trade showings.

P.S. **VIOLA DANA** with this
production becomes a new 100
percent box office attraction—

M E T R O

Presented by B.A.ROLFE

Directed by John H. Collins



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

143NA N 15 N L 1 EX

MINNEAPOLIS MINN DEC 2 1917

METRO PICTURES CORPN

1476 BROADWAY NEW YORK

DRAFT 258 BROKE ALL ATTENDANCE RECORDS AT LYRIC THEATRE MINNEAPOLIS
OPENING TODAY

JAMES A. KEOUGH MANAGER

1212AM

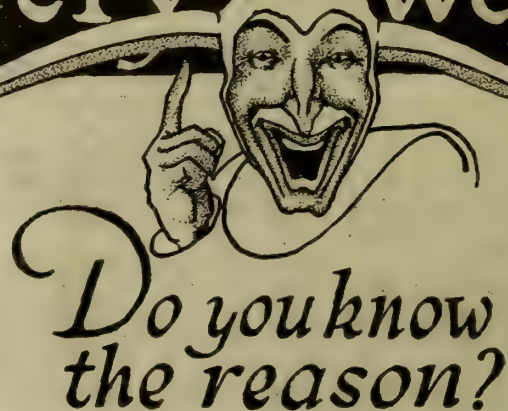
W. E. A.

To

DEC 3- 1917

Ans'd

The Rialto Theatre,
New York runs a
METRO-DREW
COMEDY every week





A new departure - in the American
Widow, motion picture audiences will see
the **ETHEL**
BARRYMORE
of the STAGE

HIS is a comedy-drama by Kellett Chambers directed
in Five Acts by Frank Reicher and is

RELEASED by **METRO** DECEMBER 17th

Maxwell Karger, Manager of Productions.

TRIANGLE

R
I
A
N
G
L
E

The Handwriting on the Wall

You have recently read statements about the many changes that are about to take place in the motion picture industry. Complaints are made of over-production, extravagance and waste, unreasonable salaries paid stars, duplication of exchanges, etc.

There is no doubt but that conditions in this business will change. Any business which has grown to the size of the motion picture business in such a short time is bound to have developed extravagances that need elimination. It is exactly such conditions as those existing at present which prompt men in the industry to stop and reflect. It is from such conditions that changes come and methods adopted which establish a business on a more stable basis.

Triangle will not make any prophesies at present concerning the future of the motion picture business. We realize that there is and always will be a demand from the public for this type of entertainment. Our policy is simply that of developing better pictures and of so systematizing the business that high grade motion pictures can be sold to exhibitors at a price that will show them a profit.

We believe we have already done some things towards systematizing, economizing and eliminating waste in the distribution of motion pictures—but we also appreciate that there is much more to be done. We intend to keep working until a lot more is accomplished.

The Triangle Studios at Culver City are being operated under plans which have proven successful in the largest industries in the country. A maximum of return is procured from every dol-

(Continued on opposite page)

TRIANGLE

TRIANGLE

(Continued from preceding page)

lar invested in equipment. System, efficiency and economy are rigidly enforced in every department of the studios.

This increase in efficiency and elimination in waste means better pictures at smaller costs. *The money thus saved means lower prices to exhibitors.* Taking into consideration the unequalled quality of Triangle pictures, there are none on the market today selling at more reasonable prices.

We are advising exhibitors to book the Hart and Fairbanks reissues. Reports prove that these pictures are drawing even larger crowds than when first issued. This is due to the fact that no better pictures have been made. Remember, these are the pictures that made Hart and Fairbanks so universally popular. The large number of bookings we have made, and the constant stream of testimonials to our exchanges, indicate that every exhibitor should book the Hart and Fairbanks reissues.

We repeat that we want to make a regular business of the distribution of moving pictures. We are using our time, money and best efforts in endeavoring to give exhibitors better service. We are trying to play the game perfectly fair and square. This is evidenced by the fact that *we do not transfer to exhibitors the war tax levied by the government on film manufacturers.*

So watch Triangle. Watch Triangle pictures and Triangle service. If we can be of service, write the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

FRED KENT
Treasurer

R. W. LYNCH
Vice-President

Y. F. FREEMAN
Secy. and Gen. Mgr.

TRIANGLE

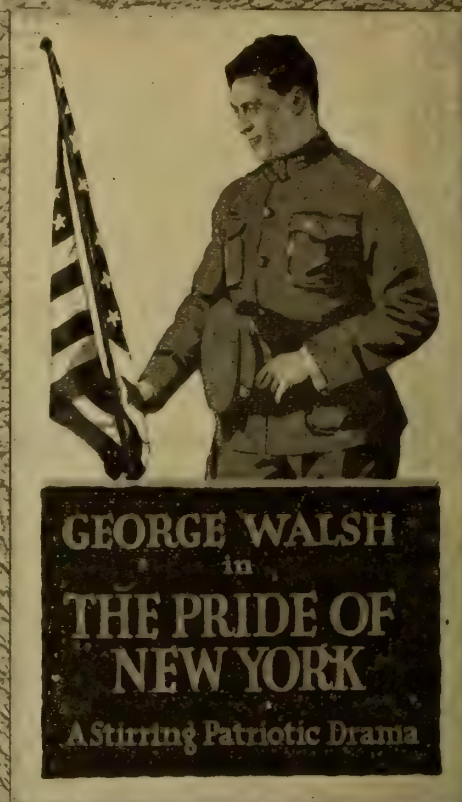
FOX SPECIAL FEATURES

FOX FILM CORPORATION



ONE
A
WEEK
FIFTY-TWO
A
YEAR

THE
SUPERIOR
SERVICE
THAT BUILDS
BUSINESS
FOR
EXHIBITORS



MOST
POPULAR
STARS ON
THE SCREEN

GREAT
DIRECTORS
POWERFUL
STORIES.

CONTRACT
NOW AT
NEAREST
BRANCH



LEHRMAN'S SUNSHINE COMEDIES

STANDARD PICTURES

**FOX
FILM
CORPORATION**



**THE FOREMOST
PRODUCTIONS
OF THE YEAR**

**MAKING GOOD
TO THE
EXHIBITOR
AND TO
THE PUBLIC**

**BACKED BY
NATIONAL
ADVERTISING**

**WHEN YOU
BOOK THESE
PICTURES YOU
ARE GIVING YOUR
PATRONS THE
BEST THAT IS**

**MAKE
DATES
NOW**

**FOX BRANCHES
IN EVERY STATE**



**A DAUGHTER
OF THE GODS**

**WITH THE WORLD'S
MOST PERFECT WOMAN**

ANNETTE KELLERMANN



**THEDA BARA in
DU BARRY**

A THEDA BARA SUPER PRODUCTION

**MOST INTERESTING
ADVENTURES IN
HISTORY OF FRANCE**

**WILLIAM FARNUM
IN
A DE LUXE PRODUCTION
THE HEART
OF A LION**

**TREASURE
ISLAND**

**ROBERT LOUIS STEVENSON'S
THRILLING STORY**

WILLIAM FOX PRODUCTIONS



ONLY A FEW TERRITORIES LEFT

ON
The Greatest of the Hart Productions

WILLIAM S. HART

AS

THE TWO-GUN MAN

IN

"THE BARGAIN"

6 REELS.

Produced by THOS. H. INCE

Requests Now being considered for the Second and Third of the Hart Super-Feature Productions.

IN PREPARATION

"THE BANDIT AND THE PREACHER"

and

"THE HELL-HOUND OF ALASKA"

W. H. PRODUCTIONS CO.,

71 W. 23rd St., New York

PHONE—GRAMERCY 3027



In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

PRODUCED BY
MACK SENNETT

**WESTERN
IMPORT CO.
PRESENTS**



**MABEL
NORMAN**

IN

MICKEY

HERE AT LAST!!



THE LONG WAITED FOR
MACK SENNETT
\$300,000. 00
PRODUCTION

**MABEL
NORMAND**
IN
"MICKEY"
7 REELS

"MICKEY" WILL HAVE A UNIVERSAL
APPEAL-PULSATING WITH LOVE
PATHOS-HUMOR-HEART-INTEREST
HAIR-BREADTH ESCAPES-DRAMA
SENSATION AND MYSTERY.

"MICKEY" WILL BE EPOCH-MAKING IN THE INDUSTRY AND WILL
ESTABLISH A NEW STANDARD IN PRODUCING.



"THE LITTLE
GIRL YOU WILL
NEVER FORGET"

WORLD RIGHTS
CONTROLLED BY
WESTERN EXHIBIT CO.

TO BE RELEASED SOON



2 reels
28 subjects
including
3 of the funniest
Charlie
Chaplins

TAKEN FROM
ORIGINAL NEGATIVES

The World's
Greatest
Laugh makers
Boil and Bubble
in
Mirth's Melting
Pot!!

\$80⁰⁰
PER REEL
WE PAY
THE
WAR TAX

THE GREATEST VALUE
EVER OFFERED

THESE 28 ARE SELECTED FROM the ENTIRE OUTPUT

KEYSTONES

AT LAST—

Exchanges can secure
the greatest program
of stars and pictures
at a price to warrant
profit, not only for
themselves, but also
for the Exhibitors.

Communicate immediate-
ly for quota for your
territory.

KEYSTONES

W·H·PRODUCTIONS CO

71 WEST 23rd ST.

PHONE GRAMERCY 3027

NEW YORK CITY

Ivan Presents

"SINS OF AMBITION"

IVAN'S
CROWNING CREATION

Portrayed by an Ensemble of
Brilliant Stars, including
WILFRED LUCAS,
BARBARA CASTLETON, LEAH BAIRD,
JAMES MORRISON, MADALINE TRAVERSE,
ANDERS RANDOLF

*"BEWARE OF
UNRIGHTED AMBITION,
THE IRON WHEEL ON WHICH
HEARTS ARE TORN,
THE STONY ROAD
ON WHICH MEN'S SOULS
ARE CRUSHED"*

FOR TERRITORIAL
RIGHTS

ADDRESS

**IVAN FILM
PRODUCTIONS**

INC.,

130 W. 46TH ST.,
N.Y.



! Bobby Vernon

Another winner **CHRISTIE**
Coming in **COMEDIES**

known and admired
by millions

He will soon be seen in

**BEST THEATRES
EVERYWHERE**

**CHRISTIE
FILM CO.
LOS ANGELES**



There Is Urgent Need For the Services I Offer

To Independent Producers

I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

To State Right Buyers

I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

To Both Independent Producer and State Right Buyer

I offer a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable return and no inflation of values and no "bunk."

WILLIAM L. SHERRILL
President

STUDIO
140 Amity Street
Flushing, N. Y.



THE FROHMAN
AMUSEMENT CORPORATION

Executive Offices
TIMES BUILDING
NEW YORK

December 10, 1917.

Mr. J. J. Goldberg,
Times Building,
B'way & 42nd Street,
New York City.

My dear Mr. Goldberg:-

I read your announcement in the trade papers which contained your generous acknowledgment that your new organization is patented after the ideas which I had in mind, when I proposed The Producers' Protective Association.

I want to say in answer to your announcement that I certainly believe you can, and will succeed. I am firmly convinced that the motion picture industry, or so much of it as is engaged in the manufacturing of independent productions requires a sales and exploitation agency as you have formed and I know of no man throughout my broad acquaintanceship who is better qualified or fit by reason of his knowledge, practical or technical of motion picture productions, sales and exploitation, to head such an institution, as you.

In your connection with my company I want to reduce to writing, what I have stated openly, that you have given me more than 100% of services. You may rest assured of my hearty cooperation, and I believe other independent producers will join with you.

Very truly yours,
THE FROHMAN AMUSEMENT CORPORATION.

W. L. Sherrill
PRESIDENT

WLS.AW

Address

Jesse J. Goldberg,

Times Building,

Broadway at 42nd St.,

New York City.

Telephone Bryant 847.

An Advertisement by W. W. Hodkinson

"What Shall We Do With the Motion Picture Business," a booklet containing Mr. Hodkinson's famous "Open Letter" on present and future conditions, and Stanley V. Mastbaum's telegram, and also a statement of Mr. Hodkinson's stand on current problems, will be sent free upon request. Drop a post card today.

Quality Insurance

The announcement last week of my arrangements for using the shipping and other exchange facilities of the General Film Company on PARALTA PLAYS and other product which I shall distribute answers the immediate questions of the trade.

It also now allows me to express my real message to the industry.

This message is that I expect to tie together responsible elements within the business to promote and insure quality as the basic principle of our progress and our profit.

The means for tying these elements together I do not find in the industry at present.

Analysing the whole situation, I have therefore picked upon the neglected spot in the industry as the means for uniting all responsible elements now existing, and as the critical point upon which to bring my new leverage to bear. I have obtained the rights to what has been called

THE Motion Picture PLUS,

which is an improved medium for photographing and projecting motion pictures, a medium which is to the motion pictures of today what the modern disc phonograph is to the old wax cylinder, what the broad gauge railroad is to the narrow gauge line, what the motor truck is to the one-horse express wagon.

A four-page supplement describing the process in detail will be issued with the Moving Picture World of next week, January 5, 1918 (published December 26).

In this new process, and in its absolute control by my organization, you will see not only a bigger and better product on the screen, something which will lift motion pictures to a higher plane of public entertainment than it has ever reached or ever could reach in its present form, but you will also see in it—

A Guarantee and Control of Quality,

a means by which the wheat of quality pictures can be sifted from the chaff of mediocre pictures. This leverage will let us go to the public with an assurance of QUALITY WHICH THE PUBLIC WILL RECOGNIZE. This is the all-important thing at this time.

The Motion Picture PLUS will therefore be the first true stabilizer of quality production, for upon the screen itself, every moment the picture is shown, the audience will recognize our process, and that process must and will be confined to the highest type of pictures made, with all the quality elements now recognized.

It is for this reason, more than any other, that I am tying my forces to the Motion Picture PLUS as THE ONE MEANS BY WHICH QUALITY CAN AGAIN BE STAMPED UPON A PRODUCT, for only by going to the public with the leverage of unmistakable quality, can we turn this business back into substantial, sane, profitable business channels.

W. W. Hodkinson

Distribution: The first PARALTA PLAYS, "A MAN'S MAN," featuring J. Warren Kerrigan, and "MADAM WHO" featuring Bessie Barriscale, are now ready for bookings at the various General Film Company Exchanges. Address: "Attention W. W. Hodkinson, Representative."

Our representative for the foreign distribution of PARALTA PLAYS and all our other products throughout the world (excepting Canada) is the INTER-OCEAN FILM CORPORATION, 220 West 42d Street, New York. PARALTA PLAYS are now being distributed in Canada by GLOBE FILMS, LTD., at their various exchanges.

W. W. HODKINSON CORPORATION
527 Fifth Avenue New York

TELEPHONE: MURRAY HILL 2123

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*Screen Version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

ROBERT BRUNTON, Manager of Productions

Without fanfares, smashing of cymbals,
or flares of trumpets,
we booked "A Man's Man"
into Clune's Auditorium, Los Angeles, Calif.
It crowded that theatre —
which seats over 3,000 —
four times every day
for a full week.
And it broke the Saturday night record.
That is the only booking
"A Man's Man" has had.
It was our acid test for merit,
and "A Man's Man" proved
100% net.
Any truth can be checked up
by test and experiment,
and on the result
you take no chances.

—The Proof of a Picture is in the Box Office—

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President

JOHN E. DeWOLF, Chairman Directors

ROBERT T. KANE, Vice-Pres.

HERMAN KATZ, Treas.

NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY

W.W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Screen Version
MONTE M. KATTERJOHN

"Madam Who?"

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

ROBERT BRUNTON, Manager of Productions

The prime essential
of a good picture
is 90% action and speed.
Well, "Madam Who?"
has the speed of a shooting star,
and the action of a race horse.

The remaining 10%
consists of romance
and pure, unadulterated mystery.

And it all is permeated
by the sovereign art,
transcendent spirit,
and exquisite personality
of Bessie Barriscale.

A crystal gem
upon liquid gold.

—Will draw the Crowds as the Moon draws the Seas—

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors

ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treas.

NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

THE KAISER'S SECRET ARMY IN AMERICA

While American manhood takes up the challenge of the Kaiser's armed forces on the seas and on the fields of Europe, the very sources of its support in this country are menaced by furtive, non-uniformed armies whose weapons are spying, sabotage, bomb-planting, incendiarism, murder and a hundred forms of insidious and demoralizing propaganda.

WHAT ARE WE GOING TO DO ABOUT IT?—LITERARY DIGEST.

WHAT HAS BEEN DONE ABOUT IT IS THE SUBJECT OF

AMERICA'S SERIAL SUPREME

"THE EAGLE'S EYE"



KING BAGGOT

BY WILLIAM J. FLYNN

CHIEF OF THE U. S. SECRET SERVICE

THE STORY OF THE IMPERIAL GERMAN GOVERNMENT'S
SPIES, PLOTS AND PROPAGANDA IN THE UNITED STATES

PRESENTED WITH THE POPULAR STARS

KING BAGGOT

as Harrison Grant, the hero

MARGUERITE SNOW

as Dixie Mason, the heroine



MARGUERITE SNOW

A PRODUCTION THAT COMMANDS NATIONAL INTEREST

Produced by
THE WHARTONS

315 Longacre Building
1476 Broadway, New York



Distributed by
M. H. HOFFMAN, Inc.

FOUR-SQUARE EXCHANGE
729 Seventh Avenue, New York

Pathé

TOTO

*to New York means
laughter. Now, as the
star of 'PATHE' com-
edies, he is to have a
wider audience; he
will mean laughter
in your theatre*

**COMING
SOON**



Pathé



ARLINE PRETTY

And Now the four star serial—
The HIDDEN HAND
with

□ □ □ **DORIS KENYON** □ □ □

SHELDON LEWIS, ARLINE PRETTY *and*
MAHLON HAMILTON; *with national ad-*
vertising; with feature production; with thrill-
ing story and with box office cast.....

A serial for you!



MAHLON HAMILTON



Arthur B. Reeve wrote
The **HIDDEN HAND**

DATHE made it - that guarantees first class production.

A PATHÉ serial has to be good; it is made for you.



SHELDON LEWIS ..



PATHE



BRYANT WASHBURN



PEARL WHITE



BESSIE LOVE



FANNIE WARD



FRANK KEENAN

CHOSEN FOR BOX OFFICE VALUE —

The stars of the PATHE PLAYS are selected because of their real box office value, for their talent, personality and screenability. The PATHE PLAYS are distinctly superior. They are offered to you at prices that enable you to make money.

PLAYS



A GREAT STAR IN
THE BEST PLAY
SHE HAS YET AP-
PEARED IN

IRENE CASTLE

is announced in

CONVICT 993

A FIVE PART PATHE' PLAY

Written by W.C. CLIFTON.... Directed by Wm. Parke.... Produced by ASTRA

*This is the best Castle picture yet. It will keep audiences breathless wondering how
it's all going to come out.....* RELEASED JAN. 6th

Pathé

**PATHE SERIALS MAKE
HIM MORE MONEY
THAN ANY FEATURES
ON THE MARKET —**

*and he has played them
.....since 1915.....*

*"I believe PATHE understands
the technique of making a
serial that brings the people
back....."*

*PATHE serials have made me
more money than any brand
of features on the market
to day....."*

*K.R. Burford, m'gr.,
REX Theatre
Arkansas City, Kans.*



*There are hundreds of exhibitors
who like Mr. Burford book every
PATHE serial. They know how to
pick the winners. They have all
picked.....*

The SEVEN PEARLS

with

..MOLLIE KING.....

and

...CREIGHTON HALE....

Produced by **ASTRA**
Written by **CHAS. W. GODDARD**
Directed by **DONALD MACKENZIE**





"KEEP STILL AND LET ME
FACE IT OUT—I'LL STAND BY YOU."



OLIVE TELL
the exquisite Charles Frohman
actress, supported by David
Powell and a notable cast in
"HER SISTER"

A story of love and intrigue with
a glimpse of the mystic—laid
in New York today, adapted
from the Charles Frohman play
produced by
Empire All Star Corporation

Available December 24
at all exchanges of the
Mutual Film Corporation



Gail Kane

*Whose box office value
is built on stage
and screen success,
in a series of seven pictures
of consistent merit—*

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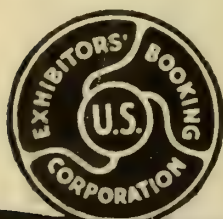
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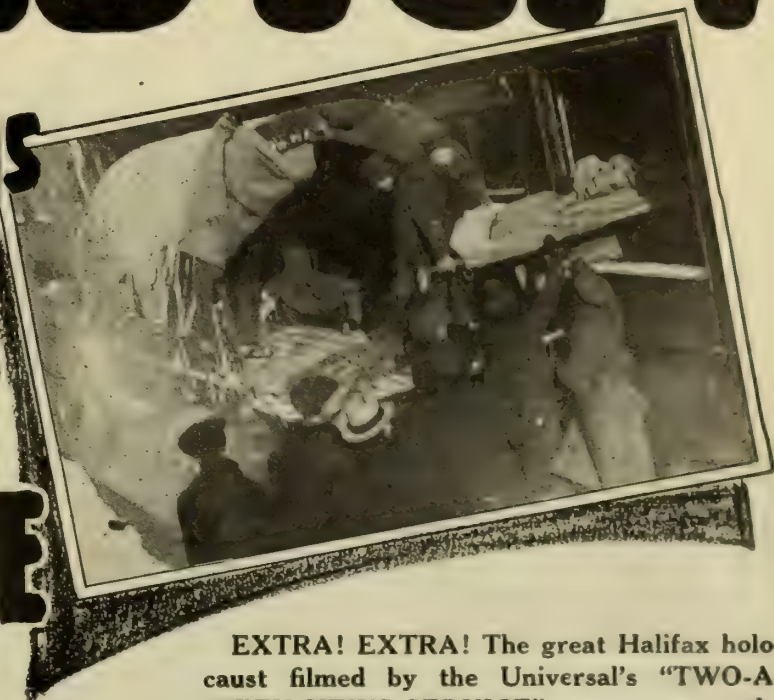
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EXTRA! EXTRA! The great Halifax holocaust filmed by the Universal's "TWO-A-WEEK NEWS SERVICE" cameramen at the risk of their lives amid smouldering ruins and wreckage. The picture that surpasses all features. The picture that will stand them out in line for blocks—the picture millions are waiting eagerly to see.

You get the whole film if you are on contract for the Universal's "TWO-A-WEEK NEWS SERVICE" (Universal Animated Weekly) and (Universal Current Events), and you get this crowd-puller **WITHOUT ONE EXTRA CENT OF COST**. If you are not fortunate enough to be on contract for the U. Two-a-Week News Service, you can book this picture in Universal Current Events—thru any Universal Exchange. **GET IT WHILE IT'S RED HOT.**

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Artist ~ ~ ~ Author

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A DISTINCTIVE series of twelve single-reel "social satires" by Mr. Flagg, produced under his personal direction.

Each picture features a type of attractive American girl, in a series of amusing situations, with humorous subtitles written in Mr. Flagg's best style.

Pretty girls, unusual costuming and elaborate sets.

First Release—"The Screen Fan"—Jan. 2, 1918.

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Succeeding releases every two weeks thereafter.

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The winsome child actress who made such a tremendous success in the "Do Children Count" series and in "The Kill-Joy," "Pants" and "Young Mother Hubbard"

is presented in

"Sadie Goes To Heaven"

Taken from a story full of humor and pathos by Dana Burnet in Good House-keeping.

Screen Time 62 Minutes

"THE DREAM DOLL"

Written and directed
by HOWARD S. MOSS

Did you ever know of dolls coming to life and falling in love? These do. The most unique and fascinating picture ever made, in which dolls play real flesh and blood parts just as human beings.

Screen Time 60 Minutes

TAYLOR HOLMES

the star with the widest smile who took the film world by storm in "Efficiency, Edgar's Courtship," "Fools for Luck" and "Two Bit Seats" now is presented in the greatest comedy of them all—

"The Small Town Guy"

Taken from the fascinating story by Freeman Tilden in Munsey's Magazine.

Screen Time 65 Minutes

JACK GARDNER

the famous comedian and hero of the great western pictures, "Land of Long Shadows," "The Range Boss," "Open Places" and "Men of the Desert" is presented in his latest comedy success—

"Gift O' Gab"

From the side-splitting comedy published in Ainslee's Magazine.

Screen Time 63 Minutes

Distributed through the George Kleine System

ESSCHMANN
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago



COMMONWEALTH PICTURES CORP.

PRESENTS

CHARLOTTE IN "THE FROZEN WARNING" IN SIX PARTS DIRECTED BY OSCAR EAGLE

Read What The New York Star Says

THUMB NAIL REVIEWS FOR EXHIBITORS

One Hundred Words That Will Help Exhibitors
to Keep Seats Filled With Satisfied Patrons.

CHARLOTTE

Queen of Ice and Romance

The best picture shown in some time, and one of the best dramas ever screened is that, as yet untitled, in which Charlotte, famous ice artiste, was starred by Commonwealth Pictures Co. at trade showing last week. Charlotte pervades the atmosphere with personality, acts superbly, and is beautiful in face and figure. Her cast was selected with a keen eye to beauty, vivacity and ability, but even these many attributes are dwarfed by the unusual art of the star. Without fear of contradiction it is safe to predict that this picture will be among the foremost money-makers of the screen, and if you are wise, Mr. Exhibitor, you will be the first to get it for your town.

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- Authors** represented. Books, plays and original stories converted into scenario form for practical selling purposes. Desirable material or original ideas purchased.
- Artists** will receive dignified and efficient representation. New departments assuring every applicant a thorough and immediate registration with all established firms. A specialty being made of the Professional Test Library for insuring quick engagements.
- Scenarios** available for all classes of photoplays. Recent affiliation with authors of established reputation and skilled scenario writers insure the fulfillment of rapid orders on special stories.
- Musical Department** is planned for an early opening for the benefit of musical artists. Music room will include a complete library of all latest scores.
- Publicity** supervised, constructed and placed for stars of repute and ambitious artists desiring to forge ahead. Arrangements already entered into with publicity writers of standing to take charge of this department.
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Exhibitors Everywhere

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Her Unique Methods

and magnetism have made her one of the Screen's unparalleled box office attractions.

Her Remarkable Talents

(combined with her rare beauty and a versatility even rarer) have placed her features amongst the year's best sellers.

Louise Lovely Is.



Watch for Important Announcement

Julian Eltinge



THE world's foremost impersonator of the fair sex, JULIAN ELTINGE, wishes to acknowledge, with thanks, letters of encouragement and congratulations received from the motion picture exhibitors throughout the country on his Lasky-Paramount pictures, and through the universal encouragement received, wishes to state that he will remain in pictures permanently.



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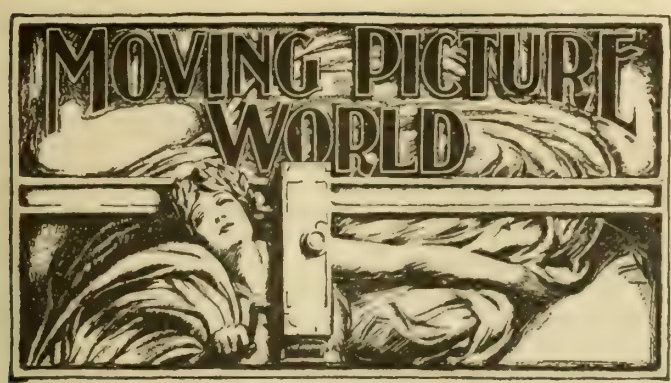
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Founded by J. P. CHALMERS in 1907.
Published Weekly by the
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CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, \$1.50. Advertising rates on application.

Saturday, December 29, 1917

Facts and Comments

THE Season's Best Wishes to every reader. May the old year close with no regrets. Another page carries our Christmas Greeting to friends and readers everywhere.

EXHIBITORS in all parts of the country are becoming aware of the possibilities for co-operation in their business with the Government. When a six hundred seat theater can tell its patrons that its check to the Government for the war tax for the month of November alone was over four hundred dollars, when the Government check for the tax from one of our big Broadway houses will be close to the ten thousand mark for the same month, any one can be made to see how much the tax collected through the industry is going to

mean to the United States. Tell your patrons all you can about this and thereby secure their co-operation. It can and should be done.

GRANTED that the solution of all picture problems now confronting the trade lies in lessened production and fewer exchanges, who will volunteer to commence cutting on the production end and which manufacturer is optimistic enough to feel sure that a co-operative exchange will push his particular products as energetically as would his own individual exchange sales force?

APROPOS the so-called contemplated boycott of the Brooklyn exhibitors and the resultant legal action of the distributors. It's a poor rule that won't work both ways. If the distributors have taken steps to protect themselves against fellow members of a trade organization, did not some of those same members first conspire together against their fellow members in the same organization? What is the meaning of co-operation, getting together, mutual benefit, better understanding, etc., etc.? In the minds of some, these phrases, it seems, literally mean the old David Harum axiom, "Do the other fellow and do him first."

COMMENCING with this issue we inaugurate the publication of a new help to the busy exhibitor; a compact but comprehensive campaign scheme given in such a form that, if desired, the material may be filed upon the common catalogue cards, by turning the excess over to the back. Efforts will be made to suggest stunts not too expensive to be employed by the smaller houses, which is something that does not always seem to be taken into consideration in the press books. We hope to improve this department until it becomes the most valuable feature of a paper filled with invaluable aids. We are indebted for the general idea to the very excellent series books written by Philip Wright Whitcomb of the London office of the Triangle, and to him we make grateful acknowledgement.

MADE in the U. S. A. but export controlled from London or Barcelona. Sounds ridiculous and is just as ridiculous as it sounds, yet we find an exporter in London adding his "bit" to the begging of the whole question and avoiding the real issues in a late copy of a British trade paper. Judging from this writer, it would be better to encourage the renters and exporters of Barcelona than to permit the American manufacturers to control the export rights of their own productions. Does the London exporter uphold the contemptible duping methods of the last few years that have robbed the rightful owners of films, both British and American, of their legitimate profit and of which both London and Barcelona know more than they should?

THE resolutions passed at Washington by the gathering of exhibitors a few days ago should meet with the keen approval and the active support of the whole industry. Surely the Government needs every ounce of encouragement, every grain of moral backing and support that every citizen can muster. There is altogether too much carping criticism rampant, much of it emanating from those who should know better. Let this industry crystallize the sentiments of these resolutions into deeds and actions of genuine support for the Government of the United States. We refer exhibitors to page 1977 as an evidence of practical results from the meeting at Washington.

New Year's Forecast ☞ ☞ ☞ ☞ ☞ ☞ By Louis Reeves Harrison

ONE thing is reasonably certain—it is going to be harder for a newcomer to achieve success in any department of motion picture production, distribution or exhibition than ever before. There is something new every year, because we are progressive in nearly all we do. We choose the best and preserve it, while we let what is inferior perish. There is natural selection going on in this new art, just as there is in Nature. The men who win out during 1918 will do so through foresight, experience and intelligent direction of their efforts.

There are some very serious faults to correct in distribution and exhibition, but in production, on which all else depends, we may look for the most decided changes. A very large number of producers who felt they could look forward to a future of continued success have failed and fallen down because they were indifferent to the demands of increasing audience intelligence. Just as they differed immensely in their ideas of what they should produce, so there will be a variation in present ideas of what the future may bring forth. Just as in the past, energy and capital will be wasted on vain effort.

When a man fails during 1918 he will ascribe it to the war, or to hard times, and no one will deny him the privilege of consoling himself in that way, but the real reason will be that he thinks he has nothing to learn, whereas the truth is that he has reached the limits of his intelligence. To have put out a product in response to a pressing demand has led many a producer to feel competent to respond to all future demands—he sits tight on the unshakable conviction that the mass of humankind is quite as stupid and non-progressive as himself.

There are ebbs and flows in motion picture production which involve incalculable waste. On one side we may have a flood of studio building and "star" gazing carried to ruinous extremes, on the other a reaction toward economy which destroys useful artistic elements along with useless overhead charges. Thus the cost of real progress becomes enormous through a perpetual strife between parties of extreme views. The follies of extravagance and parsimony do not balance each other—they are equal only in destructive effects on the entire business.

It is a peculiarity of motion picture production that it requires first a study of the whole subject from a broad viewpoint before men become occupied with the problems of detail to be solved in turn by themselves. Before the play, the direction and the interpretation are given attention, the question arises of suiting them all to popular demand. There is to be gravely considered at the outset the supplying of what the average judgment of an audience will cordially indorse as soon as presented.

Outside of the "get-rich-quick" idea, no thought, no plan, no purpose, has entered the production of motion pictures in many cases. Having some capital to invest is about as good an excuse as going to church Sunday furnishes for people to commit all manner of wrong six other days in the week. When it is not grasped that moving pictures represent a language, a means of communication, the industry of making them not only becomes a waste of money but gives rise to consequences of a disadvantageous character, neutralizing many of the benefits which might otherwise be secured. Part of their destiny, as will be seen before the new year expires, is that equalizing intelligence, which means the elevation, not the degradation, of our people.

It would be foolish not to expect that men will labor as hard as ever, and scheme as cleverly, to get possession of property other men have created—avarice is a part of human nature—but an end is coming, if it has not already come, to fraudulent pretense of bubble companies, to cooking accounts and financial prospectuses for the sake of stock jobbing deals. Wall Street has had its full of that sort of thing, and one result has been that new companies will find it exceedingly difficult to enlist the confidence of investing capitalists.

The future objective will be that of marketing a product of genuine merit and on its merits, and this means greater consideration for branches of artistry heretofore neglected or but little encouraged. It has been discovered that commercial methods alone are not successful, that individual effort in the departments of artistry is essential. The reason why people love moving pictures is beginning to be understood. The novelty long worn off, people go to the picture show to increase their enjoyment of life and to widen, though unconsciously, their knowledge.

Fine screen stories address a sympathetic sense of justice. We contemplate in others what we ourselves feel. We love the victory over cruelty and deception, the righting of wrongs, the human struggle for increased happiness, particularly when it is adequately rewarded. There is not the slightest doubt that those who feel the sting and humiliation of poverty revel in screen stories illustrating the principle of right when opposed to the cunning and cruelty of might. The temper of our people and their development under trying conditions will be more carefully studied in the future before an attempt is made to provide them material calculated to excite their interest.

Of the fine arts which appeal to the eye, sculpture, painting, architecture and landscape-gardening are expressions of the motionless, and there is limit of movement in the stage play, but there is a boundless variety of it in the New Art, with a possibility of calling forth the truest aesthetic sentiments of the still arts in a harmonious union of them all. Even a true reflection of Nature can be combined with all the visual arts in moving pictures and present the dramatic story as well, a blend of them all to excite pleasure of the purest and most exalted kind. It is just dawning on the best producers that so much can be woven into the general motion picture fabric.

We may reasonably expect leading producers, during the coming year, to give intelligent recognition to those story creators and art directors who are capable of seeing deep into the structure and treatment of the drama and its portraiture. We may reasonably expect that scientific departments will give us some wonderful appliances for supplementing the purely aesthetic elements. There will be some exact representations of startling clarity for educational purposes and some others of vague suggestiveness and dreamy beauty for flights of the imagination.

It is not at all impossible that we shall achieve a finer harmony than ever between the pictured story and that which stirs our sense with sound. The cultivation of music at picture shows has been the most startling development of 1917 presentation. More people are hearing fine examples of musical composition in this way than at all other forms of entertainment put together. Grand organ and grand orchestra have made fine music popular and are giving classic symphonies for common people. We are really just starting in to show what we can do.

American Troops Overseas Need Pictures—Now

TWO appeals have come to the MOVING PICTURE WORLD in the course of the last week. They are eloquent appeals. They plead for motion pictures for the entertainment of soldiers—American soldiers, thousands of miles from home and kin; American soldiers, who by the time any shipments of film can reach them will be seeking relaxation from the shock of conflict, for a wholesome change from the condition of tense concentration such as can exist only in trench warfare, in night patrol work, in “going over the top” in the chill of the dawn, in hand-to-hand battle where the dominating motive must be “kill or be killed.”

One of these appeals is contained in the unusually interesting story from the pen of C. L. Grant, the Albany correspondent of the MOVING PICTURE WORLD, printed in this issue. Mr. Grant has just returned from a journey along the battlefield in France, where as a member of the New York State special election commission he aided in the collection of the votes of soldiers and sailors from the Empire State. The other appeal is from a chaplain in the United States service in France; owing to the prohibitions of the national military authorities against revealing the identity of regular units or of the men composing them his name cannot be printed.

Both of these communications agree in whole and in part that motion pictures are vital for the entertainment of American soldiers, that the number of prints available for showing to the troops are far below the barest necessities. “The work is just beginning, and the need increases every day,” says the chaplain. “Moving pictures are doing more to keep our men in camp and out of temptation than any other thing.”

“Motion pictures are the best thing to maintain the morale of the camp that I know of,” an American officer tells Mr. Grant. “My observations justify the statement that they are second only to a letter from home,” says the correspondent at the end of his article. “No greater compliment can possibly be paid to moving pictures than that.”

Mr. Grant writes from the viewpoint of the trained observer, a sympathetic observer, to be sure. The chaplain writes as an officer to whom the moral welfare of the soldiers is an every minute problem. His knowledge of the requirements of the situation is intimate, first-hand, vital. The question of getting motion pictures to the troops is a matter very much on his mind, it is very near his heart. His appeal is for the benefit of men who are very much on the mind of all Americans, whose welfare is very near their hearts.

The chaplain tells us he has twelve operators but not that many machines, although more are coming. In time, he says, they will have many machines and plenty of operators, but not enough films, for a big army is coming. “Lumber and supplies are scarce, and moving picture houses come slowly and are not large enough,” the chaplain points out in his letter. “The Y. M. C. A. expects shipments of film from the United States and England, but the supply of American films will never be adequate. None of the Paris exchanges has films with English titles, and they charge \$20 for a poor program for one night. We cannot charge admission, as most of our soldiers draw

only \$3 a month, the balance being in allotments for dependents.

“The films given me by W. A. Brady, Metro and Atlas have been a godsend to us. Three chaplains and three Y. M. C. A. groups have co-operated in making those films available to many thousands of French and American soldiers. Titles are announced in French.”

It is clear that the need of American soldiers for films is urgent. Likewise is it clear that the agencies which later on will be in a position to supply these demands are not at present in working order, that if films are to reach the men in France now they will have to come from those manufacturers and exchangemen who will give them.

To those manufacturers and exchangemen who may be willing to contribute heartening films to the soldiers in France the MOVING PICTURE WORLD will be glad to advise as to details of forwarding. Should such film be sent to the New York office of the WORLD we will see that it is promptly forwarded to the chaplain who has appealed to us; and as we pointed out in our issue of September 1 he has made arrangements with other chaplains that will insure the widest circulation among the camps of any films that may reach him.

Take a look over your shelves. It may be you will find there some films, wholesome, clean and in good condition, which you will be willing to give to the men in France. There can be no worthier object. There can hardly be any nobler gift.

Sympathy versus Description

BY EDWARD WEITZEL.

EDMUND BURKE, in his essay “On the Sublime and Beautiful” devotes a portion of his article to words and their effect upon the passions. After giving an example from Milton, where he describes the travels of the fallen angels through their dismal habitation:

—O'er many a dark and dreary vale
They passed, and many a region dolorous;
O'er many a frozen, many a fiery Alp;
Rocks, caves, lakes, fens, bogs, dens, and shades of death,
A universe of death.—

the essayist points out the sublimity of the mental image raised by the last four words—**A universe of death.** He then continues:

“Here are again two ideas not presentable but by language, and a union of them great and amazing beyond conception, if they may properly be called ideas which present no distinct image to the mind; but still it will be difficult to conceive how words can move the passions which belong to real objects, without representing these objects clearly. This is difficult to us, because we do not sufficiently distinguish, in our observations upon language, between a clear expression and a strong expression. These are frequently confounded with each other, though they are in reality extremely different. The former regards the understanding, the latter belongs to the passions. The one describes the thing as it is; the latter describes it as it is felt. * * * The truth is, all verbal description merely as naked description, though never so exact, conveys so poor and insufficient an idea of the thing

described, that it could scarcely have the smallest effect, if the speaker did not call to his aid those modes of speech that mark a strong and lively feeling in himself. Then, by the contagion of our passions, we catch a fire already kindled in another, which probably might never have been struck out by the object described."

The crux of the matter is displayed by Burke in one sentence: "We yield to sympathy what we refuse to description." And this analysis of the power of words is quite as applicable to the art of the moving picture. The thing sought is known by a number of names, "heart interest," "human interest," "dramatic feeling," "grip," and the like; but it is always something beyond the mere descriptive power of its medium. The best proof of this in the photoplay is the closeup and the intimate scenes where the sympathetic characters of the story reveal their inner feelings. The most elaborate reproductions on the screen of great historic events, battle scenes in which thousands of men contend with each other, have nowhere near the ability to move the spectator, to make the lump rise in his throat, that a simple incident often possesses.

This is true even of the pictures now being taken of the Great War. We watch with amazement a view of the battle front, showing the mighty guns hurling tons of metal at the unseen foe; but our eyes are wet with tears at seeing some minor happening with its touch of "human interest"—the face of a dying soldier as he dictates his last message to his loved ones, or the pride and trust of the little French lad marching, hand in hand, with the captain of a company of American soldiers as they pass through the village.

In "The Woman God Forgot" and photoplays containing similar scenes of conflict, the pictures never close with the biggest spectacular effects produced by the directors. The focus of events is narrowed down until only the destiny of two human beings is shown, as the "fadeaway" brings the story to an end. The finest moment in the Geraldine Farrar picture just mentioned is where the Aztec princess, who has been forced to flee from her people, looks out from the door of the mountain hut and sees approaching the man for whom she sacrificed home and kindred.

Were Edmund Burke alive today he would probably modify his remark about the "two ideas not presentable but by language," in view of the resources of the camera. His analysis of the photoplay would also make interesting reading.

BEN H. GRIMM NOW CADET AVIATOR.

Ben H. Grimm, one of the Moving Picture World's brightest young men, who enlisted in the army in September, has been transferred to the Army School of Military Aeronautics at Cornell University. He is undergoing a course of training to become a flier. In a letter to a friend Ben says he is studying and working about fifteen hours a day—and at that sort of stuff we know he will be right on the job.

ADOLFI LEAVES FOX FILM.

John G. Adolphi, director of the new William Fox-Annette Kellermann sub-sea fantasy, has resigned from the Fox Company after a two years' engagement which ended December 15, during which time he took June Caprice, inexperienced, and developed her into a box-office attraction of magnitude.

A desire for a rest was Mr. Adolphi's chief reason for tendering his resignation to Mr. Fox, as he has continually been in harness for more than three years, and although he has made plans for the future he is not yet at liberty to state just what they are. But it is known from reliable sources that he is contemplating an engagement with another big producing concern.

Exposition Plans Progressing

Twenty-one Companies Already Have Taken Space and Many Contracts Are Pending.

CONSIDERABLE progress has been made during the past fortnight in securing contracts for space allotment for the Motion Picture Exposition in Grand Central Palace, February 2 to 9, 1918. The exposition will be held under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, and will occupy three entire floors. Twenty-one companies already have taken space and negotiations are pending with nearly a hundred others. Contracts signed thus far are for larger individual spaces than has been the case at any similar exposition of the past and all of the present entrants plan to make comprehensive attractive displays that will be shows in themselves—not mere cubbyhole exhibits. Indeed the plans for the big show will embrace many new ideas in promoting an exposition to draw the public.

Among the largest companies exhibiting are the Famous Players, Lasky, Artcraft, Paramount, Metro, Pathe, Vitagraph, Fox, Universal, World Film, Frohman Amusement, Wharton and Triangle.

Supply and equipment exhibitors to date include the Nicholas Power Company, Precision Machine Company, Edison Lamp Works, National Carbon Company, American Coin Register Company, Dalton Adding Machine Company, Sampliner Advertising Company, Cooper Hewitt Electric Company and Marr & Colton Company, organs.

Requests for particulars and space diagrams are being received daily at the headquarters in the Times Building, New York City, and correspondence indicates that by New Year's the bulk of the available space will have been sold. General Manager Frederick H. Elliott's plan has been to line up the leading manufacturers first in order to have the exposition representative of the best that is in the industry. There is still desirable space to be obtained on both the main floor and second floor, although the bulk of it has been reserved.

Hodkinson Will Explain

In Next Week's World He Will Tell About "The Motion Picture, Plus."

W. W. HODKINSON announced last Friday that he will issue next week a supplement to the Moving Picture World explaining fully the new process film which he is preparing to release. This new process, which is called "The Motion Picture, Plus," Mr. Hodkinson describes as "Quality Insurance," for, he says, he cannot find in the industry, as at present constituted, any vehicle which can act as a guarantee to the public of quality.

"The new process picture," Mr. Hodkinson says in his announcement to the trade, "will bring you not only a bigger and better product on the screen, something which will lift motion pictures to a higher plane of public entertainment than it has ever reached or ever could reach in its present form, but also a guarantee and control of quality." He goes on to describe it as an "improved medium, a medium which is to the motion pictures of today what the modern disk phonograph is to the old wax cylinder, what the broad gauge railroad is to the narrow gauge line, what the motor truck is to the one-horse express wagon."

Next week's description of the new process will cover four pages, and will not only describe the nature of the "Motion Picture, Plus," but will answer, before they can be asked, all questions which will arise in the mind of the average exhibitor.

In addition to the supplements in the trade papers, the Hodkinson Corporation will have additional folders for mail distribution, upon request. Such of these requests as are received in time will be mailed from New York on December 26th, in order to reach the tremendous number of people in the industry who are interested as soon as the trade papers arrive.

BERMAN ON BUSINESS TRIP.

Harry M. Berman, sales manager of Jewel Productions, Inc., left Monday last for an extensive sales trip through the East, South and West. Mr. Berman will visit all Jewel exchanges and will establish a new branch office in St. Louis. He will personally study business conditions in the various sections of the country with a view to finding the exact situation due to the war.

Joint Exhibitors' Convention at Washington By Sam Spedon

Harmonious Gathering of Theatermen at Capital Discusses Trade Conditions and Adopts Resolutions—Committee on Amalgamation Appointed

THE "joint" exhibitors' convention was held on December 11 and 12 at Perpetual Hall, Washington, D. C. The weather was the coldest experienced by Washington in years. The ground was covered with snow and all the trains bearing delegates, even from New York City, were from six to thirteen hours late.

Tuesday, December 11.

The opening session was called to order at 2 P. M. by Lee A. Ochs, who presided throughout. The chair appointed a rules and resolution committee, to go into caucus immediately. A motion to adjourn was made by William Brandt without being seconded. The chairman suggested that it would be unwise to adjourn, as there was so much that could be said on general business conditions, he thought an expression by representatives from different parts of the country would greatly assist the resolutions committee in their work. Mr. Brandt thereupon withdrew his motion.

F. D. Eager, of Nebraska; Sam Bullock, of Ohio; Joe Hopp, of Chicago; Ernest Horstmann, of Massachusetts; A. F. Black, of Maine; Frank Rembusch, of Indiana; Sam Berman, of Brooklyn; R. D. Craver, of North Carolina; C. H. Bean, of New Hampshire; Harry Bernstein, of Virginia; E. M. Clark, of Mississippi, and Benj. Schindler, of Illinois, all gave their views of conditions as they exist in their territories. The general opinion was that the exhibitors were in a bad way, particularly the smaller exhibitors who comprise about 70 per cent. A general discussion followed.

Jacob Conn, of Rhode Island and New Hampshire, said he thought it was a mistake to exclude the five-cent theaters from taxation. A great many exhibitors, whom he termed slackers, were taking advantage of this and opening up cheaper and poorly kept houses to the detriment of those who had tried to raise motion pictures to a higher level. His views were endorsed by a great many, who expressed themselves in favor of including the five-cent theater in the tax. Some advocated making all five-cent admissions free from the tax.

The sentiment against the "15-cent-tax" placed by distributors on all reels was very strong. It was considered unjust and unfair. Some were in favor of taking drastic measures against such distributors; others were in favor of getting together and trying to adjust matters, leaving anything radical as a last resort.

Rudolf Sanders, of Brooklyn, said: "Why should the manufacturers claim the power of the screen when they do not contribute a cent to the Government, but pass their taxes to us. Instead of drawing \$100,000 a year salaries why don't they take \$5,000. They could live on that and help bear the burden. Exhibitors have shown themselves to be patriots and they have what the Government needs—their screens."

Schindler, Levine and Pettijohn advocated that whatever was done by the exhibitors to adjust the tax or secure redress should be done by the exhibitors independent of the manufacturers and the N. A. M. P. I. Mr. Eager said he thought it would be inadvisable to ask for a reduction of taxes at this time. It would be better to ask for an equalization of them. Levine agreed that there was little chance for reduction. What is needed is equitable application of the tax.

Mr. Conn stated that he had derived an income of \$40 a week showing commercial slides. Now he had cut them out to give place to Government slides, for which he received nothing. W. F. Crawl, of Norfolk, Va., was a strong advocate of increasing prices of admissions. He had found it successful. It was brought out that many of his theaters were located near cantonments. Notwithstanding he was in favor of higher prices.

Rembusch and Grossmann said most exhibitors were not so fortunately situated. Higher prices were impractical as the lower prices had made the industry what it is.

Motion to adjourn at 4 P. M. was adopted.

Wednesday, December 12.

The second session was opened at 11.30 A. M. By unanimous consent of the convention it was agreed that a representation of manufacturers who were in Washington with a proposition to the exhibitors in convention assembled be granted a hearing. Ike Hartstall was appointed a committee of one to escort them into the hall. After a short time he returned with the following gentlemen: Wm. L. Sherrill, Jos. W. Farnham, J. E. Chadwick, Harry Rapf, Joseph A. Golden, Lester Park.

Mr. Farnham acted as spokesman for those with him and said in part: "We are after the middleman, the exchange man, who gets the profits. We sold a picture to an exchange man in a southern territory for \$3,000. He made \$11,000. A producer was offered \$1,500 for a picture, he wanted \$3,000 for it. He tried the direct sales from producer to exhibitor. In eleven states in the South he showed a result of \$2,275, and basing his results on the eleven states in the South he could count a net sale throughout the country of \$85,000."

"The five companies represented by us here today can give the exhibitors fifty-two features a year, to be released over a circuit of exhibitors from our office in each state. All we ask is the cost of production plus 25% profit. We want suggestions from exhibitors as to story and stars or cast to minimize cost and give the exhibitors what they want. The permanency of the industry is the exhibition of pictures. Nothing else is permanent. Stars flicker out, directors come and go. State rights business is temporary, we may have ten today, two tomorrow. We, the five producers present, realize that we must deal with the stable element, the exhibitor. Advertising will be furnished exhibitors at cost, while under present conditions most exchanges make from 100 to 200% profit on advertising matter."

In reply to a question by Black, of Maine, Mr. Farnham said the question of first runs could be decided by lot, or drawing of slips. Each one paying his pro rata cost of production, which would be at a minimum of \$25,000 and a maximum of \$50,000 for a feature.

Pettijohn moved that the plan presented by Mr. Farnham be considered by a special committee, to be appointed by the chair.

Mr. Hopp said, in open discussing, that presidents of manufacturing concerns and managers of distributing companies were drawing fabulous salaries according to their ability to extract money from the coffers of the exhibitors.

Committee of Resolutions Reports.

After the producers had left the room the Rules and the Resolution Committees presented the following:

RESOLVED, By the Joint Convention of the members and representatives from the various motion picture exhibitors' organizations of the United States in convention assembled in Washington, D. C., this twelfth day of December, 1917, as follows:

That, Whereas, The United States Government has called upon the owners and operators of motion picture theaters in the various states to render certain assistance and perform certain services during the present war crisis, that it is now unanimously declared to be the sense of this meeting that all motion picture exhibitors of the United States do hereby pledge and tender to the United States Government their united and whole-hearted support in the carrying out and making effective all plans and all war aims, and we hereby tender our motion picture screens, stages, bill boards, and appurtenances thereto to be so used for such purposes. And be it further

RESOLVED, That the National Council of Defense and the Bureau of Public Information be forthwith notified that a permanent committee of exhibitors is hereby selected as follows: Lee A. Ochs, H. B. Varner, J. H. O'Donnell, Ernest Horstmann, F. J. Rembusch to present to said National Council of Defense and the Bureau of Public Information a copy of these resolutions and to assist in every way in devising ways and means to carry into effect such plans as have already been designated or adopted by the Government. Be it further

RESOLVED, That it is for the best interests of all motion picture exhibitors and for the motion picture industry at large that all exhibitors and exhibitors' organizations shall in the future stand united and work harmoniously together for our common cause to the end that our actions may be consistent and that fair and equitable solution may be found for the many problems now confronting us, and to the further end that the near future may see one large, harmonious, united organization of motion picture exhibitors in the United States, her provinces, and the Dominion of Canada, and that a committee be forthwith selected, representative of all motion picture exhibitors' organizations present, to formulate definite plans to effectuate the objects and intent of this resolution. And be it further

RESOLVED, That, in order that the motion picture exhibitors of the United States may know some of the subjects upon which the various exhibitors' organizations agree to stand against and oppose, it

is the sense of this joint convention that all organizations are unalterably opposed to—

1. The advance deposit system.
2. The present exorbitant and unreasonably high salaries of certain stars.
3. The unbusinesslike and unnecessary waste in other branches of the industry by manufacturers and distributors.
4. The passing along of the fifteen-cent per reel manufacturers' tax.
5. The daylight saving plan.
6. Any suggestion upon the part of the Thrift Campaign Committee advising against attendance at motion picture theaters. And be it further

RESOLVED, That we are in favor of and indorse the following:

1. The issuance by the Government of a fifteen-cent coin.
2. The elimination of, or a proper definition for, Section 1007-A of the Revenue War Tax Bill.
3. The action of the Motion Picture Exhibitors of Cleveland in their effort for legal relief from the arbitrary imposition of the 15-cent per reel manufacturers' tax, and to pledge the united support of all organizations in their future endeavors upon this subject.
4. A change in the present tax schedule to comply with the following:
 - a. The elimination of the present tax based upon the seating capacity of theaters.
 - b. The elimination of all admission taxes of children under the age of twelve years.
 - c. The addition of a tax of one cent on each five-cent admission for all persons over the age of twelve years.

FRANK D. EAGER,

CHARLES PETTIJOHN, Chairman.

L. L. LEVINE, Secretary.

ALFRED S. BLACK.

RESOLVED, By the Joint Convention of members and representatives from the various motion picture exhibitors' organizations of the United States in convention assembled in Washington, D. C., this twelfth day of December, 1917.

THAT, It is the sense of this joint convention that the film or so-called "footage" tax law should be repealed or so amended as to fix definitely the sources from which this tax shall be collected in such a manner that this tax may not be shifted to a different branch of the industry than the one for which it was intended.

FRANK D. EAGER,

CHARLES PETTIJOHN, Chairman.

L. L. LEVINE, Secretary.

ALFRED S. BLACK.

A resolution was adopted condemning the action of the N. A. M. P. I. in bringing a criminal action against the Brooklyn league.

Committee on Amalgamation.

Mr. Eager moved the resolutions be adopted as read, which was unanimously carried. He also made a motion to appoint a committee on the amalgamation of the entire exhibitors' organizations. This was approved and the following committee selected: C. C. Pettijohn, Joseph Hopp, A. F. Black, Louis Frank and Lee A. Ochs.

William Brandt read a resolution offered by the Brooklyn Exhibitors' Association, denouncing the suit brought by the distributors of the N. A. M. P. I. against the Brooklyn Association, advocating that the National Exhibitors' League of America withdraw from the N. A. M. P. I.

Mr. Pettijohn advised that this resolution was inopportune. Mr. Eager brought out the point that the joint convention of exhibitors at Washington assembled could not pass on a resolution affecting the N. E. L. of America. It would have to be presented at a convention of the League, which this convention was not.

Chairman Ochs ruled the Brandt resolution out of order and agreed with Mr. Pettijohn that this was no time to bring up league matters, as this was the time to harmonize, not antagonize.

Mr. Eager moved a committee be appointed to present copies of resolutions adopted by the convention to the N. A. M. P. I. Mr. Rembusch was appointed as a committee of one to carry the resolutions to New York.

The convention was then open to general discussion. Sanders, of Brooklyn, brought up the resolution offered by Brandt and said exhibitors should show they are not afraid of the N. A. M. P. I. If the N. M. P. E. L. doesn't show its hand the N. A. M. P. I. will stick it into the League. Bullock said he was a man of peace, but Cleveland had a suit against the distributors in Ohio, where the exhibitors would even things up with the distributors. He sympathized with Brooklyn and thought it was too bad it could not give the distributors a bump.

At this point the question of meeting Mr. Varner's expenses while he remained in Washington as chairman of the Law and Legislative Committee was brought up. A guarantee of different sums was given by different exhibitors and leagues to enable him to remain in Washington for several weeks. Mr. Horstman, of Boston, was selected as treasurer of this fund, further contributions to be sent to him.

Harry Crandall, of Washington, said: "Another serious question faces us. The fuel commissioner says he may have to shut off all theaters and churches in the use of coal three days a week." He suggested referring the matter to the Law and Legislative Committee for Mr. Varner's attention.

Mr. Horstman spoke about the Internal Revenue Commissioner's attitude in regard to an exhibitor increasing the price of his admissions. He thought it presumption to question an exhibitor's right to charge five or ten cents more for admissions if he saw fit, any more than the right of a merchant to charge more for his goods.

P. C. Levy, of Fort Worth, Texas, was asked to recite conditions in Texas. He said they were not very flourishing at present, but whether it was just owing to general war conditions or drought he could not say. When they had a drought in Texas business was bad, and they had one now. He thought investments in Liberty Bonds had made people more saving, particularly where they paid small amounts each week. All he could say was that business is not good in Texas, the reason he could not exactly state. The public paid the war tax cheerfully in some cases, where it could not get pennies, the exhibitors accepted postage stamps.

W. H. Smyth, of Seattle, Washington, being called upon to speak, said he thought conditions were fair in his territory, but not what they should be. The war tax on admissions had been paid willingly. The fifteen cents manufacturers' tax on each reel had been opposed by the exhibitors as a body and prices had been so adjusted by the distributors that it worked to the advantage of the exhibitors.

On motion made and seconded the "joint convention" of exhibitors was brought to a close.

Among those in attendance were James Ginns, Wilmington, Del.; W. H. Smyth, Seattle, Wash.; Benj. Schindler, Philadelphia; C. M. Rapoport, Philadelphia; Joseph Mogler, A. D. Pappas, Chas. D. Kansas, St. Louis; Sam Bullock, Cleveland, O.; W. J. Slimm, Cleveland, O.; J. P. Morgan, Washington; J. H. Spencer, Winding Gulf, W. Va.; A. B. Saunder, New York City; Frank A. Hornig, Baltimore, Md.; Jacob Conn, Providence, R. I.; Henry Haring, New York City; Saml. I. Berman, Brooklyn; C. E. Geoghegan, Chase City, Va.; R. D. Craver, Charlotte, N. C.; H. J. Paradis, Wilson, N. C.; I. N. Hartstall, New York City; C. H. Bean, Franklin, N. H.; F. A. Abbott, Charlotte, N. C.; James A. Conway, Philadelphia; W. Brandt, Brooklyn, N. Y.; W. Stephen Bush, New York City; W. J. Sweeney, Chicago, Ill.; E. M. Clark, Natchez, Miss.; Milton J. Goldsmith, New York City; Joseph Hopp, Chicago; J. M. Grossmann, Brooklyn, N. Y.; Harry Green, Philadelphia, Pa.; Chas. C. Pettijohn, Indianapolis, Ind.; R. H. Campbell, Washington, D. C.; A. N. Waters, Washington, D. C.; M. C. Solomon, Bronx, New York City; M. J. Sydon, Boston, Mass.; Louis Schindler, Chicago; R. B. Ohlsen, New York City; M. M. Rubens, Joliet, Ill.; Wm. E. Heaney, Chicago, Ill. V. P. of League; J. D. Hofheims, Norfolk, Va.; Lee A. Ochs, New York City; Wm. E. Stumpf, Baltimore; I. Gooper, Chicago, Ill.; Louis H. Frank, M. P. J. O. A., Chicago, Ill.; David Weinstock, New York City; N. Vinegiad, Bronx, N. Y.; Jay E. Sherwood, Madison, Wis.; Fred W. Hartmann, Chicago, Ill.; A. Dresner, Washington, D. C.; Maurice Davies, Mississippi; Ernest H. Horstmann, Boston, Mass.; W. F. Crall, Norfolk, Va.; John O'Donnell, President of Penn State and Philadelphia Local; Peter J. Schaefer, Chicago, Ill.; Ben Title, Brooklyn, N. Y.; Louis F. Blumenthal, Jersey City, N. J.; William C. Murphy, Washington, D. C.; H. M. Crandall, Washington, D. C.; Frank D. Eager, Lincoln, Neb.; Louis L. Levine, New York; R. Sanders, Brooklyn, N. Y.; Dr. Wm. P. Herbst, Washington, D. C.; A. F. Black, Maine; Harry Bernstein, Richmond, Va.; Arthur Robb, Washington, D. C.; Wm. Hilkemeier, Brooklyn, N. Y.; F. A. Abbott, Charlotte, N. C.; George C. Warner, Columbia, S. C.; Frank Rembusch, Shelbyville, Ind.; Harry Cole, Bronx, N. Y.; W. L. Sherrill, Frohman Amusement Co.; Jos. W. Farnham, Frohman Amusement Co.; J. E. Chadwick (Ivan), New York City; Harry Rapf, Rapf Features, New York City; Joseph A. Golden, Triumph Film Co., New York; Lester Park, New York City, Ogden Pictures Corp.

Percy Wells, Wilmington, N. C.; H. B. Varner, Lexington, N. C.; W. H. Smyth, Seattle, Wash.; Jos. F. Vion, New York; P. C. Levy, Ft. Worth, Texas; Herschel Stuart, Dallas, Texas; T. O. Eltonhead, New York.

Geo. M. Mann, Washington, D. C.; L. L. Hiller, Kay Bee, New York; Nat. H. Spitzer, Kay Bee, New York; C. H. Christie, Christie Films, Los Angeles; C. F. Senning, Fox Film Corp.

Cromelin Tells What Inter-Ocean Is Doing

Foreign Representative of American Manufacturers Making New Alliances, Enlarging Home Offices and Opening Quarters in Paris

PAUL H. CROMELIN, president and general manager of the Inter-Ocean Film Corporation, in a conversation with a World man last week outlined some of the things accomplished by his company in recent months. Mr. Cromelin is planning to take over the entire tenth floor of the Candler Building, where the offices of his company are now situated—and somewhat cramped. There are in operation here two fully equipped projection rooms, one of goodly size and the second one devoted to examination purposes. Offices in Paris have been established.

Among the recent contracts executed by Inter-Ocean are for fifty-seven Christie comedies in the United Kingdom,



Paul H. Cromelin.

with the first dozen negatives now on the sea; for Paralta Plays, under which the Inter-Ocean will distribute abroad all the productions of this company. Mr. Cromelin's company also will become the foreign distributors for the productions of the Hodkinson corporation, which in the United States is handling Paralta Plays; and the Inter-Ocean has the exclusive rights to the sale of Speer carbons outside of the United States and Canada.

"We have been concentrating for a year and a half," said Mr. Cromelin, "on what we conceive to be a highly specialized job. We take the position, although we have not been mak-

ing much noise about it, that the best time to go ahead and get established in the foreign business is when the other fellow is shortening sail on account of the war. After establishing New York headquarters we opened our own branch in London and began operating in those territories more conveniently reached from England. At the same time we gathered around us men familiar with the conditions in and the languages of other countries; so as to give the foreign buyer when he visited us the feeling that he was more or less at home. We have closed contracts for World Film in every country except Italy and the Balkans, and a contract is pending now for them.

"Our aim has been to make agreements covering a whole year. In some instances we gave the licensee the right to take thirty-nine out of a possible fifty-two World productions and in others the contract is for one feature a week.

"In addition to the World subjects we have taken on various serials and comedies and placed them to best advantage wherever there was a prospect of doing business. Some contracts are at present in a condition of suspense because of the difficulty of shipments. For instance, we are temporarily unable to ship from here to Scandinavia. The necessity for obtaining export licenses has further complicated an already rather complex problem.

"Business has been very good with us, and we have been watching the growth of film distribution abroad with much interest. In order to supply gaps in the line we have from time to time added features which were peculiarly adapted to certain territories. To get a less expensive grade of feature we recently took on twenty-seven Art Dramas, which have been successfully placed in England.

"Last week we closed a deal for fifty-seven Christie com-

edies in the United Kingdom. The first twelve negatives are now on the water, and the rest are to be taken up at the rate of one a week.

"Heretofore it has been cheaper to print in England from negatives sent over from this country, paying duty on the negative going into England, but in recent weeks there has been an increase in the cost of raw material of 3 farthings a foot (about 1¼ cents United States), which makes the cost of printing in England about equal to the printing in this country plus the raw stock tax here. There is an advantage, however, of not having the half-cent a foot tax on the leasing of films printed in England for use there or for shipment from London to any foreign territory.

"The Inter-Ocean made a most important addition to its business a few days ago when a contract was closed with Paralta Plays by which we become the sole foreign distributors of that company. We have seen the first four productions of the company and they really are high-grade productions. The alliance has put us in the position in every country of having a complete line from the cheaper to the highest-priced subjects. We have also been appointed the sole foreign distributors of the Hodkinson Corporation.

"In order to get established in these respective territories we have sent travelers out and have done some very interesting pioneering during a rather difficult period and have laid the foundation for what we expect will be a very large international trade, destined to be greatly increased when the world's affairs become normal.

"The idea and theory back of our organization is to become a clearing house under the control of specialists which will stand between the American manufacturer and the foreign buyer. It would be difficult and unprofitable in most instances for an individual manufacturer to attempt to do what the Inter-Ocean is taking on. It becomes a perfectly practical, reasonably inexpensive proposition when we undertake the economical and scientific distribution of a number of lines that do not conflict.

"The expense is equitably divided and pro rated, and in this manner it is possible for the American manufacturer to procure a larger net profit after paying for the services of the expert middlemen's organization than he would get were he to attempt exporting on his own account with all of the complexities and problems which arise in each of the territories in which he seeks to do business.

"We have recently opened our own offices in Paris, at 43 Rue La Bruyere. From this point we expect to handle the Southern European and Mediterranean countries. All these territories are in good shape and hungry for more material.

"I might also mention we have the exclusive rights for Speer carbons outside the United States and Canada. Owing to the German product, which formerly was such an overwhelming factor in the world supply, no longer being available, we are shipping out Speer carbons as fast as they can be made."

KING PERRY MADE BUSINESS AGENT.

The Detroit branch of the A. E. A. has appointed King Perry, Business Agent of the organization. He will devote most of his time to association work, thrashing out complaints, getting new members, collecting dues, etc.

Ray Branch, State Organizer, will soon announce a Detroit office. He is still holding meetings in certain zones and endeavoring to get all the exhibitors together in the various zones. He is after members and he is getting them. Dues are only \$2 per month or 48 cents per week, and the funds are needed to carry on the great amount of work being outlined. Michigan will surely have to combat Sunday closing and censorship in the next legislature, and a strong organization is the one way to combat.

DISTINGUISHED CAST SURROUNDS NAZIMOVA.

A celebrated cast has been engaged to support Mme. Nazimova in her second Metro production, which represents a strong drama of gypsy life, now in preparation in St. Augustine, Florida, under the direction of George D. Baker. Important in the supporting company appear Charles Bryant, Irving Cummings, Dodson Mitchell, E. J. Connelly, Frank Currier and Nila Mac.

Soldiers in France Need More Pictures By C. L. Grant

World Correspondent, Just Back from France, Tells How Important Films Are to American Troops

[As a member of the New York State special election commission, which handled the soldier and sailor vote abroad in November, C. L. Grant, who served as representative of the Moving Picture World at Albany during the session of the Legislature last winter, covered all the American camps in France and spent a week along the active British and French fronts. Mr. Grant made special inquiry in the American camps as to what the men wanted in the way of pictures. In one ruined city on the western front he enjoyed the novel experience of attending a movie in the early evening while the roar of cannons shook such walls as remained of the ruined cathedral where the pictures were being shown.]

IT WAS a late afternoon in November. I was driving through the ruined city of Arras. Barbed wire entanglements stretching across the tiny parks in the center of the city told their own story. Rifle shells in little clusters at street corners repeated the mute testimony of the entanglements and became witness of the hand to hand fighting but a comparatively short time ago. The roar of artillery resounded through the streets. Soldiers passed, apparently giving it no thought. With me it was a different proposition. I was wondering what would happen if the enemy should raise their cannon a point or two.

My attention was attracted to a novel sign in French and English. "Cinema Tonight. 6.30." A hand directed the way. I concluded to attend. In Arras, as well as in many of the cities and villages not only along the active front, but far inland, lights are absolutely under the ban. One sort of feels his way through the country and the fogs that hang everywhere in the late afternoon and through the night. The heavens are lighted by the flash of cannon, but it is not the sort of a light that one wishes to travel by, except perhaps if he is traveling in the opposite direction.

I made my way to the movie. It was in one of the old cathedrals, a common white cloth serving as a screen, the audience being made up of a strange mixture of humanity, French, English, Scotch, Algerian, New Zealanders and Australians. Myself and my driver were the only Americans. The picture was good and, even without orchestra accompaniment, or plush covered chairs, one enjoyed it. The show lasted perhaps forty minutes and the men went out with better controlled nerves, and there is no question in my mind that the effects of that picture and the hundreds of other pictures that are being shown in the war zone today improved the morale of the troops.

The problem of supplying motion pictures to the men

at the front is an interesting one from any angle. I remember on reaching London a rather novel sign appearing over one of the motion picture houses. It read: "Moon or no moon, we show tonight." That advertisement brought home to me conditions that confront the theaters of London at the present time. One of the nights I spent in England was clear and cold. I went to one of the leading vaudeville theaters of London and there were exactly twenty-three persons there besides myself. The movies fare better, chiefly, I presume, because of the less admission charged and the fact that one does not have to go any great distance from home to visit them. People are not doing any great amount of traveling on London streets on clear moonlight nights. They seem to have a hankering for home life, and after one views the hole in the pavement in Piccadilly Circus and the shattered store fronts, the result of the Zeppelin invasion of several weeks ago, one cannot blame them.

In connection with my work for New York State, I covered the American camps throughout France. I found efforts being made everywhere to furnish the men with moving pictures at frequent intervals. In some of the camps, the pictures were shown in Y. M. C. A. tents or in buildings and everywhere they were extremely popular.

"How do the men like the movies?" I inquired of the commanding officer of one of the camps.

"Like them," he said. "They are the best thing to maintain the morale of the camp that I know of. The only thing is that we cannot get a tent or a building big enough to accommodate the men. Two or three hundred can be accommodated one evening, and the remainder have to wait until the succeeding nights. The tent is generally packed to suffocation and the worst part of it is that the villagers are all flocking in. It's pretty hard to bar them, for they

are doing everything possible for our comfort. The other night we had eight guards around the tent in order that the men inside might not be jammed into even a smaller space by those who were clamoring for admission."

American soldiers have told me time and time again that they prefer the weeklies above nearly everything else. Cut off to a large extent from the outside world, with an occasional newspaper from home, the men in many of the camps find it rather difficult to keep track of current events. It is a well known fact that we back home know more about the war than the soldiers who are now serving across the seas.

The Soldiers Want Comics.

The soldiers want comics. Every nation under the sun can easily appreciate and laugh their troubles away with



C. L. Grant Wearing Gas Mask.



C. L. Grant in One of the Ruined French Cities.



Picture Theater at Verdun.

a ludicrous picture. They enjoy a drama, but of the sob stuff of the back home type, the men want none of it. They have troubles of their own.

Some solution will unquestionably be made over the lack of electrical power for the pictures. Where a camp is located near a city that has been unspoiled by the hands of the enemy, it is a comparatively simple matter to convey power out to the camp in sufficient quantity so that the pictures may be well displayed, even though the screen is not all that can be asked. In some places, a Delco system is being transported from camp to camp with fairly good results.

Officers are giving their heartiest cooperation in an effort to provide motion pictures for the men under them. They realize the beneficial influence. Suppose a soldier has been training throughout the day, and the evening offers no inducement except conversation with one's fellows, and that conversation is generally limited in the extreme. Given an hour's entertainment with the movies and the men retire with a feeling that they are not far from their friends and that the message which the pictures carry across the seas is one which perhaps may have been carried to members of their own family but a few weeks before.

I spent a day in Verdun. There are no movies there. I snapped a picture of what was probably one of the city's leading motion picture houses before the city was shelled to utter destruction. The corrugated sheet iron door of that movie, pierced in a hundred places by flying shrapnel, told a story of its own.

Along the British and French fronts one frequently encounters unique motion picture houses, if they can be classified as houses. Crossing from Albert to Bapaume and Peronne, I saw a novel motion picture theater close by the road. An old building had been partially reconstructed by the British. The road to the entrance was outlined by whitewashed stones. Some clever person had even rigged an entrance with bent boughs. Outside a sign boasted the fact that movies were given each night at so much a person. According to some of the men in the camp the place did a rushing business.

Any village of any size, destroyed or otherwise, occupied by either French or British, has its movie. Sometimes they are in a partially wrecked store, a factory, a dismantled church, but always they are advertised so that the men may attend and reap the benefits.

In Paris, the motion picture houses serve to attract many American soldiers who manage to spend their week-ends in the French capital. The houses appear to do a good business throughout the week and some of them have some most novel and attractive exteriors.

That the motion picture is bound to play a most important part in maintaining the excellent morale of the American troops in France is unquestioned, when one sees what the pictures are today accomplishing among the men who are "over there," ready and willing to shed their life's blood. My observations justify the statement that they are second only to a letter from home. No greater compliment can possibly be paid to the moving pictures than that.

REGARDING SUNDAY OBSERVANCE.

Sensible statements of his position by Mayor Hart, of Cumberland, Wis., which first appeared in a local paper, are printed here:

"I have been criticised quite severely in some quarters because I refused to use my authority as mayor of the city to prevent the Unique Theatre from giving a performance on last Sunday afternoon. I want my position in this matter to be understood by all, and I therefore make the following statement:

"After the performance for last Sunday afternoon had been advertised one of the most worthy citizens of the city came to me with the request that I take steps to stop it, which I refused to do. Sunday a remonstrance signed by a number of members of the Congregational church was handed me and Monday I received a similar remonstrance signed by members of the Swedish Lutheran church. A resolution of the governing body of the M. E. church was also presented urging enforcement of the Sunday closing law.

"The law which makes the running of a motion picture show a criminal offence is not a city ordinance but a state law which has been on the statute books with minor changes since the state was organized. It is a very broad law and covers many acts. It is not now, or never has been, observed, either in letter or in spirit, by the vast majority of the people of this vicinity. I can go out any Sunday and

in an hour find a dozen or two violations. Some of the very people who are insisting on its enforcement with reference to the theaters are themselves persistent violators of it. If a law is to be enforced, it should be enforced against all alike. It would require the closing of all garages and livery stables and many other places of business and the stopping of activities along other lines.

"If any citizen wants the Unique closed or any other violation stopped, he has the same right that I have to commence criminal proceedings. However, there is an old maxim which advises people who live in glass houses not to throw stones, and one of the maxims of law is that he who comes into equity must come with clean hands. I live in a glass house, my hands are not clean in this regard, and I am in no different position from a large number of the people of the community.

"I hold no brief for Sunday motion picture shows. I am entirely indifferent whether they are permitted or not. I merely decline to take the personal responsibility of attempting to stop them."

Paramount-Artcraft Expands in South

Organization Formed in Havana That Will Control Distribution in West Indies and Central America.

THE completion of a new deal involving the distribution of Paramount and Artcraft pictures in the West Indies and Central America has been announced. A new organization has been formed, headed by five of the leading business men of Havana, which will control the distribution in that section of the Americas of every Paramount and Artcraft picture produced.

The territory to be covered includes all of Cuba, with main offices of the company in Havana; all of Venezuela, all of Porto Rico, with head offices in San Juan; all the other islands of the West Indies and a large part of Central America.

In this territory there are over 1,000 theaters. Porto Rico has 65 motion picture theaters. There are 300 in Cuba, 20 in San Domingo and the others scattered throughout the rest of the territory. This will bring the Paramount and Artcraft productions before a new audience of over 15,000,000 people in this territory.

It is announced that all the pictures produced by Paramount and Artcraft, including the serial, "Who is Number One?" will be booked. This will bring to Central America and the West Indies all the productions of the companies' stars, besides the specially produced pictures made by Cecil De Mille, Thomas H. Ince, J. Stuart Blackton, the Paramount-Sennett comedies and the Paramount-Arbuckle comedies.

Heading the new organization, which has not yet been named, is O. A. Hornsby, as president. Mr. Hornsby is one of the leading bankers of the West Indies and is vice-president of the Trust Company of Cuba, with offices in Havana. A. W. Kent is vice-president of the new company, and was one of the most important factors in its organization. Mr. Kent is a prominent lawyer of Havana. The second vice-president is C. E. Sawyer of Havana, and the treasurer is Jacob Lychenhein of Harris Brothers, retail and wholesale general merchants of Havana. A. L. Pratchett is the general manager of the new organization. Mr. Pratchett has been in the film business for fourteen years and for the last year has been manager of the Universal in Havana.

One of the most interesting and illuminating facts in connection with the announcement is that all the pictures will be released with combination titles, in two languages. The upper part of all titles will be given in Spanish and the lower part in English. Here is a direct evidence of the influence of Americanization in the West Indies and Central America.

The deal marks the largest one of its kind ever made by Paramount and Artcraft. Its consummation is an evidence of the organization in a business-like way of the distribution in the foreign field. The West Indies and Central America are to be provided with the entire production of Paramount and Artcraft films, and the larger cities of the territory are to arrange for first runs in the same manner as they are booked in this country.

FLETCHER ENGAGED IN A NEW STAGE PLAY.

Cecil Fletcher, leading man for Elsie Ferguson in "The Song of Songs," now being produced for the Artcraft Pictures Corporation, has been engaged by Charles Dillingham to play the leading juvenile lead in "General Post," a new play which will have its premier shortly. In "The Song of Songs" he plays the part of Steve Bennett.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Association Non-Committal on Tax

President Moran Says Exhibitors May Use Their Own Judgment in Paying Extra Film Rate.

THERE is now a feeling among the Michigan branches of the American Exhibitors, as far as the tax is concerned, that any exhibitor who feels that he must have certain programs is perfectly justified in paying the film tax. The problem has come up in connection with the tax of whether one exhibitor who has agreed not to pay the tax and yet who wants a certain program should lose to his nearest competitor who is ready to grab at the chance to secure the program regardless of the tax which he is glad to pay.

A number of exhibitors have written to S. A. Moran, of Ann Arbor, president of the state organization, asking what stand he or the association has taken. He wishes to make this statement:

"The state association is not taking any stand on this film tax. We are organized for the uplift of the industry and to meet the big state problems as they arise. The film tax is fair or unfair—it all depends how you look at it—and furthermore, it will be paid or not paid depending on how much of a drawing attraction is the particular program that carries the tax. For instance, I know of some exhibitors who do not want to lose Hart, Fairbanks, Pickford and Clark at their theaters or would prefer to pay the film tax for protection. Then again I know of exhibitors who want to keep the Fox program; or they want to keep Vitagraph or Pathe, and so on right down the line.

"In justice to the exhibitors, and especially in view of the fact that there are nearly as many exhibitors willing to pay as are not willing, the state association does not feel that it has a right to take and stand one way on the other. The best way is to remain absolutely neutral and to let each exhibitor do just as he thinks best. Some are not paying the tax because they are glad to get rid of certain programs, and this gives them a good excuse to let it go. So again, I say to Michigan exhibitors, act as you individually think best."

SPECIAL NOTICE TO ALL SOUTHERN ILLINOIS EXHIBITORS.

The next regular meeting of the Southern Illinois Moving Picture Exhibitors' League will be held at Carbondale, Ill., on Sunday, December 23.

All members are requested to attend and exhibitors who

are not members are cordially invited to be present, as plans which will be of interest to every exhibitor will be discussed.

James Arnette, Secretary.

Washington Managers Meet

Gathering at Seattle Largest on Record—Officers Elected for Ensuing Year.

THE Washington State Theater Managers' Association was called to meet in Seattle on December 4th to discuss, with David L. Rodgers of Minneapolis, national organizer of the Exhibitors' League, the result of the 10 per cent. war revenue tax and to hold the annual elections.

The exhibitors of the state were evidently quite ready to get together on this question, for several of the charter members declared the attendance to be larger at this meeting than at any in the history of the organization. There were not enough seats in the regular assembly room, and benches had to be brought in to accommodate the overflow.

After an address by Mr. Rodgers, outlining the disastrous effects of the 10 per cent. tax on theaters throughout the country and the plan to send delegates from every state to Washington to lay the matter before a committee from the internal revenue department, the association voted to send two delegates to represent the state at Washington. W. H. Smythe, manager of the Strand theater at Seattle, was the representative selected from the western part of the state, and Dr. Howard S. Clemmer, of the Clemmer theater, Spokane, for eastern Washington.

The association then turned its attention to the election of officers for the coming year. Those elected were: James Q. Clemmer, Seattle, president; John Hamrick, Seattle, 1st vice-president; Frederick Mercy, North Yakima, 2d vice-president; George Reizner, Raymond and South Bend, 3d vice-president; George Ring, Seattle, secretary; Louis Goldsmith, Seattle, assistant secretary; J. H. von Herberg, treasurer.

After the last performance at the theaters that evening a banquet was given at the Butler Hotel in honor of Mr. Rodgers.

Mr. Rodgers left for Portland on December 6, and from there he will continue his tour of the principal cities of the coast, stopping at Sacramento, San Francisco and Los Angeles.

DIRECTORS' BALL TO BE BIG EVENT.

A regular meeting of the Motion Picture Directors' Association was held at the Studio, 234 West 55th street, on Tuesday evening, December 18, at eight o'clock. Five new members were initiated and several applications were voted upon.

The dance committee, under its chairman, Wally Van, is working very hard to make the function a success, and from the present outlook it will be the event of the season in the screen circles.

The membership is growing very rapidly and as only those directors whose experience and ability can be vouched for are eligible the growth is a healthy one.

Several dinners are being arranged for and at least once a month the association will be addressed by men who are recognized as leaders in the motion picture and its allied arts.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Southern Illinois Moving Picture Exhibitors' League at Carbondale, Ill.....December 23

Howells Returns from Trip to Orient

Foreign Representative of American Film Manufacturers Describes Picture Conditions in Eastern Countries.

DAVID P. HOWELLS has returned to his office at 220 West Forty-second street from his second round trip through the Orient, having covered since last January more than fifty thousand miles to exploit American moving pictures in foreign lands. He has called four times on the film importers and exhibitors of Japan, the Philippines, China, Malay States, Dutch East Indies and India. In opening up the Oriental territory Mr. Howells is carrying out his policy of making contracts for weekly supplies, which he began when he contracted World Features and Metro Pictures in Australia and New Zealand in 1915.

"My second trip to the Orient this year has been successful, everything considered," said Mr. Howells last week. "In the early months of the year I made an extensive trip through the Far Eastern countries to study their requirements in the line of moving pictures. With the first-hand knowledge thus gained I contracted a large quantity of film and in June returned to the Orient to place it.

"The Orient probably offers more difficulties for marketing American pictures than any other market. Not only are the Orientals unmoved by the thrilling climaxes reached in Occidental social dramas, but they fail to understand many themes which prove tremendously successful here and in Europe.

"Book information and statistical reports regarding the Orient are most misleading. They have deceived a great many picture dealers who are accustomed to computing the value of the territory by its population and the size and number of its cities. For example Peking, China, claims a population of 700,000, is the home of all the foreign legations in China, and yet has only one picture house and that with a seating capacity of only 500 and only one show a day. Contrast this with Sydney, Australia, a city of the same population, which with its suburbs has about one hundred picture shows, many of which run continuously from 10 in the morning until 10:30 at night. Another instance of judging territory by population would be to compare Peking with Los Angeles or San Francisco. There are cities in the Occidental world which support five or six prosperous houses where the city in the Orient of corresponding population would have no permanent picture show and would be visited only occasionally by a traveling show.

"In the Philippines I found a rather pessimistic outlook for the business, owing to the fact that nearly all the soldiers previously quartered there have been transferred and many of the Americans formerly employed in the Government offices have returned to the United States, being replaced by Filipinos. The Filipinos have always preferred European films. This preference is being overcome because European films cannot be obtained and also because the attitude of the Filipinos is much more friendly to the United States since the change in governmental policy. The prejudice against American pictures was partially done away with by the introduction of the better type of pictures produced here. True to the Spanish taste, these people delight

other people of the Orient the Japanese are agitating for a bigger share in their Government. Business was also much disturbed because of the uncertainty of Holland's being able to maintain her neutrality. People were afraid of what would happen to them if she should join hands with Germany.

"Picture conditions in India were about the same as in January, when I was there last. They are planning a number of fine new houses on the completion of the war and



Stage Setting at the Studio of the "Nikkatsu."

are demanding the very best pictures to make up their programs. India is still heart and soul behind Great Britain and has sent thousands of superbly mounted horsemen, who have been among the most conspicuous troops in Europe, South Africa and Mesopotamia.

"Film dealers in the East are on the whole conservative but thoroughly reliable. I was much impressed with the courtesy and hospitality shown me by the Oriental film men.

"I was specially interested in visiting in Tokio the fine studio of the Nippon Katsudo Kabushik Kwaisha, otherwise the Japanese Cinematographic Company, Ltd., known as the Nikkatsu, for short, the leading producing company in Japan. It compares favorably with the studios in America, being supplied with many sets ingeniously contrived and artistically painted. This equipment is cared for by a host of carpenters, property men, and studio assistants. As yet no artificial lights are used in making the pictures. The script for the plays are carefully prepared and the company rehearsed. The director usually sits in a chair before the stage and reads the lines which the actors are to speak in their parts. Then he directs their action in a sort of rehearsal, after which the camera is started and the scene recorded. I saw them shoot several thrilling scenes and was much pleased with the work of the Japanese actors, especially the men who took the parts of women so cleverly. The Japanese picture theaters are equally as interesting as their studios, one of the most unique sights being the sandals of the audience left at the door, where they are neatly placed, each pair being checked by means of a big wooden tag."

MADAME PETROVA PURCHASES HOME AT GREAT NECK, L. I.

Following a long cherished ambition to possess a home outside the environs of New York, where she might enjoy the rest and quiet attendant upon country life, Madame Olga Petrova has recently purchased a magnificent estate at Great Neck, Long Island. The house, which stands upon several acres of land, was formerly owned by Sam Harris, the prominent theatrical magnate, and Madame Petrova's nearest neighbor in her new place of residence will be the famous American comedian and playwright, George M. Cohan.

ASTRA IN MARKET FOR BIG STORIES.

Announcement comes officially from Astra studios that they are in the market for really big stories with real heart interest. They report the usual deluge of mediocre and poor scripts, that are of no use for the quality of the productions demanded by Pathe, and are doing all they can to discourage this flood of poor stuff and encourage the best of authors to come forward with the best stories they have.

Only clean stories with plenty of heart interest will be considered, and no story of this kind and quality will be too big for conversion into a Pathe production.



D. P. Howells Following Work of Director and Cameraman of "Nikkatsu."

in the beautiful and artistic and were often disgusted by the crude pictures of American manufacture which reached them. Manila is a charming and refreshing place. It seems good to reach the magnificent American hotel there, to find quick lunch counters and cafes and to be able to talk to people who speak and act like good old 'Americans.'

"In the Dutch East Indies I found the picture business much disturbed on account of unsettled local politics. Like

Pictures to Train Rookies

Intensive Military Instruction to be Faithfully Depicted for Benefit of Recruits.

THE motion picture screen is to play a far greater part in the present world war than even its most optimistic supporter would have ventured to predict. It is to be used for the intensive training of soldiers, the turning of recruits into the finished product.

After all other methods of direct instruction of recruits have failed of the desired results the United States Government has turned to the screen to bring the recruits to that degree of efficiency that will enable them to enter the first line trenches after a few weeks post graduate course in the direct military instruction school.

For several months Government officials, members of the War College and staff officers of the army have been seeking some method by which large bodies of men might be taught military tactics and evolutions by one instructor and at one time. More than thirty plans were suggested and all were rejected. Almost at the moment when the officials in charge of the training of the immense army, composed of absolutely raw material, had decided that the old drill ground method of instruction of man by man and squad by squad would have to continue, Leslie W. Brennan, a Utica financier, advanced the idea that properly taken motion pictures would solve the problem.

The suggestion of Mr. Brennan was met with skepticism, so much so, in fact, that he offered to stand the entire expense of proving that his suggestion was not only plausible but practical.

Secretary of War Baker issued orders that the Plebs at West Point, acknowledged to be the greatest military school in the world, be placed at the disposal of Mr. Brennan. With an expert camera man and assisted by Captain Matthew Tomlinson, instructor of the West Point Plebs, Mr. Brennan went to the big military school on the Hudson and started the pictures for which the Plebs posed in the Manual of Arms, School of the Soldier, School of the Squad, School of the Company, Semaphore, Arm Signals, Firing Positions, Grenade Throwing and Trench Work.

Upon the completion of the pictures they were screened for members of the War College and were demonstrated to be of such value that the War College assigned Captains Ellis and Gary, authors of the Plattsburg Manual, to enlarge upon the first efforts and the Government appropriated a large sum of money for the work.

Captains Ellis and Gary have been working for several weeks on the enlarged pictures which are about ready for distribution to the cantonments.

The original pictures as directed by Mr. Brennan and Captain Tomlinson show the proper method to perform each movement and are repeated several times in each print so that the movement may be impressed upon the mind of the recruit.

In the enlarged Government pictures, which take thirty thousand feet of film, all the ideas of Mr. Brennan are used, but Captains Ellis and Gary have gone even farther, showing the improper manner of executing movements. This idea of showing the improper method has caused considerable discussion among educators, many of whom insist that an improper method never should be demonstrated to a student, as it may convey the suggestion of executing the movement in the improper manner.

As a result of the success in working out the idea suggested by Mr. Brennan, it is declared that the next batch of recruits called into service will learn their military lessons in from sixty to ninety days less than the green men who preceded them into the cantonments.

Not only will the military tactic films be used in the cantonments but prints of the original Brennan film will be available for newly formed military companies, State Guards, Home Defense Leagues, Y. M. C. A.'s, schools, colleges and even public schools.

Adjutant General Charles H. Sherrill, of New York, the commissioned officers of the First Brigade, New York Guard, and several prominent educators attended a private showing of the tactic films in Wurlitzer Hall on Thursday evening, December 13, and were enthusiastic over their possibilities from a military educational standpoint. All left the Wurlitzer projection room firm in the conviction that another heretofore unthought of use for motion pictures had been discovered.

Government officials who are behind the universal military movement idea also are loud in their praise of the West Point films, declaring that these films solve the problem caused by the lack of military instructors, and also

solve financial difficulties surrounding a military education which heretofore appeared insurmountable.

In many cities throughout the United States the authorities have been anxious to start a course of military training in the public schools. In almost every instance the desire had to be placed aside owing to the fact that military instructors are not available, and because the number of children to be taught would necessitate the employment of several instructors.

The West Point films, it is pointed out, overcome these difficulties, as several hundred children may receive military instruction at the same time and without the assistance of an experienced drill master. As a result it is expected that many municipalities will obtain projection machines for use in several of the larger schools and will use the pictures to make the students proficient in military knowledge.

Enter Toto, Comedian

WITH an ever increasing demand for good comedies Pathe announces that the much heralded two-reelers starring the famous Toto will begin on January 13 with the release of "The One Night Stand." The comedies will continue every second Sunday of each month thereafter.

Toto is characterized by Charles Dillingham, one of the most astute judges of box office value in the world, as the

greatest attraction for children and grown-up children ever seen at the New York Hippodrome.

The Toto comedies produced by the Rolin Film Company under the direction of Hal Roach, the man who discovered Harold Lloyd, star of the "Lonesome Luke" and "Rolin" comedies, are claimed to be among the most expensive on the market. Yet, according to Pathe's policy of big pictures at proper rentals, the Toto comedies will be within reach of all good houses.

Toto's methods are new to pictures, though they have proved remarkably successful on the stage in New York



Toto.

City and the big houses in every capital of the world.

The Toto comedies are characterized by splendid direction; by an attractive leading woman, Clarine Seymour; a strong cast, including Bud Jamison; girls, and more girls, all of them young and pretty; and one laugh after another. Among the subjects completed in addition to "The One Night Stand" are "The 'Movie' Dummy," "The Junk Man" and "Fare, Please."

"The One Night Stand" with Toto as Props is one of the funniest burlesques of the "behind-the-scenes" at a theater. In "The 'Movie' Dummy" he plays the dummy used in making the thrill scenes, in "The Junk Man" he again has a wonderful title role and in "Fare, Please" he is the conductor, with Bud Jamison as the motorman on the "Not-at-all Express."

METRO ACQUIRES RIGHTS TO "THE CLAIM."

Metro has acquired the rights to "The Claim," a Broadway play written by Charles Kenyon and Frank Dare, as a starring vehicle for Edith Storey. The play had a New York run earlier this season, with Florence Roberts in the leading role. Metro recognizes in this play an ideal vehicle for Edith Storey, who has made a name for herself in Western roles, and will give it an immediate production.

"The Claim" is a comedy drama with Western mining camp and dance hall atmosphere and possesses a red blooded Western plot. Miss Storey will play the leading role of Belle Jones, a dance hall singer and dancer.

First National of Ohio Incorporates

How Exhibitors Will Participate Explained—Organization Meeting Held Dec. 15.

FOLLOWING the incorporation of the First National Exhibitors Co., of Ohio, plans were given out by E. Mandelbaum, of Cleveland, who has the franchise for the state, which disclosed the method of financing and operation of the new proposition.

The company's capital is given as \$40,000. There are 2,000 shares of preferred at \$15 per share and 4,000 shares of common at \$2.50 per share. Mr. Mandelbaum holds one-half of the common stock for his work in organizing the proposition and for his franchise which was turned over to the new company. The balance of 2,000 shares of each kind of stock will be sold to the exhibitors of Ohio.

The state of Ohio is divided in districts by the parent organization of New York, and assessed $6\frac{1}{4}$ per cent of the cost of each production bought or to be bought by the circuit. The same plan will be followed in Ohio, a division of districts being made. If, for example, an exhibitor in a certain town wishes to buy the franchise for that city and the cost is 2 per cent, he will be allowed to buy stock equivalent to half that amount, or 1 per cent of the total 2,000 shares of preferred and 2,000 shares of common. When the pictures are bought, he therefore pays for his rights to exhibit them, 2 per cent of the cost paid by the Ohio corporation.

The exhibitor owning the franchise then may play the pictures as long as he wishes during 30 days, after which the Ohio circuit will book, if possible, a second run and the profits from that second run will come back in proportion to the franchise holder according to the amount of stock he has bought in the company.

The exhibitor holding the franchise for that particular town may also plan return dates any time, which will cost him \$1 per reel in cities of 5,000 or over and 50 cents per reel in cities under 5,000. This is particularly beneficial to exhibitors who play the Chaplin films on return dates.

The Ohio Circuit will buy the new Chaplin pictures, the first of which will be released in January. There are eight of them under Chaplin's contract. It also will buy "Empty Pockets," made by Herbert Brenon from the book by Rupert Hughes; "Alimony" and "On Trial." The Petrova pictures will be handled on percentage by the Ohio Circuit and no holder of a franchise in the state will be obliged to play any picture handled on percentage, if he does not want to. However, all franchise holders will be given first chance. They also benefit whether or not they play such pictures, as the Circuit benefits and consequently adds to the stock dividends.

Meetings were held during the week ending December 15 to perfect the organization.

Selig Pictures Enthuse Trooper

Canadian Soldier in France Revives Memories of Home Upon Seeing Western Subjects.

THAT Selig pictures are appreciated and enjoyed by the war-weary soldiers in France is testified by the following letter, a breath from the war zone, received at the Los Angeles studio from a soldier in France. It is written from a hospital behind the lines and the writer addresses it to the "Selig Riders" and begins with:

"Dear Boys: Just had the pleasure of seeing you all in 'The Country that God Forgot.' I, as well as the rest of the patients, was so tickled at seeing such a good picture, I thought I would write to show our appreciation. Myself, as a trick roper and up to coming to this country, fairly good all-round on a Victor Marden Number 5, it sure did my old heart good to see some real riders, good cow ponies, and best of all, some stock saddles. Our saddles here are O. K. for this work and I don't miss the horn as much as I used to. I had my own outfit with me for nine months before coming to this country, 'the land that God forgot,' and broke ponies for the Canadian Remounts. Now I have a number, 116633 Trooper A. M. McRae, Royal Canadian Dragoons.

"I've lost all track of everything over here, and you can't get a movie magazine or anything, but now that Uncle Sam is in the game we may be able to get some reading. I've seen all kinds of New York boys over here already in the U. S. Engineers and there are some troops with the French in training. We will hear from them presently. She is a great old War. Yea Bo! I am fine and dandy back here in the hospital where Fritz can't put any over. I've got rheumatism in my feet and they are pretty sore, but I guess they will get better. Had them frozen last

winter. I hate the idea of putting another winter in over here in the mud up to your knees, when you have to get a stick and scrape the mud off your cayuse. There isn't much glory in dodging Fritz's whiz bangs or Jack Johnsons. A camera man would sure get all the action he wants over here when there is barrage on. It's absolutely beyond description. They started this war with rifles and now they throw factories at one another. There is a heavy bombardment on now, and we can hear the big ones going all night. Russia is sure putting the tin hat on things and they will be without a country if they don't cut out the slacking. Still, we got pudding for dinner, so we must be winning, as the boys say, so Cherio!

"Well, I don't want to know what color hair so and so has or anything like that, but good luck to Selig (Western) the real western, and my compliments to the little lady, the two mining partners and the boys in 'The Country that God Forgot.'

"Sincerely,

"A. M. McRAE."

Australian Paramount in New Offices

General Manager Alec Lorimore Unhampered by Disastrous Fire—Lord Mayor of Sydney Agrees to Open New Film Headquarters Formally.

ACCORDING to an announcement in the daily papers of Sydney, Australia, the Right Hon. Lord Mayor of Sydney, opened the new offices of the Paramount Service of Australia, on November 13, last. The British

high officials do not as a rule, formally recognize any private concern and it is a significant fact that the new offices were dignified by the presence of the Lord Mayor.

The new offices were made necessary by a fire which completely wiped out most of the former offices and the building in which they were located. Alec Lorimore presides over the new establishment. He assumed charge of the Paramount Service of Australia on December 19, 1916. This company serves are of Australia and New Zealand. The new offices are located at 302 Pitt street, Sydney, in a modern five-story building with considerable floor space divided into well-equipped offices. There



Alec Lorimore.

are about 60 employees in the organization and under Mr. Lorimore's able direction, are doing a greatly increased business. He has imbued his entire staff with the American business idea that "he profits most who serves best."

Despite the natural conditions due to the war, there is accelerated development in the film business in Australia, and a bright future ahead for the industry. American film productions are now shown all over Australia in much larger percentage than they were a year ago and are keenly appreciated by the picture theater audiences in this part of the world.

FOX STARS MAKE PERSONAL APPEARANCES.

Personal appearances by George Walsh and Miss Virginia Pearson, Fox stars, were features of the celebration of Wonder Week in four William Fox theaters. The dates selected were December 10 to 16 and the theaters were the Bay Ridge, the Crotona, the Folly and the Audubon.

The stars made two appearances at each of the theaters, Miss Pearson was present on nights when "All For a Husband," her last photoplay release, was being shown, and Mr. Walsh's appearances were coincident with the showing of "The Pride of New York," a drama of cantonments and the trenches, part of which was filmed at Camp Upton, Yaphank, Long Island.

Catherine Calvert to Be Starred

Will Be the Leading Player of Frank A. Keeney Pictures Corporation, with Offices in Putnam Building—Mr. Keeney Has Many Vaudeville Houses.

BIG things are promised by the newly organized Frank A. Keeney Pictures Corporation in its initial publicity announcement. Frank A. Keeney, who runs a string of vaudeville houses in Brooklyn, Newark, N. J., and other cities, is president, and Ray C. Owens, general manager of Mr. Keeney's theatrical enterprises, is secretary and treasurer. A handsome suite of offices has been fitted up in the Putnam Building, Seventh avenue and Forty-third street, and a large and thoroughly modern studio with a garage attached is to be built within five minutes' walk of the executive headquarters.

The announcement states that the first star under contract is Catherine Calvert, who has had extended dramatic



Catherine Calvert.

experience, although still very young, and has been in moving pictures since last March. Her success as a film star has been such that Mr. Keeney was impelled to engage her for a long term at a large salary; he believed her unusual beauty and winsome personality, with the generous financial backing he will give, would insure her popularity in films. She is remembered by theatergoers as the star in "The Deep Purple," "A Romance of the Underworld," and other plays written by her husband, the late Paul Armstrong. Her debut as a dramatic star

was in a leading part in "Brown of Harvard," at the age of seventeen. For some time after her husband's death she managed all of his dramatic enterprises, demonstrating a high degree of executive ability.

Mr. Keeney is possessed of ample means to carry out his program. He recently inherited a large sum of money from the estate of his father, the late Seth L. Keeney, one of Brooklyn's wealthiest contractors and financiers. His success in his theatrical enterprises naturally will arouse much interest in his new venture. It is his present purpose to retain all of his theatrical holdings, and he is now going over plans with his architects for the construction of theaters in different cities, in which his photoplay products will be shown. He intends to engage other stars in the near future and feature them in original scenarios by some of the world's best authors and in screen versions of popular novels and dramatic successes.

On the windows of his Broadway offices Mr. Keeney has Miss Calvert's name in large gold letters, as "The Lady Beautiful of the Screen."

PARALTA EASTERN SCENARIO DEPARTMENT.

The Eastern Scenario Department of Paralta Plays, Inc., under the direction of Harry Chandlee, is gradually expanding. Recently Mr. Chandlee added two assistants. One of them, Miss Elizabeth B. Petersen, has been a scenario writer since her fourteenth year, when she sold her first scenario, "Their Mutual Friend," to Vitagraph. She was then in her first year in the high school. Miss Petersen since then has written a number of original scenarios which have been produced by leading companies.

Mr. Chandlee's other assistant is Miss Helen Christene Hoerle. Like Miss Petersen, Miss Hoerle is known as a writer for the best magazines, having contributed fiction to most of them. Her first work in the motion picture field was publicity and the editorial examination of scenarios. Miss Hoerle joined the Equitable scenario staff in September, 1915, as assistant editor. Later she went to the Fox scenario staff, where she remained for about a year, leaving that organization to become associated with Metro Pictures Corporation.

Illuminating Engineers Meet

Hold Session at Edison Bronx Studios to Witness Demonstration of Incandescent Illumination.

ON THURSDAY evening, December 13, a meeting of the Illuminating Engineering Society, New York Section, was held at the Edison studios in the Bronx, New York city, to listen to discussions and witness demonstrations upon the incandescent illumination by Miller Reece Hutchinson, chief engineer of the Thomas A. Edison, Inc., of motion pictures. The affair was arranged by W. J. Clark, who had charge of the dinner which preceded. There was a large attendance on the part of those interested.

The paper for discussion was entitled "Motion Picture Projection With Tungsten Filament Lamps." It was prepared by J. C. Caldwell of the National Lamp Works, H. B. Dennington of the Westinghouse Lamp Works, L. C. Porter of the Edison Lamp Works and J. A. Orange of the Research Laboratories of the General Electric Company, the latter being selected by his collaborators to read the paper.

Mr. Orange held the undivided interest of his audience for fully an hour. At the end of his reading discussion was asked. F. H. Richardson asked Mr. Orange two or three questions and took issue on one or two points, upon which Mr. Orange afterward explained he had conveyed a wrong impression. There was no further discussion. The paper itself will be dealt with in good time in the projection department of this paper.

Following the reading two or three films were projected with the incandescent, the equipment being that put out by the Nicholas Power Company. Projection was by Operator C. Carlie. A half size lens was used. There was some travel ghost and the definition was subject to improvement. The lighting was very good, particularly when one considers the very poor quality of the screen used. The picture was fifteen feet wide; the distance of projection 90 feet. The light was strong enough for the subject shown, with the conditions of auditorium lighting under which it was shown. Under usual theater auditorium lighting conditions, with a good semi-reflective screen, there would have been ample light to illuminate the subject shown. The light was of good tone.

The demonstration gave ample proof that the tungsten filament lamp is right now able to give results approximating those supplied by a well handled 30 or 35 ampere a. c. arc, or a well handled 20 ampere d. c. arc, or a poorly handled arc of considerably higher amperage. That is the judgment of the writer after viewing the demonstration. The projection department will set this matter forth more in detail later.

Following the showing of the ordinary subjects came the surprise. The audience was informed that Mr. McClesney, manager of the studio, had arranged a practical demonstration of the taking and making of motion pictures. To the amazement of all present five hundred feet of film, taken less than two hours previous, showing the gathering at dinner, was shown. The showing was punctuated by exclamations of surprise and laughter. The cameraman had cranked slow, with result that the audience moved with tremendous and utterly ridiculous speed.

"The German Curse in Russia"

Pathe Offers Pictures Taken by Donald C. Thompson, Daredevil Camera Correspondent.

ANOTHER big scoop for Pathe is revealed in the announcement that this company, which has made such a success with its Official War Films, will be sole distributors of one of the most wonderful official pictures that has yet come from the war, "The German Curse in Russia," which had its first showing in America last week at the Strand Theater.

This remarkable motion picture was brought back to the United States by Donald C. Thompson, who has just returned after visiting every battle front in Europe and Russia, eleven months being required to obtain the Russian picture alone.

From the beginning of the first reel of this feature to the end there are hundreds of the most unusual battlefront scenes, and the most remarkable "over the top" charges that have ever been photographed. Every foot of the film that is shown helps to visualize for the American people the dastardly means that the Germans utilized in Russia to bring about food riots, street fighting and the final overthrow of the government which had been established for them upon a foundation of freedom and liberty.

The subject was reviewed at length on page 1805 of the Moving Picture World dated Dec. 22.

Chicago News Letter

By JAS. S. McQUADE



Major Funkhouser Still Autocrat on Films

Tries to Prejudice Opinion Against Pictures by Assembling the Worst Cut-outs and Projecting Them.

AT the censorship hearings before the sub-committee of the Chicago Council's judiciary committee recently it developed that Major Funkhouser exercised his czarlike power by refusing to furnish a list of all cut-out made by the censor board since February 1, this year.

The request was made by Mr. Friedman, an attorney who represents moving picture interests in the city, and his purpose in making it was to show that Major Funkhouser was unreasonable in making many of these cut-outs. Mr. Friedman's intention was to show these cut-outs to the members of the sub-committee to prove his contention.

Mr. Friedman, on applying for the list, was refused by the major, who informed him he would give him only a list of cut-outs made in pictures owned by the interests he represented. He appealed to Chairman Steffen, of the sub-committee, and asked him to enforce the agreement made by Major Funkhouser before the sub-committee that such a list of cut-outs would be submitted. Chairman Steffen was much exercised by the refusal of the major, and in the course of his remarks referred to the fact that Major Funkhouser had invited the members of the sub-committee into his office, where he showed them the worst collection of cut-outs that he could assemble.

"He did not stop with February 1, but went back years," said Mr. Steffen. "He promised our committee that Attorney Friedman should have a list of all cut-outs made from the time mentioned, so that the moving picture interests could assemble cut-outs which they claim should not have been made. Major Funkhouser showed us the worst. Now we want to see the other side," said Mr. Steffen. "This list of cut-outs is not a secret document, and any citizen and most certainly the aldermen are entitled to it."

It appears that it took Major Funkhouser and certain members of his board a week to assemble the list of cut-outs shown the members of the sub-committee. Indeed, it is well known that the major has a selection of cut-outs, all put together in reel form, covering the cut-outs of many years, which he has shown at various times to certain gatherings for the purpose of impressing them with the evils which he has shorn from moving pictures.

It is now several years ago since I drew special attention to the unfairness practiced by Major Funkhouser in such cases. Only one or two of these cut-outs might have been taken from a film that passed censorship otherwise, and yet the major, by his method, would seek to judge that entire film subject by the one or two cut-outs made. At any rate, his showing of the cut-outs in such a way tends to prejudice the spectator against moving pictures and is grossly unfair.

The news has been received with a great deal of pleasure in Chicago film circles and by the members of the sub-committee of the Council's judiciary committee that the "Rose of Blood," condemned by Major Funkhouser, was approved by the Division of Pictures of the Committee on Public Information, at Washington.

Censorship hearings will be continued next week.

"Go-to-Movie Week" Again Comes Around.

The "Go-to-Movie Week" plan, originated by "Bob Reel," moving picture editor of the Chicago American, a year ago, gives big promise of eclipsing the success achieved in 1916. This plan means a general boost for moving pictures in Chicago from Christmas to New Year's Day, during which time it is the duty of every picture fan in the city to influence as many people as possible to visit picture theaters. One week out of fifty-two has thus been set apart, specially, in honor of the great popular amusement.

"Let's Be Cheerful" is the motto adopted by Chicago fans for the occasion, and it is eminently appropriate. The presi-

dent of one of Chicago's national banks, who yields to no one in his support of good pictures, says of the motto already referred to, "I think the cheerful slogan is great for all Chicago and I certainly am for it."

Chicago exhibitors are on their mettle to make the week memorable for picture fans, and they have promised to provide programs that will include the very best pictures that can be secured during that time. Charles G. Stuart, field secretary of Chicago Local, M. P. E. L. of A., sent the following letter to "Bob Reel" last week, on behalf of that organization:

"Our organization is heartily in favor of your second annual 'Go-to-Movie Week' Christmas to New Year, and hereby pledges support to this week of cheerfulness. We have a membership of over 200, representing 250 theaters in this city, so you can see what an impetus we are giving this movement.

"If my memory serves me right, last year you got out a 'Go-to-Movie Week' slide, and this was a very good idea. You should do the same this year. Anything that we can do to further this 'Go-to-Movie Week' movement we will gladly do."

Chicago has taken the lead in many ways during her career. The establishment of "Go-to-Movie Week" is one that should be followed by every city in the country. The moving picture is the great popular entertainer and educator, and one week in every year devoted to its honor is a fitting tribute.

By all means make the observance nation-wide.

Chicago Film Brevities.

Margarita Fischer, popular star of the American Film Co., has just finished her second feature since rejoining that company. It is entitled "Molly Go Get 'Em," and was produced under the direction of Lloyd Ingraham. This comedy drama was written by Beatrice Van and the adaptation by Elizabeth Mahoney.

After a brief vacation, Miss Fischer will engage in the production of "High Heels," written by Helen Starr, the third of the new comedy dramas for the American in which she will appear as the star. The first was "A Daughter of Joan."

* * *

Dwight Furness, formerly a member of the American Film Company's office staff in Chicago, is now official U. S. photographer at the aviation camp in Hampton, W. Va. He recently had his first flight in an aeroplane, in which he took eight pictures. When Dwight came to earth after this first flight, a number of friends in the camp gathered around him, moving their lips but uttering no sound, hoping to make him believe that the noise of the trip and the altitude had made him deaf. Dwight, however, merely winked at them and stoically interested himself in looking after his camera.

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Fred S. Meyer, sales manager of the Minneapolis branch office for Universal for eight years, has been promoted to the position of manager of that company's branch office in Milwaukee.

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E. C. Smith, owner and manager of the Idle Hour theater, Rossville, Ill., is now engaged in rebuilding and enlarging that theater, which, when finished, will be the largest and prettiest picture theater in that town. On reopening, Mr. Smith will show feature pictures four nights a week. He will open with the Jewel feature, "Come Through," and it is reported that he has signed up for all the Jewel features that will be released.

* * *

Eli Van Ronkel, of the Jewel offices in Chicago, recently visited Milwaukee and booked the houses of the Saxe Brothers' theater enterprises for Jewel features.

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M. H. Bryer, who formerly represented Pathe in Michigan

and Illinois, was recently appointed special representative of Paramount's Chicago branch office. Mr. Bryer will specialize on short reel subjects of the Paramount make.

* * *

Robert Zoncada is the latest member of the Rothacker Film Manufacturing Company's staff to enter the U. S. government service. He left for New York Saturday, Dec. 8, to enlist in the United States navy. George Gibson and Fred Nieman, two other members of the Rothacker staff, are now engaged in government service at Washington, D. C., and it is expected that several others will soon leave to work for Uncle Sam.

* * *

"Cleopatra," with Theda Bara, was under consideration several times last week at the censorship hearings. On Saturday, Dec. 8, when several more cutouts were ordered made, representatives from the Chicago office of the Fox Film Corporation withdrew the picture and announced that they would take it to court where it would be tried strictly on its merits.

* * *

At a special meeting of Chicago local, M. P. T. O. Association, held at headquarters, this city, Friday, Dec. 7, B. T. Beatty, L. H. Frank, August Zilligen, Jr., and J. Cooper were appointed on a committee which left for Washington, D. C., Monday morning, Dec. 10. This committee's mission has chiefly to do with a modification of the war tax on picture theater admissions. The next regular meeting of the Chicago branch of the Association will be held Friday afternoon, Dec. 21.

* * *

Harry H. Buxbaum, special representative of Pathe, passed through the city last week, on his way from Minneapolis to Washington to join in the efforts of other representatives from various parts of the country to have the admission tax on picture theaters modified. While here, Mr. Buxbaum stated that all trouble over the 15c. reel tax on films has ceased in Minneapolis. He stated that the exhibitors are paying it without protest and reported that business at the picture theaters was fair.

* * *

A "Hello" luncheon was given at the College Inn Wednesday, Dec. 12, to the press and others in honor of Wallace Reid and Kenneth McGaffey, who stopped over on their way from the coast to New York, where Mr. Reid will do some work in a picture. While here, Mr. Reid visited as many theaters as his time would permit, and gave a short talk to the patrons. The visitors left the same night for Detroit where a stopover will be made and they will afterwards visit Cleveland and other cities on their way east. Mr. McGaffey is coast publicity man for Famous Players and the Lasky Company.

* * *

Will Ritchey has been appointed editor of the American Film Company's scenario department at Santa Barbara. On his staff are Charles Turner Dazey, James E. Hungerford, Chester Blinn Clapp, Elizabeth Mahoney and Myron M. Stearns. President Samuel S. Hutchinson has given out rigorous orders for better stories and better pictures, no matter what the cost.

* * *

During the week beginning Monday, Dec. 17, about 1,000 Four-Minute men of Illinois will visit theaters and moving picture houses throughout the state to controvert the mischievous lies circulated by enemies, concerning the American Red Cross. The speakers will tell real facts about this great organization and will show that the stories circulated are simply a part of the pro-German propaganda.

* * *

The meeting set by the license committee of the Chicago council, to decide on the raising of licenses on moving picture theaters, of 400 seats and upward, was postponed from Friday, December 14, to Tuesday, December 18. The change was made on the request made by the committee of the Chicago Local, in Washington attending the National Convention and Conference, which could not return in time for the original date.

* * *

Harriet Vittum, Mrs. Frankenthal and Mrs. Stumer, members of the Women's National Council for Defense, were present at the regular meeting of Chicago Local, held on Friday, December 7. They requested that the exhibitors of Chicago devote the whole of the receipts for a certain day, to be named later, to their cause. The request was referred to the executive committee, with power to act.

* * *

Chief of Police Schuettler, the ranking officer in the

Chicago police department of Second Deputy Funkhouser, appeared in the Federal court Thursday, December 13, before Judge Carpenter, in the suit for a writ of injunction sought by the Fox Film Corporation against the city authorities for refusing to grant a permit for the "Rose of Blood." Chief Schuettler declared, in his opinion, that the picture should not be given a permit. On being told that it had received the sanction of the War Department at Washington, Chief Schuettler said: "If the Government wants the picture shown, I will certainly do all I can to see that it is shown. The Government will notify me and that will be the end of the matter."

* * *

Monday evening, December 10, Taylor Holmes, Lillian Drew, Virginia Valli, Lawrence D'Orsay, Frederick Burton and Rod La Rocque left for Phoenix, Arizona, where they will remain for some time taking scenes in "Ruggles of Red Gap," the locale of which was near Phoenix. "Ruggles of Red Gap" will be the next six-reel feature in which Taylor Holmes will star after "Uneasy Money."

At Leading Picture Theaters

Programs for the Week of December 16 at New York's Best Motion Picture Houses.

"The Cinderella Man" at The Strand.

MAE MARSH appeared at The Strand, for the week of December 16, in her third Goldwyn picture, "The Cinderella Man," from Oliver Morosco's stage success by Edwin Childs Carpenter. The story of the play is that of Marjorie Caner, the motherless daughter of a gruff millionaire, Morris Caner, who is anxious to get her married off so he won't have to bother with her. The father's attitude is deplored by his three middle-aged friends, Romney Evans, a lawyer; Dr. Thayer, a physician, and William Sewall, a celebrated composer; and they combine to give her the romance her nature craves and to see that she is married to a man who is worthy of her. The supporting cast includes Tom Moore, Alec B. Francis, George Fawcett, Louis R. Grisel, George Farren, Elizabeth Arlans, Mrs. J. Cogan, Dean Raymond and Harry Scarborough.

Victor Moore was seen in his latest comedy, "The Installment Plan," and a scenic study of exceptional interest is scenes taken along Vada in Turkey. A chapter of Raymond L. Ditmar's Living Book of Nature and The Strand Topical Review were also shown.

Knud Dalgaard and Vadine Legot were the soloists.

Double Bill at the Broadway.

"The Girl by the Roadside," from the Varick Vanardy novel of the same name, featuring the Bluebird star, Violet Mersereau, was one of the numbers of the double bill at the Broadway. The cast includes Cecil Owen, Ann Andrews, Allen Edwards, Robert F. Hill, Royal Byron, Kenneth Hall and Sam B. Minter. The story is a lively one, and deals with the schemes of the suitors for a capricious young girl's favor.

Herbert Rawlinson in a five-part production, "The High Sign," with "Brownie" Vernon, Hayward Mack in the cast, is the other feature. J. Grubb Alexander and Waldemar Young are responsible for the story. It shows Donald Bruce, a member of a secret society, who is expelled from college for participating in the activities of the organization. A comedy, Current Events and Universal Screen Magazine completed the program.

Eighty-First Street Theater Bill.

At the Eighty-first Street Theater, on Monday, Tuesday and Wednesday, Pathe presented the Moscow Art Theater players in "The Painted Doll." Thursday, Friday, Saturday and Sunday Thos. H. Ince's spectacular drama, "The Zeppelin's Last Raid" was shown.

IT'S LE-MEE-ZAY-RABBL.

The success of William Fox's production with William Farnum in "Les Miserables," has brought again to the attention of the world the difficulty of the pronunciation of the title. In order that the thousands who are going to the box office at the Lyric Theater in New York may pronounce the name correctly Mr. Fox has placed in the lobby by the box office of the Lyric the following sign:

To pronounce Les Miserables say it this way: "Le-Mee-zay-rabbl." The first "e" is sounded like "e" in the English word "let" and the "s" is silent. There is no accent on any syllable. The "l" in "rabbl" is blended in the syllable and is not a full sound.

To Our
Friends and
Readers
Everywhere
We Wish

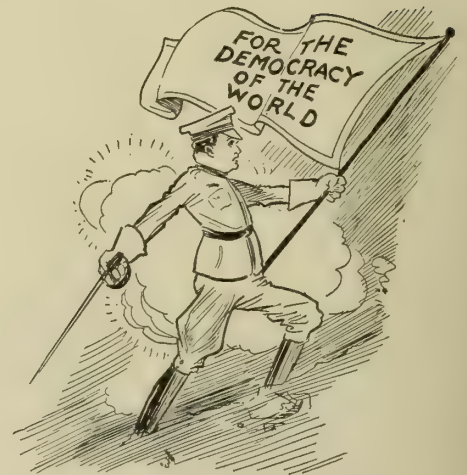
A Merry Christmas
and
A Glad New Year

From the Staff of the
MOVING PICTURE WORLD
Christmas, 1917

"So Hallow'd and So Gracious is the Time"

IN DAYS like these, when the souls of men are being tried in the furnace of international strife and the fires of hate and destruction are burning in almost universal conflagration, the old Message of Peace and Goodwill may sound strange to many. But the World's need of it is greater than ever and the larger vision will recognize that all which its words typify should be voiced still more fervently so that the Just Peace which Our Country is helping to win will find us ready and eager to act toward all in the Spirit of Christmastide.

Whatever of sacrifice we have made or are called upon to make, we should look to the future with serenity, for out of this pain and suffering, this wasting of men's lives and bruising of women's hearts, shall come good multiplied a thousand-fold; and unborn generations shall live to know the sweets of Freedom and to bless the Nations that gave so unreservedly of blood and treasure that the Message which has kept the hearts of Christendom warm with kindness toward its fellowmen might spread its benign influence over the whole Earth.



Creel Repudiates Funkhauser

Declares That the Government Wishes "The Rose of Blood" Shown Everywhere, and That the Major Does Not Represent the Government.

THERE is the same right to a free film that there is to free speech or a free press," declared George Creel, chairman of the Committee on Public Information, perhaps better known as the Government's official censor for newspapers and magazines.

Mr. Creel made this statement in a deposition which he gave in connection with the suit of the Fox Film Corporation of New York to enjoin Major C. L. M. Funkhouser, film censor of Chicago, Ill., from forbidding the showing of "The Rose of Blood."

Major Funkhouser, in refusing to grant an exhibition permit for "The Rose of Blood," declared that he had done so because he believed the exhibition of the photodrama was inimical to the best interests of the Government in the prosecution of the war against Germany.

The Committee on Public Information reviewed "The Rose of Blood" and unanimously approved it for exhibition. But Major Funkhouser still insists that he is a better judge of what the Government needs than the officials designated for this service.

Mr. Creel's deposition was taken by Charles P. Schwartz of Chicago, representing the Fox company, and by Assistant Counsel Frank P. Ayres of Chicago, representing Major Funkhouser.

Mr. Creel, on direct examination, said: "A very intimate contact had been established between the Government and the motion picture industry, and the producers of the nation have worked generously to place the purposes and needs of America before the people through the films."

As indicating the close co-operation of the motion picture industry of the United States and the Government, Mr. Creel said that, while there is no absolute authority vested in the Committee on Public Information to suppress a picture, there has never been, at any time, that such a request made by the Committee had not been complied with instantly by the producer.

"I dissent in a great many instances from Major Funkhouser's observations as to the views of the Government," said Mr. Creel. "I do not think he is qualified, nor has he the authority, to speak for a Government bureau in these matters."

Mr. Creel said the Fox Film Corporation had "very generously" placed its entire organization at the disposal of the Government in an effort to aid in the successful prosecution of the war against Germany.

"Our sole object is to prevent the exhibition of pictures that this committee believes to be prejudicial to the national interests," said Mr. Creel on cross examination by Mr. Ayers, representing Major Funkhouser. "Aside from that we have no interest in any commercial enterprise, nor would we feel at liberty to infringe upon the legal rights of any local authority, municipal or state. We simply declare our opinions with regard to these films when presented to us, and that declaration of opinion carries with it no authority other than that imposed upon the individual by his own patriotism."

"We do feel a very vital interest in getting producers to put emphasis upon patriotic subjects, and solely because of that we do have an interest in the presentation of commercial films. We have made a general request of the motion picture industry that it concern itself more and more with the production of patriotic films."

"As a Government official do you want 'The Rose of Blood' to be exhibited in the cities of the United States, including Chicago?" asked Assistant Corporation Counsel Ayres.

"Yes, sir," replied Mr. Creel. "I want this picture to be shown because it violates none of the requests of the Government and seems to us to convey a patriotic message."

"If it should appear that this picture illustrates an uprising against a government which is a friendly government, would you still say such a picture ought to be exhibited?" Mr. Ayres continued.

"The policy of this Government," declared Mr. Creel, "is to let the people know the facts in every case, and the

suppression of facts or happenings is opposed to this policy."

"If it should appear that this film portrays an uprising against the Romanoff government of Russia at a time when that government was on friendly terms with this Government, would you say that such a picture should be exhibited at this time when we are at war?" persisted Assistant Corporation Counsel Ayres.

"The President of the United States himself has declared his full sympathy with that revolution," was Mr. Creel's answer. "It is absolutely opposed to the policy of this Government to suppress the news of world happenings, no matter whether such is liked or disliked by any nation. The Russian rebellion is a fact. We have accepted that fact and any newspaper, pictorial or film presentation of that rebellion is absolutely entitled to presentation so far as the Government is concerned. We do not object in any degree to any showing of that revolution on the ground that the Romanoffs were the heads of a friendly government."

Mr. Ayres then set out Major Funkhouser's objections to "The Rose of Blood," stating that "it portrays the revolutions which have occurred and are occurring in Russia, depicting the effects of bombs, firearms and poison. It consist principally of a series of unlawful actions of one mob after another," and asked whether Mr. Creel would object to the showing of the taking of human life on the screen.

"There is the same right to a free film that there is to a free speech and a free press," declared Mr. Creel, "and when the newspapers of the country comment daily upon the destruction of human life it is stupid to try to keep it from the screen."

The injunction proceedings will be heard in Chicago before Judge Carpenter, in the District Court of the United States for the Northern District of Illinois during the present week.

HERMAN LIEB APPEARS IN "DAYBREAK."

Herman Lieb, an experienced player of the legitimate and vaudeville stage, appears in the prominent role of Herbert Rankin, the attorney, in support of Emily Stevens in the Metro picturization of "Daybreak," the play by Jane Cowl and Jane Murfin. June Mathis and the director, Albert Capellani, made the adaptation.

He began his motion picture career in 1909 with the Essanay Company in Chicago. With this organization he wrote and directed one-reel pictures for some time. During the past summer season Lieb played a successful engagement with the Lieb & Harris Stock Company, of which he was half owner, at the Wilson Avenue Theater in Chicago. Lieb's character portrayal in the Metro picture, "Daybreak," is a noteworthy delineation.

HAROLD LOCKWOOD RETURNS TO NEW YORK.

Harold Lockwood and his company of players have returned to New York after spending three weeks in the lumber camps in the White Mountains of New Hampshire making exterior scenes for Mr. Lockwood's forthcoming Metro wonder-play, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Owen's novel, "Gaston Olaf," under the direction of Francis Ford.

EMPIRE ALL-STAR QUILTS.

Existing arrangements with the Empire All-Star Corporation, which was organized last January to exploit Charles Frohman's successes in motion pictures, have been terminated. Charles Frohman, Inc., are again in the market to dispose of their plays to various motion picture companies as heretofore.

DURANT JOINS GOLDWYN.

H. R. Durant, until recently advisory head of the editorial department of the Empire All-Star Film Corporation, has joined the Goldwyn scenario staff. His able work for many years as assistant editor of the Munsey publications equipped Mr. Durant with a keen sense of story values.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

A WELL KNOWN motion picture critic commented upon the beautiful tint of one of my educational subjects recently which caused me to smile. Little did even this film critic suspect that we were showing a straight black and white film, but through a little trick in projection were showing on the screen a film of various beautiful tints. The idea is so simple and yet so wonderfully effective that



Harold Edel.

it readily warranted my smiling. The Strand Theater very often receives black and white educational pictures and without touching the film itself we project the same film in beautiful tints. An assortment of inexpensive color gelatine plates, such as used in the ordinary colored spot light, does the trick. These plates are placed over the square opening in the projection booth through which the light is projected from the machine to the screen. We have had a set of these color gelatines made up into little windows which fit a frame surrounding the square opening through which light is projected. When a black and white picture, which we desire to tint, is thrown on the screen we drop a little colored window

in the frame, causing the light to shine through the gelatine and giving a beautiful tint. A change in the color of the tint is made by the operator at a time when a title is on the screen. Recently we projected an entire feature photoplay which could not be tinted at the laboratory in time for our show, in this way.

As mentioned in my last article, the Strand endeavors to give, each week, a novelty bearing on the patriotic. My latest patriotic "bit" was presented right in the middle of the news weekly, when the audience least expected it, thus getting the always-desirable surprise element among the spectators. Immediately following the announcement in the newspapers that the "Rainbow" regiment had reached France, I obtained a news weekly of several months ago from the Strand Library, showing this contingent on parade in New York. Linking up those pictures with timely titles concerning the boys who had just arrived in France resulted in inciting wild applause among the audience. Just as the newspaper has a morgue and will tie up a news story with an old photograph, so has the Strand a Library of News Pictures, completely indexed. This "Library" does not mean that we carry a cellar full of film on hand all the time, but merely represents a card index, which is kept by one of our stenographers, telling just where pictures of every public event can be obtained, when they were first issued, etc. Thus, when the extra appeared on the streets that the Rainbow Division had just landed in France, which was the first news concerning this regiment for a number of weeks, we referred to our file, found out when and by whom the latest news pictures of this regiment were issued and with the aid of a few titles were able to show a timely news subject in less than an hour after the news appeared in the papers. I have never seen a news picture receive such wildly enthusiastic applause as was displayed in the case of this film.

In the middle of the news pictures showing the Rainbow boys in camp the house was dimmed, the screen raised and there on the stage in a night scene gathered around a campfire were four Sammies dressed exactly like the soldiers on the screen. Immediately a hush came over the house as the audience gazed at the camp scene with its twinkling lights in the distance. For these soldiers I engaged a splendid quartette who sung "Tenting To-Night," "There's a

Long Long Trail," "Keep the Home Fires Burning" and "Smile! Smile! Smile!" With the second chorus of the last song there appeared in the dark blue sky immense paintings of Lincoln and Washington and then with the last line of the song, between the two highly illuminated paintings, appeared one of President Wilson which brought the house to its feet. Immediately upon conclusion of the last song the screen was lowered and the pictures of the soldiers in camp were continued on the screen.

Another effective bit which drew much applause was the rendition of "The End of a Perfect Day," by Herbert Watrous, basso. Before a lake-drop the song was commenced with stage lighting to represent twilight which faded gradually with the singing of the song until at the end of the second chorus the moonlight played upon the lake.

Educational pictures at their best seldom receive more than a mere ripple of applause. This is not due to the fact that they are not appreciated, but merely because such pictures seldom contain scenes that would extract spontaneous applause. On a series of pictures showing camping life I experimented with the scissors in an effort to obtain the unusual. Beautiful scenes showing camping life on a mountain lake presented views of exceptional artistic merit, but in order to sustain the interest the same views, showing such acts as the announcement of dinner with the campers preparing for the feast offered nothing unusual. By cutting out every third picture in the film itself the action of the scene was quickened so that when dinner was announced the figure just flew around in feverish haste. Hands and faces were washed in a flash, dishes were thrown in front of the campers and the food was consumed in record time. Several other scenes were speeded up and for the first time in the history of the Strand we were able to show a scenic picture which at every performance was accorded a riot of applause. In scenes of unusual beauty and actual educational value, we left the film as it was. Thus we had an educational film that was amusing as well as interesting.

Other numbers on the program were Jack Pickford in "Tom Sawyer," Violin Solos by Mery Zentay, natural color educational pictures, a Victor Moore comedy, "Toothaches and Heartaches," an organ solo and the orchestral opening number under the direction of Cal Edouarde, "Irish Rhapsody."

CAVALIERI WILL BE HERE.

While Mme. Lina Cavalieri is being shown on the screen in New York in the role of "The Eternal Temptress," she is enacting a very different part in Chicago, Illinois. Among opera devotees and music lovers of that city it is well known that Mme. Cavalieri is a most devoted wife to Lucien Muratore, tenor of the Chicago Opera Company, and one of the finest artists who has ever appeared in that city, according to the critics.

At the beginning of the war, M. Muratore braved the



Cavalieri and Muratore.

dangers of submarine warfare, which was then at its height, and returned to France, his native land, enlisting in his old regiment. There he served a year, was honorably discharged, and returned to America to rejoin the Chicago opera forces.

When the Chicago opera forces arrive in New York on January 22 to begin their season here, Mme. Cavalieri will be with them.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

VIDOR, Florence. Born in Houston, Texas. American parentage. Is five feet, four and one-half inches tall, and weighs 125 pounds. Olive complexion, dark hair and brown eyes. Miss Vidor has had no stage experience, and went into pictures "just for the fun of it," but it was profitable fun, for she was able to make good, and, as she phrases it, she was "dis-

covered by the general public; not by a director." Her debut was made in November, 1915, in Vitagraph's *The Yellow Girl*, and in addition to her connection with the western Vitagraph company, she played with Morosco and Fox. She is now playing leads in the Lasky productions. Notable parts have been Mimi, in *A Tale of Two Cities*; Mrs. Armstrong, in *The Cook of Canyon Camp*; Betty Armstrong, in *Ameri-*

can Methods, and opposite Hayakawa in *The Japanese School Boy*. She likes golf, tennis and autoing, and is fond of animals, particularly birds and dogs.

Florence Vidor

REVELLE, Hamilton. Born in Gibraltar. His father was English and his mother a Spaniard. He is five feet, eleven inches tall and weighs 170 pounds. Black hair and brown eyes. Mr. Revelle made his stage debut when he was but

sixteen years of age, starting as a member of the famous Augustin Daly stock company. In the past twenty years he has played for Belasco, Frohman, Fiske and the Selwyns. His screen debut was made in 1912 in Italy, for he has had the invaluable experience of a year with Ambrosio at Turin, his first picture being his original role of de Cosse-Bussac in *Dubarry*. He was a leading player with Metro for a year and is now with the Goldwyn Company playing leads in support of Mary Garden in *"Thais"* and *"A Splendid Sinner."* Other notable parts have been in *"Lest We For-*

get," Armand Duval in *"Camille,"* Dufresne in *"Zaza,"* Don Luis in *"Rece of the Rancho"* and Jean in *"Sapho."*

Hamilton Revelle

RISDON, Elisabeth. Born in London. English parentage. Is five feet, five inches tall and weighs 128 pounds. Fair complexion, light brown hair and green eyes. Miss Risdon made her stage debut in 1908 and has played under

Granville Barker, Lee Shubert, Winthrop Ames and William Faversham, and has been connected with productions at all the important London theaters before coming to this country. Her screen debut was made last year in *"The Manxman,"* in which she played Kate. She has also done the name part in *"The Mother,"* Hypatia in *"Misalliance,"* Fanny in *"Fannie's First Play"* and other well-known stage plays. In her moments of leisure she is fond of needlework, knows and loves old books and out of doors she finds her recreation in walking, rather than in automobiling.

But her most profitable fad is a hunger for learning about things she did not know before, and the studio is still a land of novelty.

Elisabeth Risdon

CHESTER, Virginia Evelyn. Born in San Francisco. Her father was English and her mother Irish. She is five feet, five inches tall and weighs 130 pounds. Fair complexion, blonde hair and blue eyes. Miss Chester made her screen debut back in November, 1910, her first appearance being in *"The Yaqui Girl,"* a Pathe production. She has also been leading woman with the old Bison-101 Ranch Company and the Universal. Miss Chester is at present at work on a film suggested by the race suicide propaganda and formed the Mena Film Company for its production. She is an enthusiast on the subject of better babies and it was this interest that led her to write the scenario and arrange for its realization. But she is not altogether a faddist and in a press clipping she sends in she admits to a

passion for pinochle, which whiles away the dreary waits in the studio. It's the best indoor sport.

Virginia Chester

PETROVA, Olga. Born in Warsaw, Poland. Her father was English and her mother of Polish birth. She is five feet, five inches tall and weighs 125 pounds. Auburn hair and green eyes. Mme. Petrova made her stage debut in

1905, and is famous as a stage star on both sides of the Atlantic. Her repertoire has included Shakespeare, Ibsen and the general run of classical drama. Her screen debut was made in *"The Tigress,"* but she has been seen in many other screen productions and after numerous starring engagements she now heads the Petrova Picture Co. Unlike some of the stars who have come from the dramatic stage, she has heightened her reputation by her picture work, for she has inherent ability as a pantomimist and has never trusted wholly to her elocution to gain her

effects. Perhaps one secret of her success is found in her statement that her work is her fad, and this is not a merely ornamental "for publication" remark.

Olga Petrova

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionnaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

516 Fifth Avenue,
New York City.

Wright & Callender Bldg.,
Los Angeles.

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Fourth Installment of Numbers Which Are Free from Royalty Charges.

WE ARE again in receipt of a list of musical numbers upon which no royalties will be demanded and which has been compiled by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L.

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New York, and 1505 E. 55th Street,
Chicago, Ill.**

When the Kaiser Does the Goose-step
to a Good Old American Tune,
Frost & Neader
Way Down in Macon, Georgia, I'll be
Makin' Georgia Mine. Biese & Klickmann
When a Boy Says Good-Bye to His
Mother, etc. Jack Frost
Good-Bye, Aloha. Frost & Klickmann
I'm Just Crazy 'Bout that Stuff Called
Love Frost & Rhodes
Rag-Time Lullaby. Frost & Klickmann
That Beautiful Baby of Mine,
Frost & Klickmann
A-m-e-r-i-c-a Means, I Love You, My
Yankee Land Jack Frost
Let's Go Back to Dreamy Lotus Land,
Frost, Biese & Klickmann
My Fox-Trot Girl,
Frost, Biese & Klickmann
One Wonderful Night You Told Me You
Loved Me. Lyons, Keithley & Jones
America First. Callahan & Gray
At that Cabaret in Honolulu Town,
Jack Frost
Come Back and Love Me in Lilac Time,
Frost & Keithley
Down the Sunset Trail in Avalon,
Frost & Keithley
Dixie Darlings Gillespie
I've Got Those Fox-Trot Blues,
James White
I Love the Name of Dixie,
Jack Frost & Keithley
I'll Return, Mother Darling, to You,
Nathan & Keithley
In the Land of Love with the Song
Birds F. Wallace Rega
In Honolulu by the Sea. Jack Frost
In the Evening by the Moonlight in Dear
Old Tennessee. Thompson & Keithley
I'm Going Back to Louisiana,
Thompson & Keithley
Just a Night in Dreamland,
White, Stocking & Weil
One, Two, Three, Four. Alan & Kalama
On the Rockin' Rosa Lee,
W. Benton Overstreet
Red, White and Blue is Calling You,
Billy Johnson
When the Bonnie Heather is Blooming,
James G. Ellis
When My Golden Hair Has Turned to
Silver Gray Stanley & Petrie
When I Hear that "Jaz" Band Play,
Joce and Gray
You Can't Put the Beauty Back in the
Rose Robert Allan
You Are the Image of Mother,
Graham, Lee and Hill
Instrumental.
Hawaiian Moonlight, Valse Pathetique,
Klickmann
Smiles and Chuckles, Rag One-step,
Klickmann
Dream Waltz Klickmann
Humoreske Waltz Dvorak
Hesitation Waltz Klickmann
Moonlight Blues Waltz. Homer Deane
Valse Marguerite. Edmund Braham
Original Fox-Trot Klickmann
One Fonderful Night. Clarence Jones

Pussy Foot Fox-Trot. "Slap" White
Saxophone Blues, Fox-Trot. Paul Biese
Tambourines & Oranges. Klickmann

**Edward Schuberth & Co., 11 East 22d
Street, New York.**

Operatic.

The Rounders—Selection. L. Englaender
The Monks of Malabar—Selection,
L. Englaender
The Belle of Bohemia—Selection,
L. Englaender
Fairie's Lullaby from the "Belle of Bo-
hemia" L. Englaender
The Casino Girl—Selection. L. Englaender
The Strollers—Selection. L. Englaender
A Lesson in Flirtation from "The
Strollers" L. Englaender
The Smugglers of Badeyez—Selection,
G. Minkowski

Miscellaneous.

Idalia—Valse Elegante. Ion Arnold
Cradle Song Chr. Bach
Angels of Mons—Reveries. S. C. Baldock
Echoes H. Bayton-Power
Stardust, A.—Caprice. H. Bayton-Power
Dreams of Yesterday. H. Bayton-Power
Danse des Sabots. Auguste Cons
Charmante Auguste Cons
Au Fait—Intermezzo. M. Ewing
Petite Valse Francaise. Henry Geehl
Premier Bolero Otto Hackh
Carmencita—Morceau Characterisque,
Otto Hackh
Day Dreams—Intermezzo. Clifford Higgin
In Summertime—Valse Caprice. J. Hurst
Heart's Devotion Reverie. J. Hurst
Serenata alla Mauresque. Ernest Jonas
Desolation Reverie. Gordon Mackenzie
Hocus Pocus Dance. Chas. Miller
Rosebuds Valse Elegante. E. Platzmann
Anita—Intermezzo H. Pollard
Joy of Youth—Intermezzo. Percy Raymond
Petals—Intermezzo Percy Raymond
Suzanne—Air de Ballet. Walter Rolfe
Novelette Wilfrid Sanderson
Chansonette Melody. Wilfrid Sanderson
Sincorite Wilfrid Sanderson
Serenata Wilfrid Sanderson
Elfrida—Caprice E. Stix
The Black Rose—Valse Intermezzo,
L. Thomas
Tres Bon—Intermezzo Gavotto,
T. F. Wade
Dream Chimes—Intermezzo. E. Wyatt

Select Songs.

God Send You Back to Me. Emmett Adams
Dawn Skies. Emmett Adams
Just to Be Near You. Albert Fox
Love is Mine. Clarence E. Gartner
The Garden I Love. G. Nutting
Trusting Eyes. Clarence E. Gartner
For You Alone. Henry Geehl
Life's Thanksgiving. V. Hemery
Love's To-Morrow. V. Hemery
As We Part. McNair Igenfritz
When I Come Back to You. E. Summer
Sadie Song from "Little Duchess,"
Leo LeBrunn
Till Dawn G. Loewe
Sympathy Chas. Marshall

of A. The three preceding installments of this list, also compiled by Miss Melcher, were published in our issues of November 10, November 17, and December 1.

We would suggest that our readers refer to these issues when making up their musical programs. A fifth installment will appear at an early date.

**Frank J. Hart, Southern California
Music Co., 332-334 South Broadway,
Los Angeles, Cal.**

Abies fot a Irish Molly O,
Frances Jean Walz
All Right Eddie Newton
California for Mine. Edward Armstrong
Casey Jones Eddie Newton
Desert Suite Homer Grunn
Dynamite Rag. J. Russell Robinson
Dat Danube Kiss. Milton Alliston
Dreamy Town. Bert Lacey
Frisco You're a Bear. Eddie Newton
I'll Certainly Cheat on You. Sydney Brown
I'm Going Back to Old Missouri,
Harry Grant
I Feel Religion Coming On,
J. Russell Robinson
In the Land where Dreams Come True,
Alexander Stewart
Indian Love Song. Homer Grunn
Indian Dance. Homer Grunn
I Love You, Honolulu. Harry Launder
In the Valley of the San Joaquin,
J. A. Nichols
I Love You California—Silverwood,
A. F. Frankenstein
Honolulu, I'm Coming Back,
David Lindeman
Jerry Moran Eddie Newton
Ko Pe Pe. Emily M. Hatch
Kiss Me, You. G. Farwell-Bond
Loves of Yesterday. J. R. Robinson
Little Ghost. Charles Edson
Love Me While You May. G. Farwell-Bond
Margie You're the Girl I Love,
Eddie Jewell
Moon Whispers—Intermezzo,
Sydney Swift
Money Is Your Best Friend After All,
Eddie Jewell
My Dream Girl. Howard Patrick
Orange Poppy Tango. William Louaine
Plantation Lullaby. H. G. Mitchell
Play that Aloha Rag. Edward McCargar
Rose Leaf Rag. G. Farwell-Bond
Song of the Mesa. Homer Grunn
San Francisco, Paris of the U. S. A.,
Herschel Hendler
Southern Blossoms Rag—Two-step,
H. G. Mitchell
Shoe Ticker Rag. Wilbur Campbell
That Ten Million Dollar Band,
Albert Bader
That's When I Miss You, Dear,
Eddie Newton
T'was Her First. Ned Walters
Three Weeks Rag. H. G. Mitchell
Won't You Please Tell Me Your Name,
G. Warrington Gay
We Are Ready When You Call,
Ranken Good
You Remind Me a Lot of Someone,
Walter Deleon
You Better Try and Get Along With Me,
Eddie Newton
**M. L. Carlson & Co., 1131 Masonic
Temple, Chicago, Illinois.**
Waltzes.
Autumn Brides. Alvin G. Skog
Chimes of Heaven. C. W. Yutzy
Chimes of Spring. Hall-Davis
Dream Thoughts. W. Leon Ames

Fraternity Robert L. Pahl
 Fascination H. A. Hummel
 La Ritana Al. Austin
 Lady of Dreams Carl Corre
 Le Claire Holmes Travis
 La Rene H. A. Hummel
 Mystic Beauty Robert L. Pahl
 Nature's Garden H. A. Scott
 Poeme of Love Will Mekkelson
 Queen of Love Will Mekkelson
 Rippling Brook W. L. Hazen
 Remembrance of Paw Paw M. L. Carlson
 Sabelle Waltzes I. S. Hourevitch
 Sympathy F. T. Whitehouse
 Spring Blossoms Ettore Gualano
 Tints of Gold Carl Corre
 Thelma—Valse Axel Custing
 Witching Waves Hans H. Frey
 Marches.

Artillery, The H. A. Scott
 Climax, The B. F. Cobbett
 Crest of Honor I. S. Hourevitch
 Crystal, The C. Leroy Abbott
 Eclipse, The H. A. Hummel
 Emblem of Liberty B. J. Hollowell
 Empire, The C. Leroy Abbott
 Futurist, The Geo. J. McKinney
 Golden Spur Ernest Weber
 Lundy Lane Jack Ambrose
 Motordrome, The P. H. Bronstadt
 Operator, The Walter Needs
 Paramount, The H. A. Hummel
 Pyramid, The Edgar G. Allen
 Recruit, The H. A. Hummel
 Submarine, The H. A. Hummel
 Salute to Canada J. Cresswell
 Sparkler, The Edgar G. Allen
 Supreme, The I. S. Hourevitch
 Yankee Spirit Ernest Weber

Intermezzos, Etc.

Moon Smiles H. A. Scott

Clover Leaf—Mazurka Ettore Gualano
 Brown Eyes A. M. Weeks
 Indita—Arabian C. W. Wilson
 Snow Feather C. W. Yutzy
 Note: Sample parts will be mailed upon request.

Clarice Manning & Co., 967 Beachwood Drive, Hollywood, Cal.

In Love's Garden Alone Am I,
 Clarice Manning
 I Know You're Somewhere Loving Me,
 Mary Hopkins & Clarice Manning
 Gee, I Wish You'd Marry Me,
 Clarice Manning
 Since I Met You,
 Al Stevenson & Clarice Manning
 Love Let Me Dream on Forever,
 Clarice Manning
 My Magnolia Maid Clarice Manning
 Just Because It's You Edgar W. Ruff
 My Aviating Summer Girl,
 Al Stevenson & Clarice Manning
 Without You,
 Al Stevenson & Clarice Manning
 Dance of the Virgins Al Stevenson
 Gigglin' Rag Howard N. Githins

Al. Piantadosi & Co., Inc., Astor Theater Building, New York, and 153 North Dearborn Street, Chicago, Ill.

Send Me Away With a Smile,
 Piantadosi & Weslyn
 If You Had All the World and Its Gold,
 Al. Piantadosi
 There's a Green Hill Out in Flanders,
 Allen Flynn
 Look Me Up When You're in Dixie,
 Yellen-Pierce-Glogau

Sunny Land of Melody.

Piantadosi & Glogau
 You Can't Tell the Mothers from the
 Daughters Yellen & Glogau
 Someone Is Waiting for You,

Al. Piantadosi
 Chinky Chinaman McCoy & Piantadosi
 Jass It Up Jack Glogau
 In Lilac Time Hart & Hays

Urbanek Bros., 5026 South Talman Avenue, Chicago, Ill.

It's There Fox-Trot Urbanek Bros
 How Do They Do It—One Step,
 Urbanek Bros.

Ideal Music Co., Chicago, Ill.

The Girls of the U. S. A. Kohn & Williams
 Cheer Up Kohn & Williams
 The Ocean Must Be Free Kohn & Flint

Walter Jacobs, 9 Bosworth St., Boston, Massachusetts.

Abenlied (Evening Song) Schumann
 Moment Musical Schubert
 At the Hamlet B. Godard
 Au Matin B. Godard
 Ballet des Fleurs A. C. Moussé
 Cavatina J. Raff
 Chanson sans Paroles P. Tschakowsky
 Coppelia (Valse Lente) L. Delibes
 Elysian Dreams—Novelett,

Edgar Reviland
 Farewell to the Flowers—Romance

R. E. Hildreth
 Flight of the Birds—Ballet W. M. Eric
 Hungarian Dance No. 6 Brahms
 Indifference Walter Rote
 La Cinquantaine Gabriel-Marie
 La Lisonjera (The Flatterer),
 C. Chaminade

COMPOSERS AND AUTHORS.

Here is a list of American composers and authors belonging to the Society of Composers, Authors and Publishers. Some members have withdrawn since the society was formed, and these names I have omitted so far as I know them. Others have come in since the society was organized, and these I have included so far as I know them. It is not likely that any list of names nor of music can be expected to remain permanently either IN or OUT of the society. However, such as it is here is a list corrected up to date so far as I am able to get it. There may be further changes by the time this appears:

Abrahams (Maurice), Felix Arndt, Harold Atteridge.

Ball (Ernest R.), Philip Bartholomew, Max Bendix, Theodore Bendix, Irving Berlin, Henry Blossom, George Botsford, Robert Hood Bowers, John W. Bratton, J. Keirn Brennan, Ernest Breuer, George H. Broadhurst, A. Seymour Browne, Alfred Bryan, Vincent Bryan, Gene Buck, Harry T. Burleigh, R. H. Burnside, Benjamin Hapgood Burt.

Carrington (John), Earl Carroll, Harry Carroll, Dan Cassler, Grant Clark, Will D. Cobb, George M. Cohan, F. C. Collinge, Francis X. Conlin, Charles Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzo.

Daly (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.

Edwards (Leo.), Gus Edwards, James Reese Europe.

Friml (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.

Gebest (Charles J.), Jack Glogau, E. Ray Goetz, John L. Golden, Joe Goodwin, Louis F. Gottschalk, Geo. Graff, Jr., Bert Grant, Chas. N. Grant, Thos. J. Gray, Burton Greene, Schuyler Greene, Mme. Fred. de Gressac, Ed. J. Griffin, Albert Gumble.

Harris (Chas. K.), Henry K. Hadley, Otto A. Hauerbach, Jean C. Havez, John E. Hazzard, Silvio Hein, Anton Heidl, Victor Herbert, Louis A. Hirsch, C. F. Herndon, Max A. Hirschfield, Geo. V. Hobart, Aaron Hoffman, Max Hoffman, Abe Holzmann, Dick Howard, Raymond Hubbell.

Janis (Miss Elsie), Harry Jentes, William Jerome, James W. Johnson.

Kendis (James), Gus A. Kerker, Jerome D. Kern, Leo Klein, Manuel Klein, August Kleinecke, Reginald de Koven.

Lampe (J. Bodewalt), Edward Laska, Julius Lenzberg, Edgar Leslie, Eugent C. Lesser, Samuel M. Lewis.

McCarron (Charles), Joe McCarthy, Junie McCree, Frank W. McKee, Ballard McDonald, Glen McDonough, Andrew Mack, Edward Madden, Henry I. Marshall, Frederick H. Martens, Otto Matzan, George Merle, George W. Mayer,

James V. Monaco, Melville Morris, Theodore Morse, Mrs. Theodore Morse, Stanley Murphy.

Norworth (Jack), Ned Nye.

Olcott (Chauncey), Mrs. Anna Cauldwell O'Dea, Geoffrey O'Hara, Abe Olman, David Oppenheim, Harold Orlob, Nat Osborne.

Pryor (Arthur), Edward A. Paulton, Hermann Paley, Raymond W. Peck, W. F. Peters, Walter Percival, Albert J. Piantadosi.

Robyn (Alfred G.), Albert H. Rosewig, M. E. Rourke.

Saddler (Frank), Irving J. Schloss, Wm. Schroeder, Jean Schwartz, Harry R. Shelley, A. Baldwin Sloane, Edgar Smith, Harry B. Smith, Ted Snyder, John Phillip Sousa, David Stamper, Aubrey Stauffer, Grant Stewart, G. E. Staddard.

Taylor (Billie), Wm. G. Tracey, George Trinkhaus.

Von Tilzer (Albert).

Walker (Raymond), J. Brandon Walsh, Kenneth S. Webb, Roy Webb, Percy Wenrich, Louis Wesley, Jesse M. Winne, Ronald Wolf.

Young (Joseph).

A BOOSTER.

Mr. James O'Neill, who says his business keeps him traveling between New York and Winnipeg and that he is an ardent picture fan as well as a musical one, writes:

"I was in the 'Star Theater' in Kitchener (Ontario, Canada), and was struck by the excellence of the music they had there. The picture was Mary Pickford in 'Romance of Redwoods,' and I was surprised to hear such good music in so small a town. The pianist was operating a combined organ and piano and his efforts were worthy of a first-class house in a larger city. Now I made it my business to see him, and asked him how he could manage to play so exactly and he showed me some spare ideas of music and said he got his ideas from Clarence E. Sinn's page in the Moving Picture World. He is an Englishman, a clever musician and deserves much credit for his performances, I think, so I thought I would write you about him, and ask you to mention his good work. I am sure he would appreciate it."

Now, friend O'Neill, how could I help using your letter when the subject of it speaks so delightfully about my page in the Moving Picture World?

I cannot speak from any recent experience, but I have been led to believe that good music is no real novelty in small towns. Mr. O'Neill's experience seems to indicate that it is a rarity. Whichever way it is, one fact stands out:

the small town musician seldom if ever gets any credit for his (or her) good work, while the city musician receives a bit of printed applause occasionally. And this goes for the small town exhibitor, too. I am glad to take Mr. O'Neill's word for it that the young man deserves a boost, and will add that the manager also is to be included. He is evidently a showman who knows what he wants and gets it even though he has to import it. I'll bet a dollar the operator showed the picture the way it should be put on, too.

THE CINEMA MUSIC COMPANY.

I wish to acknowledge the receipt of violin parts of some moving picture music issued by the above named firm. Judging from the parts sent me I should say their music is attractive as well as useful. It is called "cinema incidental music," is printed on one side of separate sheets (loose leaf style), and the playing time of each is indicated at the top of the page. For example, No. 1 is a dramatic theme and is divided into five numbered sections; that is, each strain is numbered. At the top of the page is the announcement:

From 1 to 2.....	40 seconds.
" 2 to 3.....	19 "
" 3 to 4.....	40 "
" 4 to 5.....	42 "
Coda	30 "

Total 4 minutes, 10 seconds.

No. 2 (A Pathetic Andante) is divided into four numbered strains and the playing time is given as 3 min. 25 sec.

The firm announces that three more numbers are now in press, viz:

"Dramatic Recitative".....	By Sol. P. Levy
"Dramatic Agitato".....	By Henry Hough
"Heavy Mysterioso".....	By Sol. P. Levy

I am requested to say that this music is not subject to any music tax.

REMICK DROPS OUT.

The following printed statement is being circulated among the members of the American Federation of Musicians:

MUSICIANS TAKE NOTICE.

November 27, 1917.

The undersigned beg to announce that they have tendered their resignation to the American Society of Composers, Authors and Publishers, and that all our publications are free from tax wherever played.

JEROME H. REMICK & CO.

CAREY WILSON JOINS FIRST NATIONAL.

Carey Wilson, one of the best-known figures in the New York film sales field, last week assumed the management of the First National Exchange, the New York distributing offices for the First National Exhibitors' Circuit. Mr. Wilson resigned from the Fox Film Corporation some two weeks ago.

Mr. Wilson's active film experience began as an exhibitor eight years ago, from which field he joined William Sherry when the latter opened the New York Exchange for releasing the first Famous Players film, "The Prisoner of Zenda." This association continued until three years ago, when he joined the Fox organization for the purpose of installing the contract system of bookings throughout the United States. In this task he acquired active experience in every exchange city of the country. Shortly after he opened the Canadian offices for Fox and left Canada on two days' notice to go to Australia and New Zealand. During 1916 Mr. Wilson covered over fifty thousand miles of territory, opening the Fox offices in Sydney, Melbourne and Adelaide (Australia) and Wellington, N. Z. It was at this time he renewed his acquaintance with J. D. Williams, manager of the First National circuit.

Returning to America, Mr. Wilson's first task was the metropolitan booking office for "The Honor System."

Mr. Wilson's association with the First National Exchange is expressed in his own words as follows: "We have the one universal attraction in the industry, Chaplin, and lined up with him we have pictures such as 'Empty Pockets.' The men at the head of this organization are men with big ideas—and big plans for carrying out the ideas."

Mr. Wilson is situated at the newly established First National Exchange, at 509 Fifth avenue, where has been prepared one of the finest and best equipped exchanges in the city.

Madge Kennedy

FEW actresses lay claim to the number and variety of talents that have been developed by Madge Kennedy, one of the ablest of American comedienne, who has but recently added to her list of accomplishments her appearance in Goldwyn Pictures.

Miss Kennedy will always be remembered as the comedienne who made America laugh in a series of comedy successes. This was not because she lacked other talents,

but because the others were subordinated to the one that made her famous.

But first of all Miss Kennedy was and still is a painter of such ability that had she not taken up a career on the stage through chance she might have been widely known as an artist.

Miss Kennedy also is a capable cartoonist. Her rare sense of humor has generated many comic creations, some of which have been published, and which have attracted the attention of noted comic artists. Only recently, while busy with her first screen production, the little



Madge Kennedy.

comedienne created a new idea in comics, which was praised by Harrison Fisher, who expressed the opinion that the new idea would meet with great success. Shortly before that Miss Kennedy painted a patriotic poster.

Miss Kennedy's earliest ambition was to be a painter, and she still hopes to make a name for herself in that field. Leaving her home in California while she was yet a young girl, she went to New York, where she joined the Art Students' League. Her work attracted considerable attention, and she was making rapid progress when the turn of fate changed the course for her career.

She had gone to a camp in Maine with other art students, where there was also a group of actors. Some theatrical performances were given for the party's amusement. Miss Kennedy took part in some of them. Henry Woodruff applauded her one day, and she asked him for a chance. He gave it to her in "The Genius."

The fortunes of the stage soon brought Miss Kennedy to Cleveland—out of work—where she joined the Colonial Stock Company.

That was six years ago. Two years in the stock company prepared the comedienne for the opportunity she had waited for. She was offered a part in "Over Night," the first comedy in which she ever had an important role.

From that time her success was assured. Her rise in the last four years is familiar to most theatergoers. It was accomplished with such successes as "Little Miss Brown," "Twin Beds," "Fair and Warmer." Now, in turning to the screen, she has been seen in another of Margaret Mayo's great stage successes, "Baby Mine," and in Edgar Selwyn's comedy-drama, "Nearly Married."

AND THE GAME WENT RIGHT ON.

In the making of the new William Fox photoplay, "The Kingdom of Love," one of the most important scenes is laid in a dance hall in the Klondike. Director Frank Lloyd thought he had put on the last touch of realism when he had a real bar and a real dancing floor and real card tables. But even then he was to be taught that these things sometimes can be made truer than they seem. It happened that on the corner of a stage was a group of men who often played cards together.

"Those men over there are acting splendidly," said the director. "Let us get them in the picture."

So the cameraman went over and took the men playing. "That is all," said the director when he had what he wanted. "I am through. You men can stop."

"But the scene is not through," answered one of the men, without looking up. Then to the other players he said with a satisfied expression:

"I'll play these."

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational

One Topical Subject, One Natural History, Four Travel, One Zoological, One Scientific, One Economic and One Industrial.

Reviewed by Margaret I. MacDonald.

"Beach Heroes" (Universal).

A LUCID illustration of the efficiency of the professional life saver of our coasts and of his equipment is given in the Screen Magazine No. 52. Here we learn that a man stationed day and night in the lookout tower of the life saving station is constantly on the watch for distress signals. The answer to distress signals calls into immediate service the beach cart which carries the necessary equipment, the Lyle gun which fires a whip line 400 yards, and the life saving crew. In the picture we see the triangle brace set up on the shore for the support of the whip line, and also the conveying of a life buoy to the victim, who is then hauled ashore over the whip line.

"Making Nature Study Real" (Universal).

A remarkable subject, even though it may be somewhat unpleasant, illustrates in a clear and interesting manner just how replicas of the natural environment of animals and serpents from different parts of the world is manufactured and set up in the American Museum of Natural History. This includes also groups of animals belonging to this particular environment. In the present instance the actual chloroforming of a snake is shown, the making of the mold in plaster of paris, the pouring of the melted wax into the mold and finally the coloring of the artificial snake copied from the live snake, which is allowed to wriggle about on the artist's table. Then there is the preparation of the 200-year-old turtle for the group and the erection of trees, with foliage and fauna in imitation of a spot in the Florida Everglades, contained in Screen Magazine No. 52.

"Fishing for Fish" (Educational-Bruce).

A beautiful and interesting scenic made by Robert C. Bruce on his recent trip across the continent. This picture, which consists principally of scenic beauties, was taken on the middle fork of the Flathead River, on the northern boundary of Glacier National Park. The fishermen in question in their keen interest in fishing for fish forget that they are approaching the rapids, and suddenly thrust into them they have all they can do to right their boat. But in spite of it all the main fisherman continues to swing his line. Beautiful glimpses of distant scenery, or reflections of surrounding mountains are among the pleasing features of the picture.

"The Pearl of the Atlantic" (Pathe).

Delightful views of Belle Isle, off the coast of Brittany, are presented on the Pathe program. These views, which are nicely tinted, cover a half reel of film and are interspersed with explanatory subtitles which tell us much about this isle, which was used as a detention camp in the time of Napoleon III. The coast line is rugged and gives evidence of the constant breaking of the waves against it. Villages and towns and specimens of quaint architecture, including the home of Sarah Bernhardt, are also shown.

"Lake Louise" (General Film-Essanay).

A delightful scenic number in which we are shown the beautiful Lake Louise in the Canadian Rockies and much of interest in that vicinity, including the valley of the Ten Peaks, Mount Saddleback, a panorama of Paradise Valley and Mount Temple and the edge of the Great Divide. The lovely cascade of Lake Agnes and the "lakes in the clouds" form an interesting part of the picture. This number of the Essanay scenic series will be much enjoyed.

"Skiing at Colorado Springs" (Paramount-Bray).

To sport lovers this subject contained in the 98th release of the Pictograph will be found unusually interesting. The majestic Rockies form a background for the exhilarating

sport of skiing. Here we see amateurs as well as professionals taking the most daring of leaps on the natural skiing ground provided by the mountains. The photographing of the marvelous leaps of the sports-men has been done with a view to getting them at every angle.

"Strange Fresh Water Creatures" (Pathe).

A half-reel, in which are included many closeup studies of water needles, snails, blind water shrimp and various other diminutive creatures which live in pools and sluggish streams, is coupled with the scenic entitled "The Pearl of the Atlantic." The picture is tinted and is intensely interesting as an illustration of these peculiar little creatures and their traits.

"The Rotagravure Section" (Pathe).

An entertaining and instructive half-reel study is shown in a current Pathe release. This picture explains in detail the rotagravure process of printing now in vogue in the magazine sections of Sunday newspapers. In the picture we see among other things how the full-page photographic plates are made, and also the taking of carbon tissue prints and the etching of the cylinder. The subject is one of general interest and gives a clear idea of this new method. An amusing animated drawing follows this subject.

"A Substitute for Butter" (Paramount-Bray).

Among the hints to housewives presented in the Pictograph, one of the most useful is found in the 98th release, when we are shown how to make what seems to be an excellent substitute for butter in cookery. This substitute as formulated by the Home Economics Department of Cornell University, in conjunction with the New York State Food Supply Commission, consists in the main of rendered animal fats and sour milk. A pie with the crust made from this concoction looks very appetizing.

"How Doth the Little Busy Bee" (Paramount-Bray).

A nice illustration of how the "little busy bee" manufactures sweets second to none is given in the 98th release of the Pictograph. Here we are shown the various kinds of bees which are necessary in the bee hive, such as the queen, the drone and the worker bee. Many points of interest in the daily work of these insects is shown. At a time when the acquisition of a sufficient supply of sugar is well-nigh impossible our attention is drawn to the fact that a larger cultivation of bees might be a move in the right direction.

Family Night

A Report from Waterville, Kansas, Spells Encouragement for Conquest Pictures as Well as Faithful Workers.

IN the small towns and in the residential sections of our cities what is known as "Family Night" at the moving picture theater is becoming more and more of an established institution, according to reports received from time to time through the Bulletin of the Affiliated Committees for Better Films, as well as through other sources. In Kansas, Utah and Washington the activities of the Affiliated Committees are being largely felt, and the Kansas State Federation of Parent-Teachers' Associations, of which Mrs. J. L. Beggs is chairman, has been sending to social welfare organizations throughout the state a letter describing how to organize special family night performances. This includes about five hundred towns and cities, from which it is hoped that encouraging answers may be received.

The following report from Mrs. Florence M. Palmer, of Waterville, Kansas, tells its own interesting story:

In telling of our "Family Night" at our moving picture show it may be of interest to some to know just how we started this Better Films Movement. Waterville has a Y. M. C. A. organization of over forty boys ranging from eight to sixteen years in age. About a year ago some little difficulties made it seem necessary, in order for the leaders of those boys to do their best work, that the parents co-operate with them and get more closely in touch with the boy life outside of the home.

The mothers of these boys decided to get together, not as an organized club, but as a band of mothers to work together for the best interests

of their boys; to exchange experiences and help each other in every way possible. At the first regular meeting the question came up, "What can we do first to be of real help to our boys and girls?" and the vote was unanimous to ask a night at a picture show suitable for our young people. Information and lists of suitable films were secured. A petition was drawn up requesting that one of these pictures be shown one night each week, which was signed by the ministers of our churches, our school board and teachers, and, with a very few exceptions, by our business men and citizens. The ministers gave very nice announcements of the movement from their pulpits; the school superintendent gave notices of our Family Night Programs each week in the school, and valuable assistance was also given by the school teachers and our newspaper. Our Family Night has been established for six months, Conquest programs having been given for the last five weeks.

Too much cannot be said in praise of these programs. They fill the need of an evening's entertainment for the entire family. Already our young people have shown a decided preference for their night over others. Our picture show management has given us its hearty co-operation.

Judge Brown as Producer

Children's Advocate to Release Characteristic "Stories of Youth" Through General Film.

ONE of the most interesting acquisitions in many months is announced this week by General Film Company. It is a series of two-reel stories by Judge Willis Brown, the great children's advocate and author of numerous successful film features. Beginning about Jan. 1, this new series will be distributed at intervals by General Film Company and will constitute an important advance in the presentation of photoplays, appealing to young and old alike. The California Cinema Company at Los Angeles, recently incorporated, is sponsor for the productions.

Judge Brown is the country's foremost authority on juvenile matters and has originated many unique and worthwhile legal and educational methods in behalf of minors. He originated and was the administrator of the Parental Court of Gary, Indiana, the first of its kind, and was the founder and first judge of the Utah Juvenile Courts, said to be the most advanced juvenile court in the world. He also originated the Boy City movement at Charlevoix, Michigan, and devised the Boyville civic plan, an educational system of boys' work based on preventative lines, and has done more than any other authority to improve and advance conditions with regard to the status of juvenile cases in and out of the courts of the land.

Judge Brown's appearance as a film producer is not casual nor experimental. As a writer of photoplay stories of youth he is already a sensational success. Three of his most recent film successes are "The Saint's Adventure," featuring Henry B. Walthall; "The Girl Who Won Out," featuring Violet MacMillan, and "The Spirit of '17," in which Jack Pickford is starring. For some months he has had in preparation the new screen material written in his characteristic vein to be known as the "Judge Brown Stories." For the most part juvenile actors will be featured in these new stories, and they will be rich in the sympathetic human interest element which the author so charmingly picturizes. Judge Brown's talent needs no introduction to the exhibitor and public and it is predicted that his new photoplays will receive an eager reception.

Prison Reform in Mexico

Interesting Series of Views Calling Attention to Mexican Reforms Snapped by Universal Cameraman.

WITH the bulk of public attention centered on war-ridden Europe it has been easy for the moment to forget that under the natural law of constantly changing conditions something has been going on for better or for worse in that country of our Southern border, so recently in the throes of bloody revolution. The Universal Screen Magazine No. 52 has something of especial interest regarding Mexico to tell American audiences, something of cheerful outlook, and something beyond the dreams of those who have known the Mexico of old. It tells us by means of realistic illustrations that the Carranza government has remodeled the whole prison system of Mexico, that capital punishment has been abolished, and that the Juarez prison, Merida, Yucatan, has become a splendid reformatory under Governor Salvador Alvarado.

Under Porfirio Diaz, we are told, about 3,000 prisoners were confined at the Juarez prison, that sometimes as many as ten men were thrown into one cell, and that they were subjected to other frightful cruelties. At the present time the prison, which is patrolled by guards night and day, has 98 inmates. The Maya Indian Guard, by the way, is inspected daily. Among other reform measures instituted at the Juarez prison, the profit from sales of furniture made by the prisoners is given for the support of their families. Each day these prisoners are required to attend a school

which is maintained at the prison, for several hours each day. There is also a complete modern hospital ward there, where ailing prisoners receive the best of care. Nourishing food, which is daily inspected by Warden Posada, is served in the prison; and in the main corridor of the prison friends and relatives of the prisoners may visit them between the hours of 10 A. M. and 3 P. M. The chief occupation of these prisoners is the making of rope and hammocks.

The Universal Film Company is to be congratulated on being able to give the public this hopeful morsel.

Interesting Physical Culture Number

Second Issue of MacFadden Physical Culture Magazine Holds Interesting Material.

IN the second issue of the Physical Culture Magazine, which is being prepared by Bernarr MacFadden for the General Film Company, will be found considerable to interest. Bernarr MacFadden, himself fifty years of age, illustrates a method of arm movements by which the shoulder and arm muscles may attain marvelous power, reducing flesh and adding symmetry to that part of the body. The swimming pool is another interesting and attractive feature, where athletic, well-developed young women prove their ability to swim and dive. This includes closeups, in which the movements of the body can be clearly discerned. "Waterloo Tag" is just a bit of play in which these same young women and the water hose play the principal parts. A simply contrived gymnasium for children, erected on the lawn, will interest parents, and it is here that we are privileged to see the eight-year-old daughter of Bernarr MacFadden chin the pole fourteen times in succession with evidently little exertion.

As this "magazine on the screen" develops we may hope for many useful hints with regard to keeping in good repair the muscle machinery of our bodies.

Strand Exhibits Beautiful Scenic

Wonderful Colored Views of Yellowstone National Park, Its Terraces and the Grand Canyon Photographed by Ralph Earl and Presented by Pathe.

ONE of the most beautiful specimens of colored film that we have seen recently is contained in the views of Yellowstone National Park, with its terraces and the Grand Canyon, in the bottom of which runs the Colorado River, and which was exhibited at the Strand Theater the week of December 2. The vivid colors of the Canyon, for instance, have never been copied more accurately, and the waterfalls and other beauties of Yellowstone are almost beyond description as they appear in the Ralph Earl scenic, which is being released by the Pathe Exchange, Inc., as a part of the series entitled "Our National Parks."

This series of scenics may be truthfully recommended to the exhibitor as a feature of his program.

Film for Roman Catholic Propaganda

"The Victim," Multiple-Reel Production, Idealizes Priestly Character as Proving True to His Trust in Confessional.

FOR those of Romanist faith a film produced and presented by the Catholic Art Association, entitled "The Victim," will be found pleasing and interesting in theme. The picture was directed by Joseph Levering and has a strong human appeal, as well as containing authentic church scenes. Special attention has evidently been paid to the proper costuming of church officials, and to the maintaining of the dignity due the portrayal of the ceremonies of any religious body.

A review of this picture will be found on another page of this issue, where the story of the priest who placed his right to live second to the trust placed in him in the confessional, will be fully told.

ITEMS OF INTEREST.

According to the December Bulletin of the Affiliated Committee for Better Films, the following longer dramatic pictures have been used successfully for special programs.

Artaft—"The Woman God Forgot," "The Little Princess," "The Silent Man;" Fox—"Les Miserables," "This Is the Life;" Famous Players-Paramount—"Arms and the Girl," "Bab's Burglar," "Bab's Matinee Idol," "The Antics of Ann," "The Clever Mrs. Carfax;" Goldwyn—"Spreading Dawn," "Nearly Married;" Ince-Paramount—"Son of His Father;" Ince-U. S. Exhibitors—"The Zeppelin's Last Raid;" K-E-S-E (Essanay)—"Two Bit Seats;" (Edison)—"Courage of the Commonplace;" Metro—"Draft 258;" Mutual—"A Game of Wits;" World—"Adventures of Carol."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

That National Publicity.

SUPPOSE you look at the national advertising campaigns of the various film makers in a new light. Did you ever stop to realize that perhaps you are one of the reasons? Of course it is understood that the men who rule the destinies of the big companies are not making million-dollar advertising appropriations merely because they have kind hearts or because they like to see their names in print. They are advertising to popularize their brands; to make business for themselves by making business for the exhibitor, but did you ever realize that right down at the bottom of the whole matter the companies are advertising to the patrons and possible patrons direct because so much of the local advertising is inefficient? That is the real reason that lies at the bottom of all these campaigns. They have to go out and get new patrons for the exhibitor because the average exhibitor does not get new patrons for himself, as he should. If he did, the companies would have to advertise only in the trade papers with an occasional appeal to the public. As it stands, they must create a demand on the part of the public because too many of the exhibitors overlook the need for building up the business in general. Far too many exhibitors are not advertising the picture business, but certain picture titles, and these only, and these they are advertising to the fans; those who have been converted to pictures. If John Smith likes Hart or Chaplin, he comes when you advertise a picture in which the star is to be seen, but the average exhibitor never thinks to advertise the delights of motion pictures as such. He makes no new business. He simply struggles to hold that which he has. Why not take a leaf from the book of the advertiser and seek to popularize your house? Make people come to the theater because your house is the trade mark of good shows. Don't ride on the popularity of a brand. Do just what the brand has done. Take your own personal trade mark to the public and drive it home. Get all the benefit you can from the popular trade marks if you use those brands, but make it plain that the reason that a show is good is because it is at the Star, or the Lyceum, or whatever your house is named. Point out that it is not merely the film that gives pleasure, but the right films in the most advantageous surroundings. Talk of your music, of the comforts of your auditorium, tell of your projection and the care you take in the selection of your programs. Point out the little services your house staff has been instructed to perform. Tell that you give all these and the advertised brands and it will not be so necessary for the large companies to advertise for new patrons with which you may keep your house open in order that they may do business with you. Paramount and Goldwyn and others in advertising to the patron seek to create a demand that will necessitate your use of their product. Follow the leaders and create in the minds of the local public that your house is as necessary to the enjoyment of the films as are the films themselves. Then make it so.

Took Liberty Bonds.

Sidney B. Lust, to advertise "The Cold Deck" in his territory around Washington, D. C., advertised that Liberty Bonds would be accepted in lieu of cash for rental of the subject, stipulating that the bonds must be of the second issue, then current. The immediate response was about \$3,000 in bonds, and they are still coming. He used for his slogan "Let W. S. Hart buy your Liberty Bonds."

Search Us.

During the recent terrible floods in China the Empire, Tientsin, was one of the sufferers, and the editor of the Revue, their house organ, tells this amusing story:

When the flood waters were approaching us at the Empire we followed the example of everybody else and commenced to

barricade and cement all available openings into which water was likely to penetrate.

Our staff, with commendable energy, commanded every thing likely to be of service in this direction, and today there can be seen adorning our main entrance one of our large bill boards banked up with mud, with half a poster still visible on which can be seen in large letters a very appropriate commentary on the floods.

WHO'S GUILTY.

It will make good pick up copy for American printers. But the editor is commencing to scrap with the opposition house. It doesn't help any. If the Arcade is all he says it is, which it is not, then there is no reason to be afraid. If it is, the loss said about it is better. We used to love the suppositious Arizona Kicker for the slams at its esteemed contemporaries, but in real life it does not work out the same way.

Throwaways.

Throwaways are not, as a rule, a good form of advertising, but they are more or less useful in emergencies where there is no time to resort to newspaper advertising, where there is no daily paper, or to supplement the work in the paper; particularly in the case of the weekly paper with a special attraction showing some days after the day of the paper's issue. The throwaway, as its name implies, is at best an impermanent form of advertising. It is printed on cheap stock, with little care, and generally in a hurry. It is read and thrown down, seldom being carried, and the essential is that it should get its message to the recipient at a glance. There may be some supplementary text, but the three chief factors of day, place and attraction should be so displayed that these can be taken in at a single glance. But because throwaways are a cheap form of advertising, it does not mean that the work may be carelessly done. For the very reason that you stand but half a chance of reaching a reader, the copy should be written with extreme care and the job should be followed to the printer's to see that the type selection is such that the paper lines stand out.

Through the courtesy of the Hardwicke Brothers, of Clevis, N. M. who sent on a complete set of their throwaways of several months, we have been able to get some good examples of throwaways of different types, but the Hardwicks apparently lift their material from the columns of the daily papers, making one composition cost serve for two jobs. This is an excellent scheme for cost cutting where the copy is such that it will serve both ends, but the copy that is excellent for newspaper work may not always show to as good advantage on a throwaway, though a throwaway, if well set, should work well as a newspaper advertisement. One thing we particularly like about the Hardwicke advertising is that even in their throwaways they always date their days. Most advertisers consider the "tonight" ample for their use, arguing that the man who gets it will not suppose that the attraction will be shown next Monday if he gets the paper on a Friday. This is true to some degree, but we think it is best practise to date every piece of advertising. One man may get the copy and know that "tonight" means the day of receipt. Another may pick up the discarded bill and not know whether that "tonight" means today or yesterday and he may not be sufficiently interested to look the matter up.

The first example shown presents two attractive throwaways for Marguerite Clark in two of her plays. The copy is well written and well displayed, but they are too much alike to be issued within eight days of each other. There is apt to be the unspoken suggestion that the same thing has been seen before and it is discarded without reading. It is the same principle precisely, as the store window that is never redressed. The display becomes so familiar that you pass it by without notice. Unless the same form is invariably used, so



Empire Theater, Tientsin, China, During the Recent Flood.

that the very form of display is in itself an advertisement for the house, it is best to vary the form as much as possible, that each piece of advertising may be distinctive. Of the two pieces of copy, that on the right seems the better, yet the upper and lower case name to the left is more easily read than the all-capital line, just as the punch line is more easily followed. But "Vowed never to lose her heart," is simple and direct, therefore better than the similar line with the prefix of "The story of the girl—" A better line for that would have been merely, "She could not tell the truth." The line used is that from the company press work, but the shorter line tells the same thing more strongly in fewer words and therefore is to be preferred. We know it is a story. The left-hand advertisement is better in that it gives the times of performance, but the one on the

least get them in for the Pickford and then tell them on the screen of the fine attraction for the following day. Do not offer a choice lest indecision cause the prospect to stay away from both.

The fourth example also uses a stock frame, and in an effort to make the use of the frame plain, it features the minor attraction above Chaplin. This would serve if the name of Chaplin were played up more strongly, so that it stood out above the other, but this is not done and the value of the advertisement is almost negative. The fifth display is too much small type for a throwaway. It is good copy if it is read, but unless the throwaways are sent into the residential district few will have the time to read all the copy. It would have been better to have played up "If your Father" in larger type, even at the cost of pulling the leads from the Roman. Then, by breaking the title to two lines, interest could have been roused to get some, if not all, to read in between. As it stands, the full face is too nearly the size of the body type to attract. The last specimen is about the poorest of the lot. The type is jumbled and the use of the small cut is even worse than the square of Fairbanks. A cut that size might work well with considerable copy and other cuts in a half or quarter-page layout, but it is too small to be impressive on a small sheet. It looks unimportant. It will convey the subtle suggestion that the subject is unimportant. A cut is an attractor only when it is large enough to seem worth while and a thumbnail cut has no place on a throwaway of any size, even when used in combination with others. It is too small to stand out and, therefore, too small to be used. Where it could be used, the name should fall below the cut and not above it. A cut four times that size (twice as wide) might have worked well, for then it would look like something, but this is too small to be used for any throwaway work. This does not apply with equal force to the trade-mark cuts, for a trade mark is not supposed to be as important as a star, but the mind instinctively argues that if Fairbanks or Miss Stewart were important they would have larger cuts.

The next display offers three samples, each about five by eight inches. Here the cuts are large enough to look important and so serve their purpose as attractors. That on the right has an odd use of rule

Marguerite Clark

IN
"MISS GEORGE
WASHINGTON"

The Story of a Girl Who Could Not Tell
The Truth



AIRDOME
TO-NIGHT
TUESDAY, JULY 10th

Commences 7-45 - 9-15
Prices 10 and 15 Cents

MARGUERITE CLARK

"The Pretty Sister
of Jose"

VOWED NEVER TO LOSE HER HEART



Presented instead of
"Nanette of the Wilds"

AIRDOME
TUESDAY
JULY 17th 1917
PRICES 10 AND 15c

right uses fewer words to describe the story. This descriptive matter is apt to be read by but few of those who get a throwaway and the shorter the paragraph the more likely it is to be read. One hundred words that will be read are better than a thousand that only ten per cent. will read. This holds equally true of the throwaway and the newspaper advertisement. The brevity that is not gained at the expense of clearness is the thing most to be desired in any advertisement from the 28 sheets down to liners. In preparing copy it is always a question as to whether the star or the attraction should be played up. Generally it is the star, unless the play is so well known that the mention of that title is apt to draw better business than the star. Broadway Jones without George M. Cohan should be featured above the chief player, but Broadway Jones with Cohan should name the author above the play. Both advertisements are well displayed in type, but the Hardwickes have their printers trained and well trained.

The next reproduction shows six small slips about two by six inches each, though some are slightly wider than others. Compare first the two Fairbanks advertisements on the left. The first of these is a jumble of type. Nothing stands out distinctly and there is far too much to be read. You do not know what to read first to get the information and so nothing is read, but the slip is apt to be thrown down. On the other hand, the second example is almost ideal in that it permits the reader to see at a glance that Douglas Fairbanks in "Flirting with Fate" is to be seen at the Lyceum theater. Here the word theater seems to have been added to the house name to give balance to remainder of the advertisement. The rest of the display is in double lines. A single line for "Lyceum" would have spoiled

DOUGLAS FAIRBANKS

IS HERE
IN
"Flirting
With Fate"

Doug hired a professional assassin to end it all when the girl he wanted became engaged to another man. She changed her mind and then Doug wanted to live. He and the assassin sure have one great time.

YOU'LL LIKE IT

Lyceum Theatre

TUESDAY, JUNE 12
Prices 10 and 15c Two Shows 7-45 - 9-15

THE HOME OF GREATER STARS E.H. SOTHERN

WE HAVE THE HONOR
OF OFFERING
The Most Famous Actor of
the Modern Stage in
"The Man of Mystery"

LYCEUM
Wed. June 13 Prices 10 and 15c
SILVA SIMON REPRODUCTIONS

TOMORROW
Chas. Chaplin in "The Cure"

Opening prices 10 and 25c
Mature 7-45 and 9-15

AT THE AIRDOME

It's only one of our
TO-NIGHT
Saturday, June 23



If Dustin Farnum
"A Son of Erin"

YOU'LL ENJOY IT!
Two Shows 7-45 and 9-15

work, but to some extent it isolates the name of the house and the date from the name of star and attraction. On a throwaway this is less important than it would be in a newspaper space, but it is best to enclose all of the matter within the same rule if it all relates to the same subject. The arrangement of type is good in both of the outside examples, but Fairbanks is better connected with his portrait than is Farnum. It would have been better had the Farnum text kept up in 36-point through two more words, making the display line read, "If Dustin Farnum Isn't Irish," dropping to twelve for the matter that follows. The important line is not "If Dustin Farnum," but if he is not Irish, and the display should be kept up to carry the message over. By doing this the value of the line would have been increased many times. The middle example is all right as to copy, but the printer went wrong on this. The honor of offering Sothern is not worth what is virtually an eighteen-point face. The honor would have

DOUGLAS FAIRBANKS
"Flirting With Fate"
"Manhattan Madness"

DOUGLAS FAIRBANKS
"Flirting With Fate"
"Manhattan Madness"

DOUGLAS FAIRBANKS
"Flirting With Fate"
"Manhattan Madness"

DOUGLAS FAIRBANKS
"Flirting With Fate"
"Manhattan Madness"

DOUGLAS FAIRBANKS
"Flirting With Fate"
"Manhattan Madness"

DOUGLAS FAIRBANKS
"Flirting With Fate"
"Manhattan Madness"

the effect. In general the word "theater" is supposed to be understood, but here it gives balance, and so its use is good form. The copy for the second advertisement is also more direct. The lines run, "Douglas Fairbanks hired a professional assassin to end it all when the girl he wanted to marry became engaged to another man in 'Flirting with Fate,'" and goes on to tell how the girl changed her mind and Fairbanks had a lively time sidestepping his hired murderer. In a few lines it gives a good idea of the story, an idea that will tell the person of average intelligence that the story should be a good one. It will make him want to see it that he may tell how it came out.

The third example uses a stock cut. Note how the black "today" and "tomorrow" hide the titles. It obscures the name of Miss Pickford, almost wholly obliterates the title of her play and reduces the other title to nothingness. As a general thing it is a mistake to advertise two attractions on the same throwaway, and it is always an error to use the same paper for two days with different programs. Get them the Pickford today and get after them on the screen for the next subject on the tomorrow. If you cannot afford two throwaways, at

LYCEUM
TODAY—MONDAY, MAY 7
VALENTINE GRANT, in
"The Daughter of MacGregor"

Two Shows
7:30 - 9:00

Admission
10 and 15c

Wednesday and Thursday—Frank Keenan in "The Phantom" Roscoe "Fatty" Arbuckle in "He Did and He Didn't."

been as great in an eight-point italic, and this would have given about twenty-four points for the name of the star, using a condensed letter to get the same width and a greater height. Similarly, the line that follows could have been cut down to give greater display to the play title. As it stands the lines are too nearly of equal value for any one of them to get the proper display. This is a matter that calls for personal care. The printer will not do it for you. You must tell him. If he knew enough to always play up the most valuable lines, he would be in a position to get a job as advertising man that should pay him better than sticking type. Here, too, it is a tactical error to announce Chaplin on the Sothern bill. They should be coaxed

to see Sothern. They are more likely to come for the Chaplin without persuasion. To announce Chaplin is virtually to take some of the business from the Sothern night. Of course it is necessary to announce him before the day of playing, but not on the same bill.

The next sample is not unlike some that we reproduced last summer. The layout is particularly good, but apart from the layout the display is well planned for a model. The chief facts are given at the top of the display. If you read the copy at all you will know that Valentine Grant is at the Lyceum in "The Daughter of McGregor" on Monday, May 7. The times of showing and the prices of admission are also clearly indicated. If you are interested you can read the small type, but about five lines pulling up the big facts would be better still, perhaps—

She ran away from her strict Scotch father.
And by joining a traveling circus she was able to go to
Her uncle in the lumber camps of Florida, where
She foiled a band of desperate thieves.

This picks up the big facts and hands them to you in brief.

The last examples give two sizes of advertisement. The smaller is 7½ by 7 inches, and the other 10 by 7. The former (on the right) is the better planned; not because it makes a prettier display, though this helps not a little, but because there is no distraction. The larger



space seeks to give equal display to two big attractions, and it cannot be done. It is better to drive home one title than to merely mention two without making an impression for either. Three cuts are not three times as attractive as one cut. They are three times more confusing. One cut is an attractor, two or more are distractors. Even the two Arbuckle cuts would not be as good as a single cut, as a rule, and with Miss Clark in between the effect is really confusing. You have neither the time nor the space in which to drive home a lot of facts, and to attempt to display two or more subjects on a single sheet is to waste most of the endeavor. It is better to tell one title well than to advance two of them indifferently.

And here is a little thing to be remembered. A portrait cut should invariably face the copy and not seem to be looking away from it. The best cuts are those which seem to face the reader. The next best are those which seem to be looking directly at right angles, but they must be looking at the copy to which they belong. In the case of the Clark cut she has turned her back upon her own type, and is directing attention to the Arbuckle copy. The two displays should have been reversed to get the proper effect.

The rules for throwaways are very simple.

Say as little as possible and say it as strongly as possible.

Get the house, the time, and the attraction in letters so much larger than the rest of the type that these facts cannot be overlooked.

Trust to type rather than to small cuts for attraction.

Use the plainest possible type consistent with a good looking job.

Have the job as neat as possible, but not fussy. Elaborate rule work and ornamentation are out of place.

Try to drive but one fact home. If you have two days, use two bills.

A Noisy Ballyhoo.

A. L. Middleton, of the Queen, De Queen, Ark., sends in the photograph of a recent ballyhoo for a Fairbanks. The film was played for the benefit of the Central School and the boys all helped with the ballyhoo. Mr. Middleton seems to make a point of standing in with

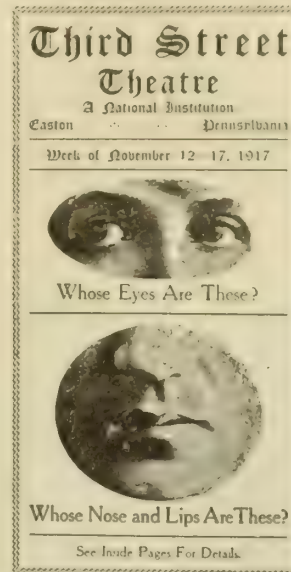


the march of local events, and we know of nothing better to help business. The school is given a benefit. Every youngster in the school immediately becomes a plugger, not alone for that particular show but for the house in general. This is a scheme too many exhibitors

overlook. They do not realize that the best way to make money is sometimes to give some town movement a chance to make money too. The work must be done with intelligence, but with proper discrimination charity cannot alone be made directly profitable at the moment but can be made to yield permanent results.

A Feature Contest.

The Third Street theater, Easton, Pa., has sprung its "eyes, nose, and lips contest." It shows the eyes and nose and mouth of some star, and asks to whom the features belong, offering a free admission to persons correctly naming the owner. The first five correct replies get two tickets each, good for any day. Replies are not to be sent in before Tuesday nor after Saturday of the week following the publication of the program. The cut shows the placement of the cuts on the program, front. The scheme is not wholly new, but if the cuts are made from photographs not generally used the results will be surprising. It is shown that many notifications will be made, and probably in many weeks the correct replies may not equal in number the five pairs of tickets offered, but general interest will be excited, and it will make talk, which is the main point. Also it may add to the mailing list. It must be remembered, however, that in order to keep away from any entanglement with the post office department it will be necessary to give programs to any persons applying for them, and tickets must be sent those who win. They cannot be required to call at the theater for them. This might be held to be the valuable consideration that in part determines a lottery. The Third Street seems to be working the scheme in an entirely safe way. That is the way they do most things. It is also well to remember that if you offer only one prize or a first prize of greater value than others, in the event of a tie a similar award must be made the others. Another way to



work the scheme is to use it for the launching of a serial or a new star. Use the features from a photograph largely used in the advertising, and then offer a free admission to any person presenting the same at the door with the identity of the star and the name and address of the person making the tender written on the back. Here the cut is so like the rest of the advertising that most persons will identify the features and will come down, many of them being people who would not use the customary form of free tickets.

The Public Be—

The Third Street theater, Easton, Pa., sends in one of the most vividly red cards we've seen in a long time. It is 11 by 14, printed across the long way, and it runs:

PUBLIC OPINION

Demands the manager of the Third Street theater to place mattresses in the aisles so patrons won't hurt themselves falling off their seats while laughing at Charlie Chaplin as "The Adventurer," on Friday and Saturday, November Ninth and Tenth.

Safety First Committee.

The "Public Opinion" is much larger than the other matter, and stands out as an eye-catcher somewhat similar to the old "Public Notice." That "Public Notice" did vallant service. Why not revive it? And use this, too, along with the other. You don't have to use Chaplin in "The Adventurer." It will work with any good comedy of better than average merit. Take it up.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Judgment.

THREE letters in one week asked where the services of a good critic might be obtained, as the writers wanted to know whether to keep on working or quit. A fourth letter carries this phrase: I've not sold any stories yet. I've not written any. And when I do write a story I'll know it.

This last refers to fiction stories and is from a photoplay writer who announces his turning to the other field. He went through the photoplay end and no one had to tell him when he had arrived. He sold until the company he dealt with went out of the market. Now he'll start work on fiction and wait until he can write before he seeks to sell. He is writing stuff steadily, but he knows that what he has written are not stories. And here is another line that speaks of the right way:

I have Esenwein's book and find it helps, but I am doing as I did with photoplays. I am studying stories themselves and not books.

That is not what he really means. What he does mean is that having a book of technical rules, he is now gaining an understanding of those rules through the dissection of current fiction as well as his own experiments. If you will do that, you'll soon know whether or not you can eventually write plays or fiction. No one can tell you. The knowledge must come from within. If you do not know that you can, probably you cannot and never will succeed.

Some Do.

Most writers declare that there is no market, and they are right if they find none, but some still seem to be selling. Mrs. Bertie Moyer wrote the other day to announce the sale of her sixth script to Sidney Drew (which is one better than we could do), and she added that she averages \$75 a week from her plays. This is exceptional in the present staff writer craze, but it shows that it can be done, even now. And Mrs. Moyer sells both one-reel comedies and five-reel dramas, which is still more unusual.

Quit Kidding Yourself.

The technique of photoplay writing is the art of telling a story in action instead of in words. It is a waste of time to ignore this for the trick work and stunt stuff. It is very true that a knowledge of the possibilities of the camera is essential to the proper telling of a story, but these are accessories and not the end aimed at. It is easier to study the technique of form, and for this reason too many do so. They split hairs over close-ups and resplit the same hair on dissolve and fade, they proudly invent phrases such as "circle-to-full-screen," "diaphragm-and-sold-open-at-half-field," and stuff like that and feel that they are making progress. They are, but it is in a rearward direction. What sells a story is a good idea and not a light effect or a new scheme for leaders. Use effects as a means to an end and not as an ultimate goal. Perhaps the novice is not to be blamed when he sees so many releases that depend upon sky shots and similar stuff, but he should remember that this is the work of incompetent studio writers who cannot originate stories and trust to effects. He cannot compete with these on their own grounds. He must make attack through a different angle and offer the ideas the studio writers lack.

Be a Surprise.

We think that some—indeed, many—authors make a mistake in plugging too hard at the market. They start sending out when they begin to write, and stop only when they quit through discouragement. They argue that some editor might, at some time, take a story. Very true, but there is danger that before they achieve success the editors will have grown so tired that they will find no appeal in the stories. You see yourself in the glass every day. Unless you suffer some physical or mental worry there is no perceptible change from day to day. You notice no alteration, nor do the friends with whom you come in daily contact. But you meet a friend you have not seen for a year, and at once he notes the changes that are imperceptible to those who see you daily, and yet clearly discernible to one who has been absent. He comments that you have lost or gained flesh, and you are surprised.

You have not noticed this because the change has been so gradual. It is the same way in sending in stories. If you make improvement slowly, the change is so gradual that an editor does not notice it. If you stay away for a year, and then come in again the editor will see a pronounced difference. It is hard to hold off for a year, but it will pay the beginner.

Changing Demand.

According to late reports the demand for rough comedy in England is abating and a more polite form of entertainment is required. The English people have passed the stage where they desired enforced gaiety and now there will probably come a market for an appeal to the gentler emotions. Their characters have ripened under the hand of war, and the human interest story is more nearly what is wanted. It is probable that over here a somewhat similar condition will prevail. For a time the rougher comedies and stressed drama, without reference to war, will be the demand, changing back to heart interest as we become more used to the actual war condition. But at no time is the purely war drama going to be in demand, for we have war in our real lives and have no desire to see repeated on the screens the worries of the day. The picture theater is pre-eminently the theater of the masses and it is foolish to seek to make appeal to producers with war dramas. The time for these will come twenty years after the war, not now.

Holding It.

What you find out for yourself sticks. What you are told is soon forgotten. Learn to do your own remembering.

Even Worse.

There is just one thing less in demand than a patriotic story just now and that is a peace propaganda story. Comedy and comedy drama will be increasingly in demand, and studios are going to count their production costs more carefully than has been their wont, so do not write stories that are expensive in production. Try to get your effects through less costly means. And more than ever be careful to avoid giving offense of any sort.

Getting Facts.

Be inquisitive. Get all the facts you can. Some day you can use some if not all of this material, and you can never tell what part you can use. Keep your eyes open. If you see something you do not understand, ask someone who knows. On the elevated roads here in town the conductor puts a key into a box above the door of the second coach and takes out a slip of paper. He does it each trip and thousands see this done, but scarcely one in each thousand knows that the little strip he takes out records the saving in current consumed, and that he gives it to the motorman, who turns in his slips at the end of the day and gets a bonus on the current saved, yet anyone who asks the conductor will be told. It is the same wherever you go. Get facts and when you have enough facts you can make your stories more real. Some of the best stories written have been suggested by the most ordinary facts, looked at with the creative imagination. Get the facts and cultivate the imagination.

Contentment.

The first requisite to authorship is a contented mind, but contentment does not mean self satisfaction over one's own stories or progress. It means an acceptance of the conditions as they are instead of discontent.

Do It All.

Don't write a halfway good story and offer it to the editor with the suggestion that you are certain that Miss Blank's charming personality will do the rest. Do it all yourself and you'll have the personality as an added attraction.

Reversing.

The true story is too true to be good.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

I F IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Condition of Film.

From Halifax, Nova Scotia, comes a letter and box of cutouts. At this time it is not my purpose to name names. The complaints as against the exchange in question are and have been many and just what it may eventually become necessary to do in the matter I cannot say, but hope the producer in question will see his way clear to remedy the intolerable conditions complained of. Halifax writes, in part, as follows:

Am sending, under separate cover, a box containing one hundred and two (102) cut-outs from the feature _____, used at this theater yesterday and today. The cutouts show the exact condition of the film as received from the _____ exchange, Montreal; also it is an average sample of the service received from this exchange each week. My manager has taken the matter of film condition up with the exchange repeatedly, and Mr. Wall, our Nova Scotia censor, has been after them pretty strong, but it does not seem to remedy matters. Last week I personally sent Mr. _____, Canadian General Manager for the _____ service, 84 cut-outs from _____, our feature for that week, together with a bill for services in overhauling and putting the films into runable condition. To date that gentleman has not even had the or-

inary business courtesy to reply to my letter. Aside from the unfairness in compelling me to do hours of labor each week for nothing, our films do not arrive until 11 A. M. of the day of showing, and it is no unusual thing to lose a dinner hour in order to put this JUNK into runable condition. The other portions of our programme, viz., the Greater Vitaphone, World and Goldwyn, is invariably in excellent mechanical condition. Now if you can do anything in New York City to wake the Montreal and St. John branches of the corporation in question up, you will certainly confer a very great favor on Nova Scotia exhibitors and operators.

Upon receipt of this letter and the box of cut-outs I immediately addressed the following to the General Manager of the producer in question:

Attached hereto find self-explanatory letter from Halifax, N. S., which same I would commend to your very earnest consideration. I presume to bring to your attention a few points which I believe you will concede to be of very decided importance. First: The moving picture industry, as such, has certain RIGHTS in matters of this kind, by reason of the fact that any production which is displayed on the screen of any theater in any other than the best possible way is a DIRECT blow at the popularity of the motion picture as a form of high-class theatrical amusement. This is, I think, a fact which you will admit cannot be seriously questioned. It therefore follows that the producer owes a distinct duty to the industry in matters of this kind. The producer is not altogether a free agent in the matter, because his act may work serious injury to others. Interlocking rights are involved, which each individual producer must be made to understand and respect, if the industry is to reach and maintain that high plain its inherent possibilities suggest for the future.

Second: I would call your undivided attention to the fact that the theater patron is an involuntary partner with you in matters of this kind. The theater patron reads your advertisements setting forth the beauty and excellence of your production. He or she purchases a theater ticket on the presumption that the production in question will be displayed on the screen in the best possible way. He trusts to the honesty of the theater manager to see to it that it is properly projected and correctly interpreted on the screen. He or she must also, perforce, trust to the honesty of your corporation to, through its exchange, supply films to the theater which are in mechanical condition such as will permit of their being properly projected and interpreted on the screen, and not in condition to be dangerous, as were the films in question, from which more than 100 defects were cut out by the operator. To send out films in such mechanical condition that their proper

To you All: I wish for you a very merry christmas, presents galore and happiness without measure.

May the coming year hold for you good cheer and prosperity in abundance. Thanks to you, my friends, to dear old Santa and to the New Year.

F. H. Richardson

projection is a physical impossibility IS NOT HONEST WITH THE THEATER PATRON.

Third: But by no means least, the projectionist (operator) is employed to project the films and interpret the dramatic action contained therein. He is not paid to inspect and repair films, and to attempt to compel him so to do, without offering adequate financial remuneration is—well, my dear sir, I leave it to you to decide whether or no it is right, fair, just, decent or honest. But remember this: Unless the operator can and does place upon the screen high class projection—unless he can and does correctly interpret upon the screen the work of your high priced artists, then the work of those artists on that screen will not be equal to their original performance and your corporation must and will inevitably suffer. Of what use to expend many thousands of dollars in the production of a splendid screen drama and then, by reason of films in bad mechanical condition, film racing or other faults which mar their screen interpretation, either ruin or largely detract from the value of the finished result on the theater screen. Answer me that, if you can.

The possible claim that your films cannot be kept in good mechanical condition by reason of tax, duty and other high expense in Canada absorbing the profit is met by the fact that films of other producers are kept in good mechanical condition. I was just recently in Canada, and while your company is not the only offender, it is unquestionably the very worst; also some exchanges keep their film in excellent shape, proof that it can be done.

In closing let me add the thought that when in a given field it becomes necessary to allow the films to go unattended in order to make a profit, it is high time to abandon that field.

In response to this letter the following was received:

Dear Mr. Richardson: Your letter of November 3 has received my consideration, together with the attached letter from the complaining exhibitor. First of all, let me say that I, of course, agree with you most heartily on the three points you mention to the effect that bad condition of film is unfair, unnecessary and a hardship on the exhibitor. I have already taken steps to remedy immediately the conditions causing the complaint from the Maritime Provinces, and intend to give my personal attention to the effort to secure better service for the exhibitor in this line throughout the United States, for I realize fully as seriously as you do the tremendous handicap to the entire industry caused by the improper care of film.

I wonder, however, if you have given a moment's thought to the fact that as producers and exchanges, we do not project the film, and that, therefore, practically all of the damage which puts the film in improper condition is caused by the operator. In saying this, I am not attempting to establish ourselves in a position where we disclaim the responsibility of keeping film in good condition, but merely point out that if it were not for inefficient handling or poor apparatus in the theater it would never be necessary for the exchange to do more than give the film on its return a superficial going-over. This company has for the past three years made numerous attempts to secure co-operation from the exhibitors through its various branch offices on the subject of taking care of film. I realize that from your angle, receiving the complaints of various operators, the condition must look unjustified and serious, but if you could study it from our viewpoint, perhaps you would bear with us more patiently. I have frequently had instances brought to my attention by our managers in which absolutely new and unused prints have been returned to us after only two, three or four days' showing absolutely ruined, and hardly a day goes by but that something like this happens where serious and unnecessary damage is done to a good print because of carelessness and negligence on the part of the operator. Naturally, therefore, to shoulder the entire burden ourselves, we would have to scrap such injured prints and at once replace them with new ones, and I can assure you that these things happen with such frequency that if we should attempt to do this, it would probably mean the use of four to six prints on every subject for each one we are using at present, which would, of course, be prohibitively costly and unprofitable to the exhibitor as well as ourselves. The best we can do is to put such prints, where it is possible, in good condition and use them until we feel warranted in issuing a new print on that particular subject. The subject of poor condition of film has been one which has been a source of expense and agitation for years. Yet we are placed entirely on the defensive. Probably the operator who has ruined one of our subjects beyond repair would utter loud protest if the next subject he received from us were in anything but absolutely perfect condition. We maintain in every office a sufficient staff of as competent people as is possible to secure. We have installed an inspection system whereby it is always possible for us to trace just which theater causes any damage to a film, and yet we are without any come-back, since I have yet to find an exhibitor or an operator who would admit that he had damaged an inch of positive. Yet surely someone damages it, for it hardly seems that sprocket holes can be torn, film can be scratched and otherwise mutilated while being inspected in our exchanges. The problem resolves itself into a situation where *we are always wrong*, and must make the best of circumstances utterly beyond our control save for that repairing and replacing which is feasible and judicious to do.

We maintain in our home office in Newark several projecting rooms with competent operators and perfect equipment, and I have personally seen with my own eyes sample prints of

subjects which are being revised, or re-edited, projected through our machines literally dozens and dozens of times, yet such prints show a minimum of wear and tear, and after being projected perhaps thirty or forty times, show less damage than a film run for only three days by some supposedly first-class theaters. Mr. Richardson, this question costs organizations like ours thousands of dollars a year unnecessarily, and as you say, it costs many theaters dissatisfaction with their service, and many patrons dissatisfaction with the picture the theater projects for them. Do not think we are ignoring it, as you may depend we realize it is to our best interests to extend every possible means to improve the situation. But we must have the co-operation and help of the operators, for as I said before, film is not damaged materially save when it is improperly projected and improperly rewound. We can always trace where the damage is done, yet we have been forced to consider it a necessary evil to repair the damage to the best of our ability and still receive blame unprotestingly. I want to thank you for the co-operative spirit in which your letter was written. Please consider us always as willing, indeed anxious, to do more than "our bit." I can assure you the matter is receiving my personal attention.

Very truly yours,

GENERAL MANAGER.

If the General Manager had followed the work of this department as he might well do, since it is the one big agency which for eight years has striven to improve the knowledge of the operator and the presentation of the photoplay on the screen, he would have known that we have long since recognized the conditions he has named, and that we have for eight long years been beating it into the head of operators and theater managers that in outraging the films they simply eventually outrage themselves more than any one else. The evil complained of is a many-headed one, therefore a hard one to kill since one "head" accuses the other and thus responsibility is shifted. The manager is all too often penurious and stingy in the matter of repair parts. The manager in a large number of cases demands that the films be enormously overspeeded; the manager when employing an operator looks first at the price and next at the item of ability—often not at the latter at all if the first be low enough; the manager demands of the operator that he not only project the pictures but that he do many other things as well, and these various items collectively and individually make for inefficiency in the operating room and damage to the films. The operator is all too often an operator in name only, having little or no real knowledge of his work; the operator is in all too many cases not only lacking in knowledge but in addition to that is careless, proceeding on a sort of I-should-worry basis, which is outrageous in view of the valuable property entrusted to his care, almost criminal. Machine manufacturers send out new projectors with the tension set so tight that heavy damage is done to every foot of film and operators do not know enough about their business to reset the tension or else are too infernally shiftless and careless to do it. And so it goes.

We fight these evils continuously for years, only to have the General Manager of a large producing corporation "wonder if we have ever given them a moment's thought." Heaven's man, I have been one of the most cursed men in the entire industry because I have done that very thing and have insisted on the remedying of the very things you speak of. I have demanded higher grade talent in the operating room. I have demanded better working conditions to the end that the men could have a chance to do their work right. I have demanded of the operator that he take every possible care of the films entrusted to his care and have raked him fore and aft times without number for his failure in that respect. I have demanded of the manager that he employ higher class ability in the operating room, that he supply necessary repair parts to keep the projectors in first class condition, that he stop overspeeding, in itself a prolific source of damage to films. And for making these demands I have been abused by exhibitors as a trouble maker who might better mind his own business and let them run theirs—into the ground.

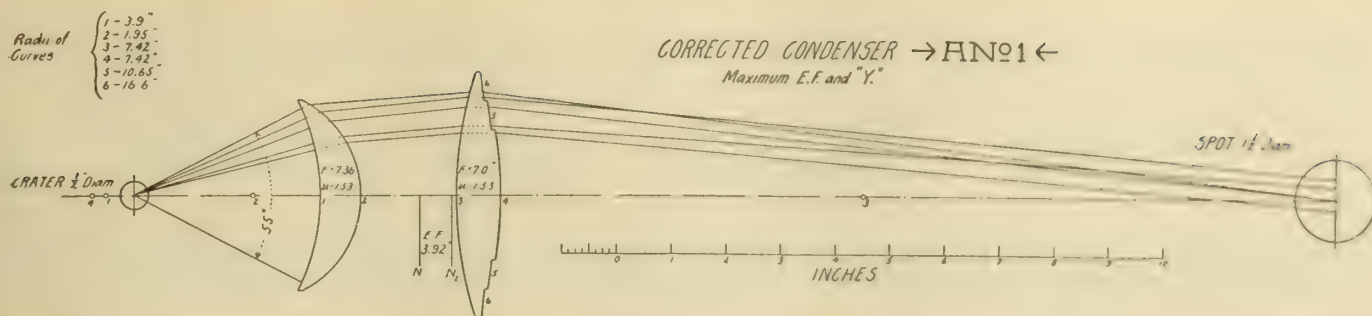
But this editor, nevertheless, intends to continue the war on conditions which make for film damage. Only last summer he made a tremendously hard 10,000 n. m. trip, lecturing to exhibitors and operators, and more than one-half of his address had directly to do with damage to film. The Moving Picture World stood the entire expense for this by the way.

The conditions General Manager complains of are still bad enough in all conscience, but God only knows what they would have been but for the work of this department during the past eight years, aided by our handbooks on projection. I think no one who knows and who is unbiased, will dispute the fact that those two agencies have accomplished much, but there is, unfortunately still much to do. We are glad to have awakened the corporation in question to the importance of this matter and trust it will not rest until every possible means has been employed to induce its exchange managers to keep their films in first class mechanical condition. There can at least be no excuse for loose patches, broken sprocket holes and other purely mechanical faults.

Old Scheme Resurrected.

Ralph Martin, Los Angeles, has dug up a scheme for condenser correction which was suggested and to some extent investigated by the editor some six or seven years ago. At that time he submitted it to the Scientific Department of the Bausch & Lomb Company and was by them informed that it was not practical. They gave reasons for this finding, but I have forgotten what they were and my files do not reach back that far. Brother Martin says:

Something of this kind was suggested by the President of the Society of Motion Picture Engineers in one of his recent reports to that body. For this reason my plan may be of interest to that body as well as to yourself and your readers.



As shown in accompanying drawing, the corrugated lens principle works out fine—on paper—for the purpose of correcting spherical aberration in the condenser. Results shown in drawings were all obtained by carefully made calculations and they certainly do show possibilities, at least to the extent of eliminating enough spherical aberration to prevent any considerable loss of light from that source. Various experiments have proven conclusively that the correction of spherical aberration will produce a whiter light at the spot. The critical point of practicability of this design lies, to my mind, in being able to have such a lens accurately ground and polished to the required curvatures. Aside from this possible obstacle I can imagine nothing to prevent its working out and being adapted to present equipment.

Well, friend Martin, one obstacle would be that with given curvatures your net result would be changed with different lots of glass. Such a lens could be pressed alright, once the proper forms were made, but grinding and polishing would require the construction of special and very costly machinery, if it could be done at all and keep within practicable cost. Your heavy curvature meniscus I could not agree with, nor your spacing the lenses so far apart. When I received the last drawing (the one submitted herewith) I took it up to Eberhardt Schneider, who makes lenses, usually for special purposes only, and has very high standing as a maker of special motion picture apparatus for the testing out of ideas of various kinds. Mr. Schneider examined the drawing and expressed the opinion that the plan would not succeed, if for no other reason that that of glass variation. Such a lens could, he said, be made, though he would express no opinion as to its probable cost in quantities. Mr. Schneider's view supports and strengthens the opinion I myself formed when I investigated the matter six or seven years ago. Had the President of the Society of Motion Picture Engineers watched the work of this department he would have known that this idea had long since been examined and rejected. That, however, does not mean that the underlying idea involved may not be utilized successfully in some other way, nor does it place you at fault because it occurred before your time. Still another objection to it would be that stereo slides could not be projected with such a lens, since the corrugation rings would inevitably show on the screen, the surface of the front condenser being in focus, or very nearly so, thereat.

The Rialto of New York City.

Until recently the editor had not entered the Rialto theater. The reason was that its managing director, Mr. Rothapfel, and he had had several heated arguments, while he, Mr. Rothapfel, managed the Strand, concerning speed of projection. I admired Mr. Rothapfel for the many things he had done and deeply regretted what I considered to be his sin in this one, but hugely important item. I had, however, of late been told that my objection would no longer obtain, so, having met Rothapfel personally and buried the tommyhawk, I took courage in mine hands, planked myself down in a Rialto orchestra seat and waited to see what I would see, with result that at the end of the show I fared forth, piled added loam on the sepulchre of the afore-said implement of war, hoisted the olive branch and declared peace, sweet peace.

For, taken by and large, what I saw was good, from the speed-of-projection point of view, I mean, that being the only point on which Rothapfel and I have differed. The theater is a beauty, but has already been so often described that further setting forth of its charm would be but as the carrying of coals to Newcastle. The orchestra is an immense affair, and when it is playing the screen is rather badly light struck, but this is, I think, unavoidable and is counterbalanced by the brilliancy of projection. This latter also excuses the comparative absence of dark colors near the screen. Some of the minor films preceding the feature might have been justly criticised in the matter of interpretation (speed), but on the whole the Rialto performance is remarkably well balanced, and since it is not to be expected that anything in this wicked old world of ours will be perfect, could not be subject to other than praise and admiration. The Rialto, a twenty, thirty and sixty cents admission, is, in my opinion, giving far better value, dollar for dollar, than are nine out of ten of the surrounding legitimate theaters. Proof of this is found in the fact that the Rialto is filled to capacity, whereas a large percentage of the legitimates are playing to losing business.

The main feature was splendidly presented. It was "The Woman God Forgot," a magnificently spectacular production. Brother Joseph Basson was on duty in the projection room, and not once during the entire run was there ground for criticism in the projection of interpretation of the drama. It gives me more than ordinary pleasure to say this, because of my former differences with my now friend Mr. Rothapfel.

Can You Answer This, Mr. Operator?

A certain man connected with one of the institutions conducted by Greater New York City, submits the following. Now, I am not myself, certain as to exactly what happened, though I have my idea and have told the correspondent what it is. I will go down shortly and see if I am right. Let us see how many of you can do out the right answer. The correspondent says:

Inclosed find forty cents for which send both sets of question booklets. If the following query comes under the head of matter which may not be published in the department, please answer by mail and attach bill therefor.

What is the reason for the round light on the screen, as projected with a Power's G-A by applicants for New York City license before the examining board. I have held a New York City license for a number of years, but let same expire and in consequence had to be re-examined. I failed miserably on the projection end. Am not and have never claimed to be a real operator. Am an electrician by trade and only used the license to operate a Motlograph outfit for the benefit of patients in this hospital, which has more than 5,000 inmates. Recently we have added a Simplex motor driven projector to our equipment and give a show once a week, same lasting about two and a half hours. I now have a licensed operator run the machine for these shows.

Since failing in the examination I have done considerable studying, using your Handbook and the department, and, needless to say have improved my weak spots. What bothers me most is the round, fuzzy light on the screen, and the scissor effect I got in same when adjusting the arc. The outside circle of light, while not bright, remained a true circle. When I adjusted the carbons the light on the screen did not get much brighter but produced two half-circles, with meeting lines in the center of circle. I now realize that I had a poor light at the arc; also that the examiners had my goat. But I got home and tried it out with our two machines. I was unable to produce the same effect, no matter what I did. The nearest thing I can liken the screen effect to is found in Plate 17, page 136 of the Handbook. Was unable to get a clear spot at the aperture, no matter what adjustment I made with the carbons. With but a limited knowledge of the projector, but with an abiding determination to know more, I will await your answer.

Personally I am inclined to think two things were wrong and am betting with myself as to whether or not I am right. What is your opinion, friend reader? Will give you the right dope later. Read the thing over carefully. You will observe that there are two distinct difficulties named, which apparently point to two separate seats of trouble. Now some of you wise guys get busy and let's see what kind of reasons you have. With the answer I will tell you whither or no I, myself, am right or wrong.

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Model Motion Picture Laboratory.

Ask any movie fan where the celluloid drama, the food that makes the movie giant grow, is produced, and he will doubtless tell you in California, New Jersey and New York. He has read his motion picture magazine and he picks up a lot of press agent gossip in the newspapers. You can't tell him much about Los Angeles in the West or the important studios in the East. He knows them as well, by name at least, as he does the bright and hectic features of Broadway's Rialto. Tell this same movie fan that one of the greatest plants in this extraordinary great industry is in Detroit, Michigan, and no doubt he will experience some surprise. He knows about Detroit's automobiles, pills and stoves, but he has never associated the City of the Straits with moving pictures. Yet had you told him so, you would have told the truth.

Detroit has one of the finest equipped and most productive motion picture plants in the country; and, curiously enough, it is merely a part of the organization that is making and selling one of Detroit's famous motor cars—the Ford.

And what have the movies to do with Ford cars?

Just this—they are used as one of the important mediums to disseminate the Ford idea in a very big and broad way—the Ford idea in manufacture and social and industrial welfare. And, incidentally, they instruct and entertain by putting the public in touch with world events.

Just how much of a factor in the movie world the Ford Motor Company's moving picture department has grown to be is indicated in the following facts:

Four million people are now viewing the Ford Animated Weekly every week in the year in 2,000 or more theaters in this country.

As it is estimated that about 35,000,000 people attend moving pictures each week, the circulation of the Ford weekly is eleven and three-sevenths per cent. of the whole.

All this has developed in two years and the department is growing faster than the proverbial weed.

It was in April, 1914, that the Ford Motor Company determined to organize a moving picture department. It started with one man, and no equipment—merely a desk in a corner of the advertising department.

Now the department has a staff of 24 men and stretches for several hundred feet along the fourth floor of the plant, directly back of the administration building; equipment for taking pictures and manufacturing films the equal of any in the country and better than many of the great film concerns familiar to the public; and a distribution that any of the great exchanges might envy.

The principal product of the Ford's moving picture department is the Ford Animated Weekly. This consists of a brief film, running from 10 to 15 minutes, which is made up of miscellaneous topical events and an occasional picture of a Ford scene or Ford feature. The interesting events of the hour, wherever they may happen, are filmed for this weekly. Fires, parades, races, athletic events, the laying of a corner stone, the President opening the baseball season, the launching of a ship—any event that is important, interesting or picturesque, is sought for the Weekly.

Camera men are constantly on the road securing the pictures; and the equipment of the department includes an especially constructed Ford car for the carrying of motion picture apparatus used in the taking of news events in and around Detroit.

One hundred and ten of these Weeklies are now made each week and distributed directly to 2,000 theaters. The miscellaneous films, which are being made constantly and amount to about 200,000 feet a year, consist of industrial subjects, examples of educational work with employees and the "Safety First" idea as carried out in the Ford factory.

The Ford idea, if only suggested in the name and the radiator design on the Weekly title, is thus brought before millions of people every week—most of whom have not had and never will have an opportunity to visit the factory. As the Ford cinema executive says, it's a "circulation" 100 per cent good, because not one of the millions misses it, unless he goes to the movies to sleep. As a matter of fact, the Ford Weekly alone has a circulation larger than that of any national publication.

In the distribution of the Weeklies large posters are used to advertise them on billboards and in theater lobbies. In addition to covering the

United States from coast to coast the Weeklies are now being circulated in the Hawaiian Islands, France, Italy, South America, England and Australia.

Industrial films, which show factory scenes, processes and methods, are now being made with Spanish titles and "leaders" for use in South America and Mexico. Many of the miscellaneous films go to schools, colleges, various societies, and Y. M. C. A.'s, and recently quite a distribution has developed in penal institutions.

In the series of studios, dark rooms, laboratories and work shops that confront the visitor to the Ford moving picture department, certain features stand forth prominently—notably cleanliness, order, system, fire protection and lighting arrangements. The production of moving pictures demands a high degree of manufacturing efficiency. Extreme care is taken by the Ford management to keep the motion picture department neat and orderly and to provide every possible means for fire protection.

At every hand are steel receptacles for scrap. Moreover, the floors are kept scrupulously clean, and every day at six o'clock the scrap is carried outside of the building, where it is burned. Numerous steel cupboards and cabinets hold stock and finished products. Radiators are covered with wire mesh. Fire extinguishers are easily accessible and there is a chemical fire station with hose and complete apparatus just outside the door of the department. Moreover, the staff is drilled to respond to a system of fire alarms, so that at the given signals every man knows instantly what to do and where he is expected to be. Like all the Ford factory, this department is thoroughly equipped with automatic fire sprinklers.

Discipline, order and system prevail everywhere and the department thus presents an excellent example of modern industrial good house-keeping.

In some sections of the department a great deal of light is needed; in other sections there can be scarcely any, and that little only of a certain kind. In the studio where interior pictures are taken are large movable batteries of the Cooper-Hewitt mercury vapor lights. These give an intensified light of great power and they provide the light for all the shop interiors, being moved about as needed.

Usually a photographer's dark room is literally dark, so that it is impossible to read a printed page. Not so in the Ford dark room. This department is illuminated by a safe light which has no actinic effect, and after one becomes accustomed to the peculiar radiance it is perfectly easy to read and write in this room. The effect is attained by placing an orange and red filter over the light, which is then thrown against the ceiling to be diffused indirectly.

There are about thirteen main sections to the Ford moving picture department. These are arranged in order as follows—Administration, Studio and Art, Stock, Enlarging Room, Developing Room for 8x10 still pictures, Laboratory, Title-Making, Printing of Films, Perforating, Developing of Films, Drying Room, Assembly Room, Shipping Room.

Interior scenes of considerable elaboration can be taken in the studio. All art work is done in this room and the art staff includes an experienced cartoonist, who makes the animated cartoons that are now a feature of Ford Weeklies. The Photographic Department also prints all its own titles.

As far as possible nothing is left to chance and the human element is eliminated in the making of Ford moving pictures. This is illustrated in an interesting manner in the title-making department. The titles of films are printed in an ordinary manner in white on a black cardboard. These must be filmed as though they were moving objects. If the filming were left to the judgment of the camera operator he might crank off too many feet for one title and thus waste footage, or he might not run off enough. Moreover, his speed would necessarily vary with each title. The filming is therefore done automatically and according to a standard scale. An electric motor operates the camera at a uniform rate and the operator has a schedule that tells him how many feet to grind out for a certain number of words.

Some pictures are taken in a very bright light, others with less light. This must be considered in printing the positive films, for the light exposure must vary from heavy to light according to the needs. Previous tests have been made to determine the various degrees of exposure required for certain results desired. These are worked out in chart form and the printing machine produces the exposure desired by means of a special punching device operated by means of the arbitrary chart.

All the film used by the Ford plant is perforated on their own perforating machines.

In the developing room the tank system is used, and as the temperature is accurately controlled development is not done by inspection but by the more accurate method of timing according to standards fixed by previous experiments. One of the features of the laboratory is the system of silver recovery from spent hypo.

(To be continued.)

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



"Spirit of '76" Film Called Part of Plot

Picture Incites to Mutiny Is Allegation—Producer May Be Given Penitentiary Sentence.

AS stated in this department last week, "The Spirit of '76," a feature issued by the Continental Producing Company, was seized by Federal officers on Thursday night, November 30, at the Clune's Auditorium where the film was exhibited. Robert Goldstein, producer of the picture, was taken in custody by the Federal agents, charged with violation of the Espionage act. The Federal grand jury acted on the case Tuesday, December 4. An indictment against Goldstein was returned on three counts.

Only a few witnesses were examined by the grand jury, the list including W. H. Clune, at whose theater the picture was shown; C. White Mortimer, British vice consul, and two witnesses representing the American Protective League, at whose instigation the presentation of the picture was stopped by the seizing of the film.

When the inquisitorial body had made its report to Judge Bledsoe, Assistant United States District Attorney Gordon Lawson asked that the bond of Goldstein be increased from \$5,000 to \$10,000, as was originally recommended when Goldstein was arraigned before United States Commissioner D. M. Hammack.

"Does the investigation by the grand jury indicate a pro-German plot in connection with the exhibition of this picture?" the court asked.

"It does," replied Mr. Lawson.

"Then the bond of Robert Goldstein is fixed at \$10,000," said Judge Bledsoe.

Under the indictment Goldstein may be sent to the penitentiary for a period of two years on each count, or six years in all. The first count alleges a violation of section 3 of the Espionage act; count two, a violation of Section 22 of the act, and count three a violation of Section 37 of the Penal Code relating to the selective service act.

It is charged that on November 28 Goldstein "wilfully and unlawfully attempted to cause insubordination, disloyalty, mutiny and refusal of duty on the part of the military and naval forces of the United States," in that he presented at Clune's Auditorium a certain moving-picture play entitled "The Spirit of '76," designed and intended to arouse antagonism, hatred and enmity between the American people and the people of Great Britain, at a time when the defendant well knew the government of Great Britain, with its military and naval forces, was an ally of the United States in the prosecution of a war against the imperial government of Germany.

The second count asserts that by the exhibition of the picture Goldstein attempted to influence those not yet called for military duty, who had so far failed to present themselves to the proper military authority.

The third alleges that by the exhibition of the picture Goldstein conspired with others to influence those who had not yet been called to selective service.

Theaters Observe National Red Cross Day

Monster Benefit at Mason—Many Prominent Stage and Screen Stars Participate.

NATIONAL Red Cross Theater Day was observed Friday and Friday night, December 7, by Los Angeles theaters, the entire proceeds being given to the American Red Cross. Many thousands of dollars were raised through the theatrical performances. Locally the monster benefit performance at the Mason Opera House attracted the largest crowd. A program of fifteen numbers was presented. Three orchestras of thirty musicians provided the music. Talent was secured from various other theaters in the city and from local musical ranks.

Standing out as the premier attraction was Maggie Teyte, prima donna soprano of the La Scala Grand Opera Company. Trixie Friganza, breezy and witty, always a Los

Angeles favorite, was enthusiastically received. An original sketch, "For France," with Lewis Stone, Miss Bessie Barriscale, Howard Hickman, David M. Hartford and Sam Wood, scored heavily.

Baby June Hovick, billed as the miniature Pavlova, also delighted. "Food," an intensely interesting and funny travesty on the food situation presented by Louise Huff, Raymond Hatton and Herbert Rawlinson, and the ballet "La Vogue" presented by the Celeste School of Dancing, were two especially good numbers.

Miss Frieda Peycke in musically illustrated poems; Miss Ella Carlisle, whistling soprano; Willard, "The Man Who Grows"; Aveling and Lloyd, S. R. Parmegianni and a double sextettes of saxophones; Toto, the famous clown; the Rolin Four, Mercedes, and Charles Murray, screen comedy star, took part in the program.

Russian Embassy Visits Universal City.

The members of the Russian Embassy at Washington who have been touring the country appealing for moral, financial and material help for Russia as an ally, who, as they said, will rally from the unfortunate position into which it has been plunged by the radicals, went to Universal City during the few days they spent here recently.

The members of the mission were extended the courtesies of the plant by the officials of the company and devoted several hours to their journey over the city of make-believe.

Jones Directing at Universal City.

A new member among the directors at the Universal studios is Edgar Jones, who has started the filming of a story entitled "The Quest of Joan," in which Louise Lovely will be featured. Philo McCollough, a player new to the Universal ranks, will appear opposite Miss Lovely.

Just prior to joining the Universal Company Jones completed the staging of "Who Is Number One?" a Paramount serial. During a year's engagement with the Metro company he filmed a number of feature productions. Previous to his connection with Metro he had been with the Lubin Company for nearly five years.

Miss Clifford Gets Loving Cup.

Kathleen Clifford, diminutive serial queen, was the honored as well as a most surprised guest at the recent party given Fatty Arbuckle by the Horkheimer Brothers in their new glass studio, at the Balboa studios. Miss Clifford was on the receiving end of a presentation ceremony in which Arbuckle, on behalf of President H. M. Horkheimer, bestowed upon the little woman a handsome silver loving cup in appreciation of her loyal and faithful work in filming "Who Is Number One?", the serial now running on the Paramount program. The trophy was nearly as large as the star, and it was with difficulty indeed that Miss Clifford was able to tote it around to show her many admirers.

Donald Crisp Leaves Lasky.

Donald Crisp, well known picture director, who gained fame through his work in directing "Ramona" and "The Eyes of the World" for W. H. Clune and pictures starring Wallace Reid, Julian Eltinge and George Beban, has finished his contract with the Lasky company, and will take a month's vacation before returning to the harness. He will take his vacation in and around the Yosemite, with a gun and a dog as his companions.

Mr. Crisp has been offered a renewal of his contract with Lasky, and has received also a number of other offers from various firms.

George Ovey Leaves Horsley.

The Rialto had the news that George Ovey, the Horsley comedian, has left that concern to make a new affiliation. The announcement came in the nature of a surprise, as Mr. Ovey has been featured by Horsley for the last two years.

In that time he was starred in over 150 single-reel comedies under the well known brand name of the "Jerry" series, which were released on the Mutual program. Mr. Ovey has not as yet determined which of several offers to accept and will not endeavor to decide upon the matter of his new affiliation until his return from a vacation in the mountains.

Miss Fischer Working on "High Heels."

The complete cast of the American Film Company production, entitled "High Heels," featuring Marguerita Fischer, has been announced. It includes Jack Mower, David Howard, Golda Madden and Perry Banks. The present production is Miss Fischer's third of a new line of comedy dramas. Miss Helen Starr wrote the story, and the scenario is the work of James E. Hungerford.

Auto Race for Russell Picture.

A thrilling auto race between Eddie Hearne and Eddie O'Donnell, first and second in the Liberty Sweepstakes staged at Ascot Speedway, Thanksgiving Day, will be an added feature of the American Film Company's production, "Detective Dan Cupid." The picture contains an entirely new role for Big Bill Russell.

Honors for Mary Miles Minter.

Mary Miles Minter, American star, has been honored by an appointment as California State President of the Children's Patriotic League of America, by Miss Lillian Bell, of Chicago, National President of that organization.

Washburn Temporarily Blinded.

Owing to temporary blindness as the result of working too long a time under a battery of lamps, Bryant Washburn has been confined to his home for several days. For two consecutive nights he worked in a hotel barber's shop from 9 in the evening until 6 in the morning making scenes for his first Pathe release, "Kidder and Ko."

Mena Company Building Stage.

Work has commenced on the new stage for the Mena Company, which will be glass inclosed, 100 by 120 feet, and will be thoroughly equipped with the most modern and scientific lighting system. A concrete tank 20 by 30 feet is being installed under the stage, which with specially installed water connection can be filled within a very short time. Separate compartments around the tank will provide for camera room, and glass apertures in the sides of the concrete walls will permit underwater scenes to be made.

In addition to the new stage, property rooms and new equipment for the enlarged laboratories, concrete vaults are being built for the storing of film.

Griffith Working on War Picture.

David W. Griffith, with Lillian and Dorothy Gish and Bobby Harron, has been doing some quiet work at his old location in East Hollywood and an inclosed space has protected them all from the dust caused by the destruction of the big "Intolerance" set. Soon Mr. Griffith will be cutting and assembling his film made in several countries, including scenes taken at the French front and in England.

Emerson and Loos Leave Fairbanks.

It is understood that John Emerson and Anita Loos have left the Fairbanks organization and are due to take a trip East in regard to a new affiliation. "Doug" has not announced who will take the place of Mr. Emerson as alternative director with Allan Dwan.

Myrtle Gonzalez Weds.

On Saturday morning, December 1, Miss Myrtle Gonzalez became the bride of Captain Allen Watt of the Three Hundred and Sixty-third Infantry, at Camp Lewis. Mr. Watt was a former assistant director at Universal City. The couple were married in the Gonzalez home at 908 West 13th street, this city. Only their parents and two or three close friends were present. An informal reception was given in honor of Captain and Mrs. Watt the evening following the ceremony. Watt won a commission as captain of infantry and went to Fort Sill, Okla., for musketry instruction. Captain Watt left for Camp Lewis on Friday, December 7. His bride will remain here until the first of the new year, when, with her parents, she will go to the military camp to join her husband.

Mary MacDonald MacLaren Resumes Work.

After an absence from the screen of several months, Mary MacDonald MacLaren, the Horsley star, has returned to the screen and is to start work upon a new state-right feature under the Horsley banner. Miss MacLaren's vacation was occasioned by her being injured a month or so ago in an automobile accident.

Lee Arthur, Playwright, Dies.

As a result of injuries sustained in an automobile accident, Lee Arthur, the noted playwright and screen scribe, died on Saturday, December 8, at the Clara Barton Hospital. Mr. Arthur was confined to the hospital for ten weeks with several broken ribs and his death was caused by pneumonia setting in. The interment was in Louisiana.

Los Angeles Film Brevities.

Word has been received from Duke Reynolds, former assistant director at the Triangle-Keystone studios, to the effect that he has been transferred to the Aviation Corps and ere now has departed for the training quarters at San Antonio.

* * *

Working as an extra at the Balboa Amusement Producing Company, Long Beach, is Eloise Lorrimer, of Chicago, member of the famous Lorrimer family and cousin of "Billy" Lorrimer, former United States Senator.

* * *

Arthur J. Hoyt, casting director at the Triangle Culver City studio, is back at work after being in the hospital with a bad foot and is now going around on crutches.

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The many friends of Harvey Gausman, who is the road man for Manager Irving Lesser's All Star Feature Distributors, are congratulating him upon an addition to the family, who will be known as Harvey, Junior.

* * *

Catherine MacDonald, who is rapidly climbing to a place in the sun approaching that of her sister, Mary MacLaren, has just been signed for the leading role opposite Charles Ray in his next Ince feature. Miss MacDonald has recently been with Pathe and Lasky.

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Al E. Christie intends to have his new indoor stage ready for production purposes within the next two weeks.

* * *

Jack G. Blystone, who, in spite of the high sounding title of Director-General of the L-Ko studios, is a regular human being, is busily engaged in tying up odds and ends of various productions before taking a six weeks' vacation.

The twelfth episode of "The Mystery Ship" is under production at Universal City by Director Harry Harvey. The serial features Ben Wilson, Neva Gerber and Kingsley Benedict.

* * *

Director Elmar Clifton is making rapid progress filming his own story, "More Power to Him," in which Herbert Rawlinson is playing the featured role. The scenario was prepared by Waldemar Young. Rawlinson has a strong supporting cast, including Claire Du Brey, Neal Hart and Sam De Grasse. Clifton is filming the production in five reels.

* * *

Owen Wister's story, "Lin McLean," is being filmed as a five-reel Universal photoplay under the direction of Jack Ford. Harry Carey is playing the title role, while Betty Schade portrays the part of "Katie." Others in the cast are Molly Malone, Roy Clark, William Carroll, Millard K. Wilson and Ed. Jones.

* * *

Ella Hall and Emory Johnson are playing the featured roles in "Dona Perfecta," a five-reel photoplay which is being directed by Miss Elsie Jane Wilson. The story was written by B. Perez Galdose as a book and was adapted for the screen by Elliott J. Clawson. Other important roles are being played by Ruby La Fayette, Winter Hall, Gretchen Lederer, Maxfield Stanley and Harry Holden.

* * *

After spending three weeks in a Los Angeles hospital Marjorie Daw has returned to the Douglas Fairbanks studio and resumed active work in "A Modern Musketeer." Due to her accident, a broken knee, at the Grand Canyon of Arizona during a scene of the new Fairbanks picture, it was necessary to send Miss Daw to Los Angeles.

* * *

Bessie Barriscale is now working at Paralta in a picture called "Blindfolded," from an original story by Richard Schayer. Her director is Raymond B. West.

* * *

Frank Lloyd, Fox director, has moved into a Hollywood "bungalow" and bought a new car.

* * *

Triangle-Keystone Director Herman Raymaker and his seafaring company have been busy at San Pedro harbor, where they have been making the boat scenes for "A

Sea Serpent's Desire." Billy Franey, Dale Fuller, Maud Wayne, Milton Sims, James Donnelly, Lloyd Bacon and Frank Opperman are all figuring in the picture.

* * *

Ralph H. Spence, who for some time has been writing the R. A. Walsh features for William Fox, will devote his future energies toward creating comedy-dramas for George Walsh.

* * *

Viola Dana and company have returned from the Mojave Desert, where they went to film scenes for the forthcoming Metro "The Winding Train," adapted for the screen from the story by June Mathis and Katherine Kavanaugh, and in which B. A. Rolfe will present Miss Dana as star. The town of Mojave, headed by Sheriff Guy Hamilton, paid homage to the petite screen star and barbecues and dances were arranged in her honor.

* * *

Horace Williams has been engaged by B. A. Rolfe as casting director at the Metro West Coast studios in Hollywood. Williams has occupied the same position at the Lasky studios.

* * *

A service flag bearing eleven stars was raised this week over the Christie studios by Al E. Christie.

* * *

Director Tod Browning, after filming night scenes, discovered his new car had been stolen from in front of the studio and a very much dilapidated car of the same make left in its place. He telephoned the police and while waiting their arrival decided to take another look at the car so thoughtfully left by the thief. The second car also had been stolen.

* * *

B. A. Rolfe has engaged R. C. Godfrey as technical director at the Metro studios.

* * *

Bobby Vernon has finished his first picture under his new contract with the Christie Film Company. He was supported by Ethel Lynne, under the direction of Al E. Christie.

* * *

Bringing with him the film of a big motion picture feature made in the Hawaiian Islands, George Melford, Lasky director, has returned from Honolulu.

* * *

The first picture which Constance Talmadge will make in the West is "The Shuttle," being adapted from a story by Frances Hodgson Burnett. Rolin Sturgeon, formerly of Vitagraph, will direct, and the picture will be made at the Lasky studios.

* * *

A joy-making drama is being made by Henry Lehrman for Sunshine Comedies. Ford Sterling plays the leading part. Among other things it is remarkable for its presentation of the famous humorist in an entirely new make-up.

* * *

Wallace MacDonald has been engaged by H. O. Davis to play leads for Triangle specials. MacDonald's last work in California was opposite Mary Miles Minter in "Youth's Enduring Charm," since which he has been playing in O. Henry pictures.

* * *

"Amarilly of Clothes Line Alley" promises to become a picture before it is a stage play. The picture version is the present vehicle of Mary Pickford, Arctcraft star, who is being directed by Marshall Neilan. Engaged for the leading male juvenile role opposite Miss Pickford is Freddie Goodwins, who has of late been distinguishing himself in Christie comedies.

* * *

Jewel Carmen is about to begin a new photoplay at the William Fox studios in Los Angeles, the author of which is Bernard McConville. Miss Carmen will be directed by C. M. Franklin, and her supporting cast will include G. Raymond Nye and L. C. Shumway.

* * *

Tom Mix is completing for William Fox "Cupid's Round-Up," the story of which was written by George Scarborough and the scenario by Charles Kenyon.

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Director Thomas Heffron has started work on the screen adaptation of Meredith Nicholson's crook comedy, "The Hopper." William V. Mong is cast in the title role.

Paramount Secures Fred Stone

Famous Comedian of Stage as New Comedy Star for Paramount Pictures.

FRED STONE, famous scare-crow of the "Wizard of Oz," star of a dozen of America's most popular and successful musical comedies, and at present playing at the Globe Theater in his greatest success, "Jack O'Lantern," is to become a comedy star of the moving pictures under the auspices of the Paramount Pictures Corporation and Jesse L. Lasky.

Following the completion of his present theatrical season, Mr. Stone will leave for California early next summer

to begin work on the first of a number of new pictures, the scenarios for which will be provided to exploit the personality and accomplishments of one of the most popular and successful comedians on the American stage.

Concerning his new venture into the motion picture field, Mr. Stone said: "In the past few years I have received many flattering and tempting offers to become a film star, but I have always felt a natural hesitancy about signing up in this new field until I could be assured of entering it under the same high-class management as has made happy my long and pleasant as-



Fred Stone.

sociation with Charles B. Dillingham.

"This new association with Mr. Lasky has solved that problem and I may say in all sincerity, I am glad to be affiliated with a company of such high standards as those attained by Paramount pictures."

Since the days of "The Wizard of Oz," when the famous team of Montgomery and Stone first scored their country-wide success, Fred Stone has been one of the greatest character comedians on the stage. The long string of successes in which he appeared with his late partner, Dave Montgomery, included "The Red Mill," "The Old Town," "The Lady of the Slipper," "Chin Chin" and others. After the death of Montgomery, Stone appeared as a single star and has achieved the greatest success of his career in "Jack O'Lantern."

Mr. Stone is known almost as well for the many, varied "stunts" he has been able to introduce in his work as for his own inimitable powers as a dancing and pantomimic comedian. Lariat throwing, tight-rope walking, bare-back riding, ventriloquism, pantomimic piano playing, skating and a number of the most difficult of the "Fairbanks" stunts were all grist to his mill in the course of his various appearances in one new success after another.

Mr. Stone's appearance in the silent drama will not be his first essay at pantomime. Several years ago he appeared as a pantomimic star under the management of Robert Arthur in London and Liverpool. His success in pictures is already assured, by reason of his world-wide popularity, his extraordinary powers as an eccentric comedian, his indefatigable capacity for mastering whatever he goes into, his well-defined powers as a pantomimic artist, and his extraordinary likable and magnetic personality.

NEW EDITOR FOR AMERICAN SCENARIO DEPT.

Will Ritchey has been engaged this week for the American Film Company scenario department at Santa Barbara, and will henceforth be editor-in-chief of the whole works. His staff will consist of Charles Turner Dazey, James E. Hungerford, Chester Blinn Clapp, Elizabeth Manning and Myron M. Stearns. Better stories for Letter pictures is the order of President Samuel S. Hutchinson, of the American, no matter what they cost.

Fred Wright Rejoins Pathe

Returns to Scene of His Earlier Successes After Absence of Three Years.

THE directorial forces of Pathe Exchange, Inc., have been augmented by the return to the fold of Director Fred E. Wright after an absence of three years from Pathe activities. Mr. Wright has the distinction of being one of the oldest directors in the industry and one of



Fred E. Wright.

the first stage directors to devote his services to the production of picture plays. His theatrical experience commenced at the age of sixteen as an actor in the company with Thomas W. Keane, where he served an apprenticeship of three years. Later he was associated with Oliver Doud Byron, A. M. Palmer, Augustin Daly, and Frank Mayo.

Just prior to his entering into the world of pictures he acted as stage director for many well known stock companies in New York, Brooklyn, Philadelphia, Cincinnati, Indianapolis, Kansas

City, Denver and Seattle. His first work as a director of picture plays was in the independent field where the quality of the productions made under his direction attracted the attention of the old Pathe Company, then known as Pathe Freres. He remained with Pathe Freres until 1914 and then became a director for Essanay, producing many of the best features released by that company during the three-year period of his contract.

Mr. Wright started work for Pathe immediately upon the expiration of his Essanay contract and is now engaged in the direction of "The Mysterious Client," starring Irene Castle, supported by Milton Sills and Warner Oland, the famous trio of shining lights that made up the brilliant cast of "Patria," and Caesare Gravina, who distinguished himself in "The Fatal Ring."

"The Song and the Soldier"

One Reel Production by Plimpton Epic Pictures Calculated to Promote a Greater Use of Music—Part of National Plan.

UNDER the auspices of the National Bureau for the Advancement of Music, the Plimpton Epic Pictures, Inc., has just completed a one-reel subject, entitled "The Song and the Soldier," the first of a series of similar subjects intended to encourage the more general use of music



Scene from "The Song and the Soldier" (Epic).

everywhere. By pictured illustration of the manner of using music and the good that can be accomplished by its use the National Bureau hopes to make music more general in its application to American life. No special form of music or method of presenting it is suggested, but every instrument and all worthy compositions are to be encouraged. The head of the National Bureau is C. M. Tremain, formerly with the Aeolian Company.

"The Song of the Soldier" presents the subject in a very understandable and impressive manner. There are scenes in the home, in the trenches and in the hospital which prove how valuable music is as a comfort and even a remedy to those in mental or physical distress. There is a touch of home life portrayed that is certain to reach the heart of those who witness the picture and to impress the fact, known in medical practice, that music is almost invaluable in certain cases of great nervous stress.

The idea of applying motion pictures to this use is peculiar and new. Mr. Plimpton seems to have caught the inspiration in his first production which not only illustrates the principles but holds the attention and stirs the soul.

There should be a market for this series of subjects on both entertainment and educational grounds.

Frieda Hempel in Pictures

FRIEDA HEMPEL, Gatti Casazza's famous dramatic prima donna, who has been a favorite of the Metropolitan Opera house for several past seasons, will certainly add to her popularity in connection with her now heralded appearance in motion pictures. While there are unquestionably many singers in the first rank of artistry, it has been almost a rule that their voices make up what is lacking

in dramatic action. In Frieda Hempel and occasionally in one or another the exception to this rule is found.

None can fail to be impressed by the aspect of this splendid woman, who seems to gain height by reason of her wondrous lines, and who moves toward her audience with a simple, natural majesty. In presenting this remarkable luminary to the moving picture screen, one can be assured that Frieda Hempel will soon subject countless numbers.

The scenario that is being prepared for the starring of Frieda Hempel will be the product of several collaborators, who, making a close study of her personality, will present a story especially suited to her varied artistry.

Work on her picture was to start some time in January, but the Edison Phonograph people have succeeded in contracting for her exclusive services at



Frieda Hempel

so attractive a figure that the beginning of her screen work will perhaps be delayed for a month or two.

The Edison Phonograph people, who are to feature her as their leading star, are reported as entering into a tremendous advertising campaign for the product featuring Frieda Hempel. Unquestionably this will be a great asset for the pictures that are to be made starring Miss Hempel, for after all the two entertainments—motion pictures and the phonograph—are the most popular known in the world.

PRESIDENT HUTCHINSON RETURNS FROM SANTA BARBARA.

Samuel S. Hutchinson, president of the American Film Company, has returned from a quick trip to the Santa Barbara studios, where he found everything started in good order for the winter's work.

Among the Picture Theaters

Big Theater Opened in Montreal

Loew Adds to List of Spendid Picture Houses in Canadian City—Rich Decorations One of Its Features.

MONTREAL'S new million dollar theater was opened Monday evening, November 19, when 3,400 people crowded into the doors, eager to see what Loew's had in store for them. Critics say that this is one of the largest and loveliest moving picture theaters on the continent. Every contrivance and innovation that modern ingenuity has devised for the amusement and comfort of the pleasure-seeking public has been provided. The decorations of the interior are of classic design, with the severity of the antique tempered somewhat to suit the love of ornamentation of today. Cameos are used extensively, and medallions in white and gray appear charmingly on every side. The color scheme of the interior is, strictly speaking, rose, gold and gray. The walls are paneled with old rose brocade to match the thick carpet and the draperies that sweep in long lines between the Corinthian pillars of the boxes. Everywhere the seats are dull gray, on the balcony, in the orchestra, and the light cane chairs in the boxes. Gold sunbursts and wheels are effectively used in the mural and ceiling decoration, and the proscenium arch that outlines the stage is made of a lacy fretwork painted gold. The oval above the lounge is gilt, broken in the center with cameo medallions. The frescoes are exceedingly fine, depicting classical scenes and mythological deities in pale pastel colorings. Throughout the theater, marble has been freely used, which heightens the richness of effect. The greatest triumph of all is the marble staircase in the lounge. The lighting of the theater embodies all the latest theatrical devices. Nowhere is there a sign of an electric bulb, but nevertheless light seems to radiate from every part of the building. The glass background of the proscenium arch lights up, forming a huge glowing semicircle. From the center of the ceiling hangs a dome of colored glass with a number of smaller domes around it. When these lights are lit the effect is rich and subdued. Rather a novel device is the glass panels underneath the balcony which are transformed into brilliant slabs at a turn of the lever.

To describe the plan of the theater is almost the task of an architect. On entering, one passes through the marble lobby into the rotunda. This apartment is oval in shape, and is provided with comfortable seats and sofas, where the men may smoke. A huge fireplace gives a final note of coziness to the whole scene, and doors lead into cloak rooms or telephone booths. At this point the ticket holders of balcony and orchestra seats part company. The marble staircase leads down into the main body of the theater, while a short sloping corridor brings one up into the mezzanine balcony. Besides the row of brass-railed boxes in the front of the balcony, there are six boxes on each side of the stage. The stage itself is large, being some thirty-four feet deep with a forty-five foot front. Japanese cloths predominate, and the curtain is aglow with gorgeous oriental coloring. Hidden in the unknown recesses of the theater are the dressing rooms with modern lighting and plenty of mirrors. Special care has been taken to insure a good view of the stage from every seat in the house, and the balcony is swung without a single pillar. The safety of patrons has been given especial thought. Probably no other theater has a better system of fire escapes. The vast auditorium can be emptied in two minutes.

With the opening of Loew's, Montreal has two large moving picture and vaudeville houses, in addition to two other large theaters devoted solely to pictures. A third picture and vaudeville show will shortly enter the field, when the new Princess Theater is finished.

EMPRESS THEATER NOW OPERATED BY GRAND MANAGEMENT.

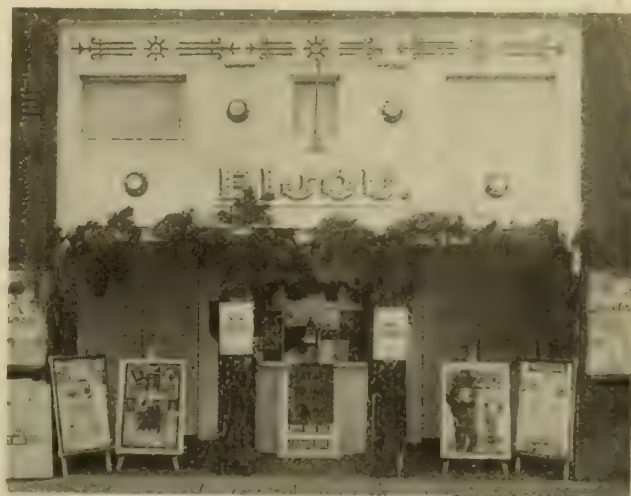
The American Amusement Company, Faribalt, Minn., which operates the Grand Theater in that city, has taken over the Empress Theater, also in that city. The Empress

was formerly conducted by Louis Holmen, who, owing to bad health, had to go South. The Empress is a successful house and was in Mr. Holmen's hands for the past three or four years. The American Company will redecorate its new house.

GRANTS PASS, ORE., HAS DANDY LITTLE THEATER.

A dandy little theater in the Willamette Valley, managed by one of the most progressive exhibitors in the territory, is the Bijou, Grants Pass, Ore. The house seats 250 and now charges 5 and 20 cents. The programs used are Perfection, Metro, Triangle and Vitagraph and the management is always ready to book the big specials.

The members of the Caldwell family, which operates the



Bijou Theater, Grants Pass, Ore.

Bijou, are old timers in the show game, and all the work, from operating to music, is done by a Caldwell. The Caldwells came from Nez Perce, Idaho, where they also conducted a photoplay theater. When they took over the Bijou it was considered a "Jonah" by the Portland wiseacres, but real showmanship soon put it in good shape and it is now one of the most popular little theaters in Southern Oregon.



Scene from "Love Letters," a Paramount Release for December 24.

New Allen Theater, Toronto, Ont.

First of the Large Downtown Houses to Be Devoted Exclusively to Pictures—Has No Balcony or Gallery and Tiers of Seats Rise in Amphitheatre Style—Owned by Allen Family, with Extensive Interests in Film Business.

THE first large downtown theater in Toronto to be erected exclusively for the presentation of moving pictures is the Allen Theater at Richmond and Victoria streets. The house was opened on Saturday evening, November 10, under most auspicious circumstances, great crowds of enthusiastic people filling the amphitheater for the two performances. No special ceremony was staged to commemorate the birth of the beautiful structure and this



J. B. Cronk

feature, or the lack of it, merely reflects the Western nature of the man who has been placed at the rudder, J. B. Cronk, formerly manager of the Allen Theater, Calgary. When he was placed in charge of the house three months ago he did not set about to have a special gathering of notables at the opening performance.

"The people I want to see at the first performance are those whom I may expect to see in the theater the following week and the following," declared Manager Cronk with emphasis when questioned by the Toronto correspondent of the Moving Picture World. "I do not want to have it said that our prospective patrons were not given a look-in on the opening night. If the theater is good enough for them afterwards it is good enough for them when the first picture is screened."

Thus Cronk makes friends, and judging by the attendance on the first night the Allen Theater appears to have a lot of good second and third nighters.

The Allen Theater is one of a prominent string of big houses in the Dominion controlled by the Allen family. It is their only theater in Eastern Canada, although they made their start with a mere store show in Brantford, Ontario, ten years ago. Incidentally, the home of the manager, Mr. Cronk, is in Brantford, and he started with the Allens in their first theater venture there. The first theater erected by the Allens in the West was the Monarch at Calgary, after which they secured Allen theaters in Calgary and



New Allen Theater, Toronto, Ont.

Moose Jaw. They built the Rex Theater at Regina, Sask., in 1912 and other houses in their Western chain are the Rex of Winnipeg and the Allen of Brandon, Manitoba. The latter was opened last July. While in the West the Allens became interested in the distribution of films as the Famous Players Film Service, Limited, with six branches of the company to cover the country. Two years ago they moved their headquarters to Toronto. Today they control the exclusive distribution in the Dominion of all Artcraft, Paramount, Select and other releases.

The company which operates the Allen Theater, Toronto,

is known as the Temple Theater Corporation, of which B. Allen, the father, is president; Jule Allen is secretary-treasurer, and Jay J. Allen is vice-president. The staff of the theater includes Manager Cronk, L. B. Goodman, formerly of the Famous Players Film Service, who serves as assistant manager; S. Sternberg, treasurer; A. Cohen, formerly of the Allen Theater, Calgary, chief operator; C. Dettlebeck, second operator; H. Chauncey, assistant operator; H. Linch, stage manager, and M. Cavendish, house superintendent.

As might be expected, much attention has been paid to the detail of music. Luigi Romanelli, formerly of the Strand Theater, Toronto, is the musical director, and under him is an orchestral organization of sixteen pieces. The organist is Roland Todd, an artist of renown. Naturally, the orchestra played a prominent part in the proceedings on opening night, and its presentation of the overture from "Phedre" (Massenet) as the opening number was received with enthusiastic acclaim. A special musical number was the premiere of Estell Beder, the young Russian concert pianist, a pupil of Djane Lavoie. The young artiste has been raised in an atmosphere of music, as his birthplace was Vilna, West Russia, the natal place of Cesar Cui, the Russian composer. The film feature of the opening program was Artcraft's "The Little American," starring Mary Pickford. Other film numbers were a Christie comedy, the Universal Screen Magazine and Gaumont Weekly. The program was continued throughout the week.

The presentation of moving pictures has been accorded a magnificent setting in the new Allen. The theater is absolutely new from the ground up and many of the details are innovations. The dominant color scheme is old rose, gold and gray, with the carpets, rugs and draperies in old rose. The decorations are dainty and not ultra-ornate or gaudy. The house possesses a cozy and comfortable atmosphere without an evidence of crowding. There is no gallery or balcony, the tier after tier of seats rising in Roman amphitheater style. The great slope is roughly halved by a semi-circle of "auto boxes" in which are found attractive white wicker chairs. These are reserved as well as the proscenium boxes. The "auto boxes" and various sections of the auditorium are bounded by white fences of neat design. There is no stage in the ordinary sense of the word, the orchestra having been placed immediately under the screen with a low fence of classic design and in a semi-circular form separating the orchestra from the seats of the public. There are no stairways, access to various portions of the auditorium being provided by means of inclined runways. Immediately opposite the main entrance is a cozy rendezvous which invites ease of mind. To the right and left are the retiring rooms, which are substantially fitted. Because of the absence of an airy upper structure over the "stage" and of the usual balconies, the acoustic properties could hardly be improved. There are numerous aisles and exits, with the result that seated patrons are little disturbed by those entering or leaving the theater.

The Allen has adopted the policy of presenting programs by the week and the theater is opened at noon each day. Evening performances start at seven and nine o'clock. The adopted schedule of admission prices is not high. All seats at matinees, with the exception of boxes, are 15 cents except on Saturdays and holidays, when evening prices prevail. The night price is 25 cents for all seats with the exception of the boxes, which are 50 cents. The matinee charge for boxes is 25 cents.

For the opening week the management issued an elaborate twelve-page souvenir program in which the policy of the theater, its constructional features, coming attractions and other details were described, and which also contained the opening program and a house directory. The finesse of this book was only in keeping with the grandeur of the building.

North Yakima to Have \$10,000 Theater.

Frederick Mercy of North Yakima, Wash., is building a \$10,000 moving picture theater in that city. Mr. Mercy also operates the Yakima, where road shows are the main attraction. The new house is expected to be ready for business in a few months.

Hood River Gets New Theater.

In the not very distant future there will be opened in Hood River, Ore., a moving picture theater with a seating capacity of 500. The new amusement house will be known as the New Liberty, and as indicated by the plans nothing will be omitted that would contribute to the convenience and comfort of the patrons. In short, it is to be one of the most up-to-date picture houses in the State of Oregon.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Land of Promise"

Paramount Presents Billie Burke in a Domestic Comedy-Drama of Unusual Opportunity, in Which the Star Is at Her Best.

Reviewed by Louis Reeves Harrison.

IN many ways "The Land of Promise" is a peculiar story, but it opens up a unique situation, and it offers a characterization for Billie Burke which brings out the finest quality she has yet shown as an actress on stage or screen. A composite of her previous roles would be that of "Miss Smirk"—in this case she gives a portraiture of submissive and enduring womanhood under trying circumstances, occasionally revolting against her narrowed environment, forever straining on the leash, yet led back again to the inevitable imprisonment of her individuality by a dominant sex trait, that of sympathy. The characterization is so admirably conceived and so consistently interpreted by Miss Burke that it holds attention through a wandering story, which often gets away from the main line of interest, clean and clear to the end.

The girl goes the limit of human patience as the companion of an invalid who promises a great reward at her death, but death comes unexpectedly, and the only will is one dated ten years back. The girl is left penniless, and goes to the farm of a brother in Manitoba. Here the crudest sort of domestic life is in progress, and no little amusement is brought out of contrast with the life the girl has known. There is slowly developed, but nevertheless surely, an antagonism in this household which makes it impossible for the girl to remain, but she is without resource and has nowhere else to go. One of the hands is a powerful and coarse-fibred young farmer who has been unfortunate with his own crop and compelled to hire out until he can raise money enough to start again, and this he obtains. He decides that he ought to have a "woman" to clean house and cook his meals, and, as it is purely a matter of business with him, he will find a wife at an employment agency. The forlorn girl, now at the end of existence in her brother's house, torn by conflicting emotions because of her early refinement and high hopes, desperately seizes this opportunity and becomes the primitive young farmer's wife "in name only," it being understood that the relation is merely one of mutual service in field and household.



Scene from "The Land of Promise" (Paramount).

He is manly enough, and a hard worker, but he is so utterly and hopelessly coarse that she does not succeed in refining him, much less loving him. He is beginning to revolt her later on with rather crude overtures, when she receives a belated remittance of money, one large enough to enable her to quit her hateful surroundings. Her new plans are upset when he forces the door of her room one night and brutally compels her to be his real wife. She decides next morning to leave him forever, but she learns that all his labor has been in vain—his farm crop is doomed to official destruction because his place has been over-run by a prohibited weed, whose spread means the destruction of neighboring farms. He is once more in the depth of misery, and his penitent mood softens her more than his misfortune. Out of a deep well of

native sympathy she decides to give him the money she has received to stay with him as his loving and faithful wife, and the story so ended to the satisfaction of a large audience at the Strand theater.

"Beloved Jim"

Five-Reel Universal Special Production Features Priscilla Dean, Harry Carter and Joseph Girard in Christmas Offering.

Reviewed by Robert C. McElravy.

A CHRISTMAS story filled with genuine Christmas sentiment at the beginning and leading up to a strong series of emotion situation—such is "Beloved Jim." It goes a step further than the usual Yuletide narrative, several steps in fact, in that it combines a real story with the customary holi-



Scene from "Beloved Jim" (Universal).

day atmosphere. And Jim's heart problem is not an obvious one, for the observer is kept wondering until the very close whether sorrow or happiness is to be his final lot.

Harry Carter makes his first appearance since "The Gray Ghost" in the title role, which he handles with pleasing skill. Priscilla Dean, who had the feminine lead in "The Gray Ghost," plays the part of the orphan girl, Mary, around whose past the story centers. Joseph Girard, who wrote the present piece, plays the part of the "Derelict," and J. Morris Foster appears as the scapegrace nephew, Donald.

With this well balanced cast the story is given strong and convincing treatment. It opens with the return of Jim's nephew, Donald, for the holidays, and pictures the way in which the youth and his friends are caught badgering a hungry old derelict at the club. Jim takes the derelict home, where he is bathed and properly clothed and fed. The old fellow then enters Jim's employ.

A second Christmas rolls around and Jim has been persuaded by his three friends, known as "The Trinity," to marry the orphan girl.

Donald returns again from college and he and Mary recognize one another. Donald knows something of her past, and he trades upon this knowledge in a way that compromises her good name. Jim, thinking her untrue to him, accuses both his wife and Donald of treachery. The old derelict, who suspects Donald of all the guilt, chokes the truth out of him. The confession, to which Jim listens, clears Mary from any suspicion, past or present, and restores happiness to their home.

The holiday atmosphere is well suggested all through this number, which was directed by Stuart Paton. Others in the cast are Charles Hill Mailes, Frank Deshon, Sydney Deane, Ed. Brown, and Mrs. A. E. Witting.

Nazimova Will Play Gypsy Princess.

Mme. Nazimova will eat her Christmas dinner in St. Augustine, Fla. She and her entire Metro company will leave at once for the southern city, where they will spend several weeks in the preparation of a new special production de luxe under the direction of George D. Baker. The production which Nazimova and her company will stage in the southern location is a gypsy play, the title and authorship of which are as yet unannounced. The star herself will be seen as a gypsy princess.

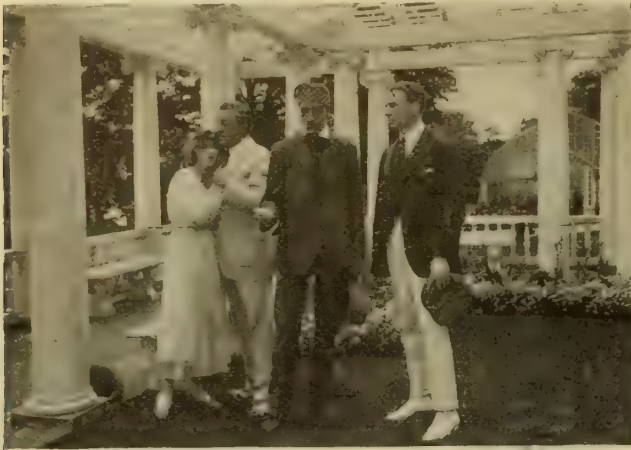
"Runaway Romany"

Marion Davies Featured in Colorful Five-Reel Story of Gypsy Life—Produced by Ardsley, Released by Pathe.

Reviewed by Robert C. McElravy.

THERE is a great deal in "Runaway Romany" that will appeal to the imagination of the public. Its opening scenes unfold the beginning of a story of the highly romantic type, a tale in which commonplace probabilities are disregarded in favor of the picturesque and the beautiful. It has the charm and color of the open road, and carries the observer away from everyday affairs.

The cast is an attractive one headed by Marion Davies, who was given the title role in the Dillingham-Ziegfeld revue, "Miss 1917." She has a naive beauty that fits her particularly well for the part of Romany, the missing heiress, reared by a band of gypsies. The story and scenario are also credited to Miss Davies. W. W. Bitner appears as Zelaya, chief of the gypsy band, and Pedro de Cordoba as his son, Zinga, who desires to marry Romany. Matt Moore plays the part of Bud



Scene from "Runaway Romany" (Pathe).

Haskell, the fortunate suitor; Ormi Hawley appears as Anitra, and Gladden James as "Inky" Ames, the press agent who precipitated the trouble. Joseph Kilgour plays the father.

The story opens with "Inky" Ames searching in desperation for some means of bringing his star into publicity. He reads that the wealthy Theodore True is searching for his daughter lost many years previously, and writes a yarn to the effect that the actress, Anitra, is the missing girl. He even induces the actress to paint a birth mark on her shoulder by which to further aid the deception. Theodore True falls a victim to the plot and accepts the actress as his daughter.

The scene then shifts to the far West, where Romany is discovered with the wandering gypsy tribe. The settings here are chosen for their romantic character, and the subtitles, with their artistic embellishments, aid very nicely in achieving the glamour of the wild. The millionaire carries Romany back East with him much to Anitra's disgust, and in the course of certain rather melodramatic events the true story comes out. Anitra's deception becomes known, and Romany's position as the real daughter is established. The full dramatic effect of several situations is not obtained, but the story interest is strongly developed and holds the interest well.

The number was produced by Ardsley Film Corporation and directed by George Lederer.

"The Victim"

Joseph Levering Produces Interesting Roman Catholic Propaganda Story for Catholic Art Association.

Reviewed by Margaret I. MacDonald.

IT IS a well-known fact that clergymen in general have been none too well pleased with the manner in which their "cloth" has been made to serve the moving picture. Directors with little knowledge of and less regard for the etiquette of the church have repeatedly made annoying mistakes which have been held as just grievances by the clergy of different denominations. The producing of "The Victim," a multiple-reel picture, directed by Joseph Levering, appears to be not alone a matter of propaganda for the Roman Catholic Church, but an effort of the church to set itself right in the eyes of its people after a long line of such grievances.

The picture, which as exhibited at Aeolian Hall on the evening of Dec. 6 requires considerable cutting for the purpose of concentrating the action, is based on an interesting story of a priest at whose door a friend was found murdered, stabbed with a knife belonging to the priest. The secret of the story, cleverly withheld for a disclosure at the end, is that the knife, dropped on the lawn by a child to which it was given to whittle a wooden plaything, was picked up by the real murderer and used to slay the victim. In terror the murderer, having avenged a supposed wrong, rushes to the priest at sight of

approaching policemen and confesses to him. The priest, bound by honor of his faith not to disclose what is told him in the confessional, allows himself to be dragged to the electric chair on circumstantial evidence. The news of the dying confession of the murderer reaches the prison just in time to save him from death.

Prominent in the cast are Robert T. Haines, Joyce Fair, Inez Marcel, Harry Benham, and Armand Cortez.

"My Unmarried Wife"

Carmel Myers in Five-Part Bluebird Adapted from Novel by Frank R. Adams Is Pleasing as Unconventional Heroine of Story with New Twist to Old Theme.

Reviewed by Edward Weitzel.

A HASTY marriage where the heroine or the husband consents to the wedding for entirely practical reasons and then learns to love the other party to the contract has been a favorite theme with authors long before the invention of moving pictures; but "My Unmarried Wife" has a new twist to the complication. This five-part Bluebird, adapted from the novel by Frank R. Adams, and known as "Molly and I," opens very seriously, but develops into a comedy-drama with a fair share of amusing situations. Phillip Smith, a young novelist reduced to his last penny, is injured by an explosion, and the pretty young nurse in the doctor's office where he is taken falls in love with him. Fearing that he will always be blind, Phillip determines to end his life, but the nurse reaches his room in time to prevent him from firing the shot. She gains his consent to marrying her at once by telling Phillip that a large fortune will become hers if she has a husband within a certain time. In return for making her Mrs. Smith she agrees to give him money enough to employ the greatest experts for his eyes, and to let him get a divorce whenever he desires. Phillip goes abroad for treatment, and his wife returns to her old position.

His sight restored and back in this country, Phillip earns a reputation and a handsome income with his writing. He hasn't the slightest idea of what his wife looks like, and doesn't bother to find her. Mrs. Smith is not so indifferent. She dresses herself as an Italian girl, and obtains a position as cook and housemaid for her husband. Phillip has a friend named Pat Calhoun, an artist, and the two men grow very much attached to Molly's cooking and to the way she keeps the apartment and finally to Molly herself. A wealthy young widow who has fallen in love with Phillip threatens to interfere with Molly's plan to win her husband's love herself. The ex-nurse heads off the danger cleverly, and the picture closes with Mr. and Mrs. Smith preparing to spend the rest of their lives like real married folks.

The acting and production are of good quality. A pleasing



Scene from "My Unmarried Wife" (Bluebird).

personality and a gift for comedy make Carmel Myers more than acceptable as the nurse. Kenneth Harlan acts Phillip in a satisfactory manner, and Beatrice Van, Pat Calhoun, Mark Fenton, and Jack Hutchinson round out the cast.

"In the Balance"

Five-Part Vitagraph Blue Ribbon Feature from Novel by E. Phillips Oppenheim Features Earle Williams.

Reviewed by Edward Weitzel.

E. PHILLIPS OPPENHEIM'S novel, "The Hillman," is the source of "In the Balance," a five-part Vitagraph Blue Ribbon Feature directed by Paul Scardon. The story has for a hero a sort of modern caveman who has always dwelt among his native hills and knows little of the outside world or of women. Chance throws a celebrated stage beauty in his path and she is entertained at the hero's home. The actress was on her way to the castle of the Prince of Seyre, when

her automobile broke down. She goes back to town, and Strangeway, the hillman, follows her. He is deeply in love, and ready to pick a quarrel with the stage lover he sees embracing the object of his affection at a rehearsal.

The hothouse life in which he finds himself is not at all to Strangeway's liking, but he is ready to go any place if only Louise Maurel is there. The prince learns of Strangeway's devotion, and also that the actress is growing fond of him. The titled gentleman tries to entrap his rival by introducing him to a dancer of the vampire type. Strangeway refuses to be caught, and makes such good headway in his wooing that the prince intimates the worst possible about Louise. The hillman promptly knocks him down, has a brief interview with the actress, and takes the next train for home. He is just about to drink confusion to all women, when Louise walks in and confesses she was on her way to become the mistress of the prince at the time she met Strangeway. The meeting showed her what a mistake she was about to make, and she learned to love the hillman from that moment. Realizing that Louise has always been a good woman, Strangeway proposes that she become his wife with as little delay as possible.

This romantic story is capably acted by Earle Williams, Grace Darmond, Miriam Miles, Denton Vane, Robert Gaillard, and Templar Saxe.

"Alias Mrs. Jessop"

Fine Metro Picture—A Triumph for Emily Stevens' Acting—Has Ably-Handled Plot and Shows Sense of Proportion in Direction.

Reviewed by Hanford C. Judson.

THE extremely high quality of the recent Metro picture in five reels, "Alias Mrs. Jessop," is due in large measure to the artistic work of Emily Stevens. Artistic reputation is a fickle jade, but there are some who get hold of it by power and keep their hold. Emily Stevens plays the gamut of her art instrument with technical perfection and something more that puts at her command a faculty rare even in a world full of players. This picture of Blair Hall's story, scenarioized by A. S. Le Vain and directed by Will S. Davis, gives Miss Stevens a splendid chance in a double role—a woman without character and her sweet-natured cousin—and she makes excellent use of it. The other characters, among whom are Howard Hall, as the English aristocrat, who marries the willful woman and later finds his true mate in her lovely cousin, and Donald Hall, as the man the bad wife lures to destruction and who kills her, help carry the story with a reasonableness that is markedly pleasing. As a director, Will S. Davis has another excellent picture to his credit.

The story is something like the better known "Masquerader," but with a different angle and much more interesting, to my mind. Of two girls, cousins who look exactly alike, the characterless and selfish one marries a rich man and heir of an earl. She disgraces her position and the husband leaves her. Their son is in charge of a faithful nurse. The father of the wife falls sick in America and she goes to him solely so she can be near a man "friend." In America she persuades her cousin, in disgrace on account of one of the bad woman's early escapades, to take her place by her father's bedside as his daughter, Mrs. Jessop. Track of her is then lost. The alias Mrs.



Scene from "Alias Mrs. Jessop" (Metro).

Jessop gets a call to return to England; because her "son" is sick. The earl comes home and finds "his wife" changed. Then the usual denouement.

Edith Storey in "Revenge."

Edith Storey is now acting in "Revenge," a picturization of the novel, "Hearts Steadfast," by Edward Moffat. It is a Western story, and brings her back to the sort of picture which first endeared her to the public.

"Uneasy Money"

The First of Essanay's Special Features Gives Taylor Holmes a Fine Opportunity to Show His Stellar Ability, and He Meets It Worthily—The Supporting Cast Is Strong.

By James S. McQuade.

IT has long since been accepted that the story is the chief asset of a successful photoplay, whether it be comedy or drama, and "Uneasy Money," while it can claim an excellent cast and efficient direction, can best of all boast of a story that holds the spectator in its meshes from the first to the last scene.

This fine comedy-drama has been adapted by Raymond E. Dakin from the story by Pelham Grenville Wodehouse, which



Scene from "Uneasy Money" (Essanay).

appeared some time ago in the Saturday Evening Post, and it is hoped that Mr. Wodehouse will be moved to furnish us with other stories that will make as strong the appeal to popular favor when adapted for screen service.

Lawrence C. Windom has so happily directed the production that the screen version retains the enjoyable comedy attractiveness of the written story, besides furnishing in person the living characters in their snappy comedy situations.

In brief the story shows how Elizabeth Nutcombe (Virginia Valli), niece of Ira Nutcombe (Chas. Gardner), an aged American millionaire, is left only a solitary quarter of a dollar in the last will and testament of that cranky old gentleman, while Lord Dawlish (Taylor Holmes), an Englishman, is left five million dollars. And this remarkable bequest was made Lord Dawlish because he had been kind and patient enough to teach the old millionaire, during one of his visits to England, not to "slice" when playing golf!

The English nobleman, seeing the unfairness and the brutality shown his niece by the dead millionaire, comes to America to find her and to share equally with her the million pounds bequeathed him. He writes Elizabeth Nutcombe to that effect, but she returns a sharp reply and refuses. Then he contrives, through Elizabeth's scapegoat brother, "Nuttie" Nutcombe (Arthur Bates), to visit incognito the chicken ranch on which Elizabeth makes a living. There the most amusing incidents of the comedy-drama take place, and I leave it to the screen to conclude the story.

A minor comedy, in which some of the principal characters of the main story figure, is contained within the narrative which has to do with the love passages between his lordship and Elizabeth Nutcombe, and it furnishes much enjoyable entertainment.

Taylor Holmes will impress the critical observer by his nice versatility in the role of Lord Dawlish. This will be enjoyably apparent to those who have seen him in his former roles on the screen. In his impersonation of this honorable nobleman Mr. Holmes shows most happy method. No vulgar effort is made to win a laugh at the expense of the character. Culture, breeding and the indefinable something that stamps a gentleman of this type are always present in his characterization of Lord Dawlish.

The scenes in which the nobleman figures at Elizabeth Nutcombe's chicken ranch, near Brookport, N. Y., are veritable explosions of the mirth line. His attempt at washing the dishes after his first breakfast at the ranch is a scream. So is his effort to whitewash the chicken coops, which he pronounces "jolly good sport" to his task mistress, who is slowly losing her heart.

Virginia Valli is a most likable Elizabeth Nutcombe. Everybody will admire the forceful American way in which she makes Elizabeth acknowledge her love for the man who had willed to her the entire five millions left him by her uncle, and then had gone away to face the future and his great loneliness.

Space forbids capitulation of the merits of other characterizations by the fine cast; but praise is due Arthur Bates as

Nutty Nutcombe, Virginia Bowker as Lady Wetherby, Fred Tiden as Lord Wetherby, Lillian Drew as Claire Edmont, James F. Fulton as Mr. Pickering, Charles Gardner as Ira Nutcombe and Rod La Rocque as Johnny Gates.

This special feature in six reels will be released by George K. Spoor, January 1, through the George Kleine system.

"The Fair Barbarian"

Vivian Martin Is Featured in an Entertaining Paramount Comedy with an English Locale.

Reviewed by George Blaisdell.

IN "The Fair Barbarian," a Paramount comedy released December 17, Vivian Martin shows how a girl of the West attempts to inject pep into a slow English village—and with entertaining results. Director Robert Thornby has surrounded Miss Martin with a large and competent cast. The scenario was written by Edith M. Kennedy from the story of Frances Hodgson Burnett.

The picture at no time strikes any high level, nor, on the contrary, does it hit a low one. It will make good straight entertainment. There is zest in the action and in the titling. Miss Martin has the role of a pet of a rich father; Octavia Bassett brings up herself in her own willful and winsome way, and father, mildly protesting, yields whenever between them issue is joined.

The story opens in the West, but soon shifts to England, where Octavia goes to visit an aunt in a small community. Lady Theobald is a dictator of matters social, and she and those dependent on her are properly shocked at the unconventional and direct methods of the breezy daughter of the West. It is possible the English may not be disposed to confirm the impression the picture gives of rudeness on the part of the village dwellers to those whom they may not like, but it is understandable why they should not heartily welcome one who in manner and speech is so far removed from their conception of the normal.

Jane Wolfe finely portrays Aunt Belinda, the prim Englishwoman who changes her garb in accordance with the suggestions of her niece, to the consternation of the female villagers. Charles Ogle is father Bassett. Josephine Crowell is Lady Theobald, the boss of the parish. Al Paget is a wholesome mill owner, and Charles Gerard is a rather unmilitary captain as we conceive him here. Helen Jerome Eddy shows what a real leading woman can do with a bit when in the role of the maid she appears in a costume bestowed upon her by Octavia. It is a ball gown with all the orthodox absence of roof. The maid wears it for her coming-out party, but the part of her that is not covered by the gown is completely shielded by a garment, perhaps of flannel, that comes well up on the neck



Scene from "The Fair Barbarian" (Paramount).

and down to the wrists. The combination looks good for a real laugh.

The picture does not depend for its interest on a love theme—although Olivia has a fiancé in the beginning, and in the end characteristically retracts her rejection—but it does not have to.

Charles Ray Coming December 24.

One of those stories which go straight to the heart, awaken a new appreciation of American manhood, and prove beyond the peradventure of a doubt that success is won only by consistent effort is "His Mother's Boy," in which Charles Ray will star for Paramount. The production is to be released December 24, and was directed by Victor L. Schertzinger. The story is a picturization by Ella Stuart Carson of Rupert Hughes' story, "When Life Is Marked Down."

Following this picture, in which Mr. Ray is supported by a fine cast of players, the star will be seen in "The Hired Man," by Julian Josephson, to be released in January.

"The Volunteer"

Madge Evans and Henry Hull in Novel Photoplay Which Shows Inside Workings of World Studio.

Reviewed by Edward Weitzel.

WILLIAM A. BRADY, Carlyle Blackwell, Kitty Gordon, Ethel Clayton, Evelyn Greely, June Elvidge, and Montagu Love are introduced in the studio scenes of "The Volunteer," a five-part World photoplay featuring Madge Evans and Henry Hull. Little Miss Evans appears as herself in the picture, and her father and mother are supposed to enlist for service in the war, one as a soldier and the other as a Red Cross nurse. It is decided to send the child to her grandparents, and it is when she goes to bid the other World stars good-bye that they are brought into the action. The rest of the story shows Madge's life with the old people. Her grandfather is a stern old Quaker, who is a most decided pacifist, and will not hear to his son Jonathan becoming a soldier. He has already quarreled with Madge's mother for



Scene from "The Volunteer" (World).

marrying outside of the Quaker faith, and treats the little girl with coldness. When he learns that she is an actress he is horrified, but when one of his granddaughter's pictures, "The Little Duchess," is shown in the village and the rest of the family go to see it, Friend Timothy sneaks in and enjoys his first visit to a theater.

Madge also helps to win her grandfather over when Jonathan enlists on his twenty-first birthday and the young man is leaving home without his father's blessing. Another of her acts is to mount the platform at a recruiting rally and plead for volunteers. The picture has good heart interest, and its novel features should add largely to its commercial value. Harley Knoles was the director.

Henry Hull is starred jointly with little Miss Evans. He plays Jonathan excellently, and Jack Drumier gives a strong character portrayal as the old Quaker. Muriel Ostriche, Victor Kennard, Kate Lester, and Capt. Charles have important roles.

"Without Honor"

Triangle Five-part Photoplay from Story by C. Gardner Sullivan, Featuring Margery Wilson, Has Well Constructed Theme.

Reviewed by Edward Weitzel.

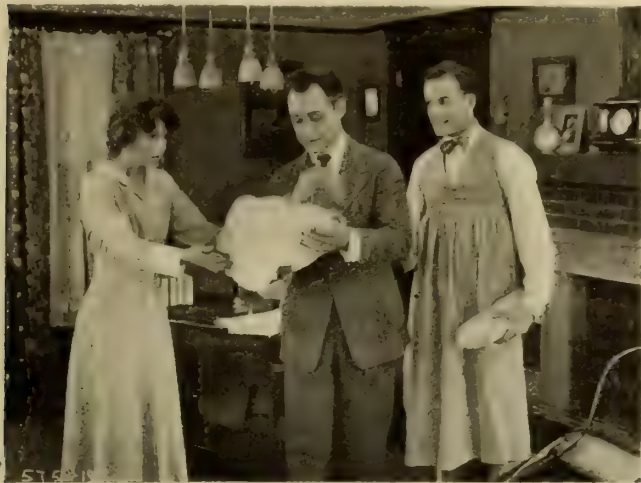
WOMAN'S devotion is the foundation of "Without Honor," a five-part Triangle photoplay, from a story by C. Gardner Sullivan, directed by E. Mason Hopper. The scenario is the work of George Elwood Jenks, and Margery Wilson is the featured player. Jeanie McGregor marries Roy Hanford to reform him and after two years of happiness is forced to choose between claiming that no ceremony was performed or seeing the man who has deceived her arrested for bigamy. She allows her sentimentality to overcome her common sense, and Hanford goes back to his first wife. Jeanie has a struggle with poverty and at last finds a refuge near the village Hanford came from. His father is a stern religious bigot, and when Jeanie meets him at a church service he denounces her before the congregation.

Not satisfied with this, the old deacon calls a meeting and persuades the church members to accompany him to the farmhouse where Jeanie is staying and drive her from the community. The plan has a different ending. The right man, who has always loved Jeanie, arrives just in time, makes her produce her marriage license and turn the tables on the deacon. His son, having had the decency to fall over a cliff and break his neck in the meantime, the little woman and her baby start life anew with the right man.

Taking on its own grounds "Without Honor" is an interest-

ing and well-constructed story. It does not go very far beneath the surface of things, and its characters are of the ordinary everyday type, but it builds up to a climax that rewards virtue and punishes vice in a most satisfying manner.

The picture is acted with excellent effect by the entire cast. Margery Wilson as Jeanie McGregor wins all the sympathy possible for the character and acts with feeling and judgment. Arthur Moon presents a breezy impersonation of a flesh-and-blood traveling man, who is also the right man of the story. Darrel Foss gives a convincing portrayal as the spineless Roy



Scene from "Without Honor" (Triangle).

Hanford, and Walt Whitman is equally successful as the deacon. Laura Sears, Anna Dodge and Walter Perkins have the other roles. Charles Stumar was the photographer.

"The Hand of the Hun"

Harry Raver Has a Novelty Picture Made in Italy—In a Boy's Dream His Toy Soldiers Come to Life and Fight.

Reviewed by Hanford C. Judson.

A TOUCH, deep and sincere, of sentiment and a good deal of fantastic and amusing comedy, mark "The Hand of the Hun," a four-reel novelty film, owned by Harry Raver. It has been staged by Giovanni Pastrone, the producer of "Caviria," and shows an artistic and painstaking care for little things that works to its advantage as entertainment. It was shown in a church a few weeks ago at a Red Cross show in Glen Head, L. I., and pleased the audience. Primarily, it may be called a children's film; but, on account of the freshness of the idea behind it and the comic touches and the smoothness with which its producer has overcome the difficulties of his material—it is made largely with little toy soldiers as players—it will likely delight most of the older patrons.

It is light entertainment and has a poor name. If the spectator comes with the idea of seeing a great war melodrama, he



Scene from "The Hand of the Hun" (Raver).

may feel disappointed, while if he comes to see a children's picture he will certainly be tickled by it. In a couple of its scenes there is shown a charge of cavalry, a row of wooden horsemen, built to show the correct perspective, go over the field to capture a fortress. A miniature country-side had to be made to give setting for much of it and it is all astonishingly well done.

As a specimen of its comedy, one of the Hun's big black Berthas is made to shoot poison gas over the valley. On the

other side, the Allied soldiers bring a bellows into play and capture all the gas which they bag. The bags are marked "Return to the Sender." Again we see the Grand Emperor come out on his wooden horse to distribute iron crosses. The charger is not forgotten and, on having his cross hung around the neck, salutes his master like a major.

All this is in the dream of a child whose father is away fighting the Hun. We are first shown the heart-break of the war, and then get the comedy relief. The reviewer enjoyed the picture.

"The Auction Block"

Goldwyn Releases a Drama of Strong Motive and Elaborate Treatment by Rex Beach.

Reviewed by Louis Reeves Harrison.

THE photodramatization of Rex Beach's story, "The Auction Block," aims high and hits the mark in its symbolism.

Its purpose is strongly enforced in the beginning and end, and the costly elaboration of development between, worked out with great care, is almost extravagant in prodigal settings, rich costumes, crowded ensembles and breadth of cast. Mere flashes are given of scenes wrought with all the care and nicety of detail required of "high points" in the average screen story of importance. With a dozen line types in the cast and the characterizations well-balanced, it is difficult to select those of highest merit, but popular attention will be attracted to the performers of largest opportunity, Rubye De Remer, as the pretty country girl whose family sends her to the auction block of metropolitan life, the girl show, is a star in the making, just now too much inclined to sit for her picture, facing camera-ward, and not deeply enough interested in the feelings of a pure-minded girl struggling with an environment of New York theatricalism to be entirely convincing. Eager, earnest and sweet to the eye, she is still preoccupied with the impression Rubye De Remer is going to make, a common fault among



Scene from "The Auction Block" (Goldwyn).

screen debutants. Looking the part also, Mr. Tom Powers is a most interesting young spendthrift, and possibly true to life in his characterization so far as the sons of Pittsburgh millionaires are concerned. He has a much more winning personality than could be found among the gilded youth of New York—he also lacks some of their savoir faire, French for knowing what to do in society.

One of the strongest impersonations in "The Auction Block" is that of Florence Deshon as the daughter of a Pittsburgh mill worker gone to the bad in New York, where she learns the futility of vengeance after blackmailing and murdering her father's heartless employer. Her story on the screen is one of those side tracks which are easily handled in a novel, while they are dangerous in a screen product, but it is brought naturally to the main line of interest and serves to complicate a situation after the heroine is married. It also serves to divert attention from the theme. Miss Deshon's interpretation, slightly exaggerated at times, is on the whole so satisfactory that she may be easily classed as a winner. George Cooper, Alice Francis and others of screen experience add greatly to the generally satisfactory performance.

Rex Beach adds the big element of zip to the presentation with his forceful and appropriate sub-titles. When all else fails he can easily find work as a writer of titles. They are effective even when he philosophizes. He wrote the story in illustration of woman's tremendous influence for good, or for evil, over organized society, ourselves as we live, move and have our being, with always that generous view of broadminded men that women are more sinned against than sinning. He has taken a strong-armed way of enforcing the theme, scattering his forces at times, but getting there in the end. He will get there more surely and swiftly when he adheres to a single line of interest, cuts his cast in two and concentrates his action into as brief a time as possible. The unities are more

essential in screen production than in that of the stage. The release should prove a big winner on the grounds of determined purpose and rich story development.

"Nan of Music Mountain"

Remarkable Cast Supports Wally Reid in Fine Western Drama Produced by Lasky.

Reviewed by George Blaisdell.

A REMARKABLE cast supports Wally Reid in "Nan of Music Mountain," a strong western production coming from the Lasky studios and released by Paramount December 17. Some of the players in this story of a country reached only by railroad stage, of outlaws and straight shooting property defenders, are Anna Little, Theodore Roberts, Charles Ogle, James Cruze, Raymond Hatton, Hart Hoxie and Guy Mason. There's a combination which would do much with a weak story, and "Nan of Music Mountain" is in no such category.

George Melford has staged the subject in the big tree country; there are picturesque views of shady valleys and distant



Scene from "Nan of Music Mountain" (Paramount).

mountains. He has incorporated a snowstorm, blinding, pitiless in its ferocity, one that is rare in photodramas. Beulah Marie Dix has written the scenario from the story of Frank H. Spearman.

Mr. Reid has the role of Henry De Spain, a railroad employe who is given the task of straightening out affairs in a lawless country, to clean it up. Adventures are pretty surely to follow close on an assignment of that sort, and they do here. In the course of his work he meets Nan Morgan, the daughter of the chief of the men who do as they please unretarded by consideration of the representatives of the law or the railroad, which in earlier days was one and the same thing. Mr. Reid gives a fine performance.

Miss Little finely fits the role of Nan. The part might have been written around her. Nan is no soft-hearted female who implicitly follows the instructions of father when those instructions run counter to her own plans. She is a chip of the old block, standing her ground in the family differences of opinion as to who shall be her husband, and taking adequate measures to frustrate the designs of her father and carry out her own.

Messrs. Roberts and Ogle are Duke Morgan and Sassoon, the chief and his assistant. They put into the portrayal of their parts the skill and art of which they are masters. Mr. Cruze is Gale, the nephew of Duke and a suitor for the hand of Nan. There is a long cast.

The picture is above the average in quality and should go strongly in any house.

"Who Is Number One?"

"Walls of Gas," Eighth Episode of the Paramount Serial, Interesting and Well Produced.

Reviewed by Margaret I. MacDonald.

THE eighth episode of the Paramount serial, "Who Is Number One?" is entitled "Walls of Gas," for the reason that the T-T-T, in an attempt to possess the fortune of Graham Hale, make use of a poisonous gas, the fumes of which cannot be withstood without the aid of gas masks. The episode is well staged and interesting despite the fact that the star, Kathleen Clifford, has less to do than usual. Considerable footage is taken up with good effect by scenes showing the activity of the T-T-T previous to the blowing up of the bank vault in which Hale's fortune is confined, the actual severing of the vault door, and the escape with bags of what they believe to be money, but find out later to be filled with bogus coins. Effective scenes portraying the effect of the gas on the policemen and others who attempt to enter the building are followed by the breaking of the news of the burglary to Hale.

"New York Luck"

William Russell Featured in Five-part Comedy of Entertaining Quality for Mutual Program.

Reviewed by Margaret I. MacDonald.

ONE of the best of William Russell Productions is "New York Luck." An amusing theme has been used as the basic idea of the picture; and while the most interesting part of it is contained in an imaginary continuation of the real story by the hero in a letter written home during his New York sojourn, the production as a whole has quite a strong appeal in a comedy way. At times the impersonation of the raw country youth by William Russell lacks in subtlety, while at other times the spectator experiences a sense of total satisfaction with the work of the star. One of the most fetching pieces of business given him to do is found in the hero's imaginary story where he registers a comical embarrassment at having dropped his bow tie in the presence of the girl he adores.

The story treats of the fulfillment of the desire of a country youth to come to New York—a city of dreams and realized ambitions. After a series of disappointments during which time he continues to write glowing accounts of his luck in the big city, his imagination leads him to tell a wonderful tale of how he found his way to the home of a beautiful girl, whose purse he had picked up in his home town, where the train on which she passed through had been side tracked. This tale includes the rescue of the girl and her father from the machinations of a pair of crooks with whom he grapples successfully. This part of the picture, by the way, presents an aspect of thrilling melodrama. The return of the real story, from which we suddenly realize that we have departed some time ago, brings on the scene a moving picture director originally from the youth's home town. After reading the letter picturing acts of wonderful prowess, the director tells the youth that if he can turn out stories of that calibre he will give him one thousand dollars on the spot and a steady position. The actual meeting of the youth and the girl, who is a moving picture actress, takes place later and is quite amusing. Francelia Billington plays in her usual fascinating way the role of the girl. The picture was ably directed by Edward Sloman.

O. Henry Stories

General Film Company Releases Two New Subjects Alive with Humor and Pathos of Master Story Teller.

Reviewed by Robert C. McElravy.

IN the careful adaptation of "Whistling Dick's Christmas Stocking" and "Two Renegades" the O. Henry flavor is as distinctly evident as in the short stories themselves. It is scarcely too much to say that one familiar with the racy, ironic style of this well known writer would recognize the



Scene from "Whistling Dick's Christmas Stocking" (General Film).

touch in a screen presentation of one of his tales whether he had read the original story or not. Which might go to prove that more of a writer's individuality lies in his conception of a story than in the manner of its presentation.

Both of these new offerings, presented in two reels each, adhere closely to real life and character even though the plots are of a whimsical, humorous sort. The direction has been carried out in an intelligent way, and such subtitles as are used are in line with the development of the action.

"Whistling Dick's Christmas Stocking" is a timely number, featuring George Cooper as the hobo here and Adele De Garde as the girl in the case. Dick is first seen emerging from a box car whistling "The Wearin' of the Green." This genial performance wins him a drink from a kind-hearted cop, which gives his day a pleasant start. He then hits the open road, and picks up a silk stocking dropped from an automobile by a pretty girl. In the course of the tale Dick saves a house party from a raid by his fellow hoboes on Christmas eve. He is abundantly fed and given lodging for the night, but when morning comes he creeps out of the window and resumes his

travels in characteristic fashion. The characterizations are excellent, and the settings very attractive.

"Two Renegades" is one of O. Henry's fanciful yarns of the Panama country. The chief character is one Bernard O'Keefe, admirably portrayed by W. L. Rodgers. O'Keefe, while a Northern man, is discovered in a Confederate Soldier's Home, and, when asked for an explanation, tells the way in which he first claimed adherence to the "stars and bars." The yarn is an enjoyable one, full of humorous touches, and the Panama settings are unique and pleasing.

The two pictures were directed by George Ridgwell and David Smith, respectively.

"Blue Jeans"

Seven-Part Screen Version of Famous Old Melodrama Presented by B. A. Rolfe, with Viola Dana as June, Should Duplicate Its Former Success—Released by Metro Pictures Corporation.

Reviewed by Edward Weitzel.

MELODRAMA with good "heart interest" and a sensational punch in the proper place will always have a large following. "Blue Jeans" was a record-breaker when produced on the stage, and the screen version, presented by B. A. Rolfe, with Viola Dana as June, should duplicate its former success. Joseph Arthur, who put the original play together, did not attempt to introduce any fine writing into his work, but he did understand how to appeal to that large class of theatergoers that belong to what Lincoln called the common people. The trials and tribulations of the little heroine of the story were made very real to the audiences that filled the theaters whenever the play was given, and the sawmill scene never failed to impart a most delightful thrill.

The screen version of "Blue Jeans" retains all the old "heart interest," has a remarkably realistic arrangement of the sensational rescue in the mill, and dispenses with some comedy characters and scenes that are not necessary to the advancement of the story. June Mathis and Charles A. Taylor, who made the scenario, have shown excellent judgment in their choice of material, and John H. Collins, the director, has managed his share of the production admirably. The correct atmosphere is maintained throughout, and the action moves forward with but little interference in the way of cutbacks.

Rising Sun, Indiana, in the early '80s, is the scene of the story, and June, the heroine, is an orphan girl who runs away from the poorhouse and comes to the town where her grandparents are living. She marries a young fellow who is claimed by another woman, and fate so mixes up matters that she is led to believe that her husband is her own brother. While the man she has married goes to find the proof that his first wife had a husband living when she went through the ceremony



Scene from "Blue Jeans" (Metro).

with him, June is left to face the ordeal of motherhood alone. Her grandfather turns her from his home for marrying a man he hates, and the minister refuses to baptize her child because he and his congregation believe that June is not the legal wife of its father. Sue Eudaly, the woman in the case, succeeds in fascinating Ben Boone, an unscrupulous politician, and when June's husband returns with the proofs against her Sue influences Ben to try to murder the man she deceived. The scene takes place in the sawmill. The two men have a struggle. Boone overpowers his opponent, throws him upon a log and starts the saw. He is rescued by June just in the nick of time. And once more attention should be called to the fact that this situation is a "thriller" of uncommon power.

Following a long line of stage Junes, the screen star, Viola Dana, quickly proves her right to her heritage. All the qualities called for by the character, the youth, charm, fine sincerity and adequate art are supplied by her in full measure. Robert Walker is an upstanding and likable Perry Bascom, and Sally Crute gives Sue Eudaly the necessary attractiveness and want of good morals. Russell Simpson is a Jacob Tutwiler drawn from life. Henry Hallam as Col. Henry Clay Risenor, Margaret

McWade as Cindy Tutwiler, and Augustus Phillips as Jack Bascom are all competent. The picture was photographed by John Arnoud. The only drawback to "Blue Jeans" is the backgrounds for the subtitles.

"The Narrow Trail"

After Many Days the Hart-Artcraft Picture Is Shown in New York—Has Thrills and Heart Interest.

Reviewed by George Blaisdell.

A STIRRING picture is "The Narrow Trail," the William S. Hart-Artcraft picture the showing of which has been delayed in New York and its vicinity by reason of an injunction. It will rank with the best of the Hart productions. It has real heart interest. It has thrills, several distinct specimens of that most desirable photodramatic accessory, in fact. Standing out above the others, perhaps, is the battle in which Ice Harding engages with a half-dozen or more of the habitués of the Barbary Coast resort. The scrap will bring grown men



Scene from "The Narrow Trail" (Artcraft).

to the edge of their seats. It is no fifty-foot affair, but runs long enough to give a sufficiency to even the more than ordinarily pugnacious. It ought to rank with the big fist-fights of the screen, and Hart has made some notable contributions to these.

Then there is the getaway from the sheriff following the stirring horse race in which Fritz wins a thousand for his owner, the county authorities waiting for the rider to claim his winnings in order to arrest him as a highwayman. Harding has overheard their plannings. He has warned Betty Werdin to be out on the track after the race. Harding takes the money, knowing the sheriff is standing at his back. Scarcely looking behind him he bowls over the county executive, jumps from the platform to the back of the horse, and reaches down and picks up Betty. As the horse with its double load jumps the fence inclosing the track several women members of the Board of Censors audibly betrayed their excitement—and they were not to be blamed.

It is likely, too, that "The Narrow Trail" will be remembered by many photoplaygoers because of its marking the valedictory of Fritz, the pony of Hart—that is, so far as such riding is concerned. For three years this fine animal has held the regard of the admirers of his owner. Fritz passes from the screen as its one famous equine performer. His rider gives him full play in his farewell, and we can see that like the real actor he goes out in all his strength.

The story is written around a highwayman and a woman of the honkytonks who at first in their effort to win each other's regard conceal their past. Later the man discovers the truth in regard to the woman and flies into a rage. In cooler blood he meets her and begs her pardon—and reveals his own wrongdoings. He proposes and is accepted. Sylvia Bremer is Betty, the girl who rebels at her surroundings. Somehow Miss Bremer does not look the part, it is not easy to believe a girl living in such surroundings can possess a face of such apparent ignorance of the seamy side of life—to put it more plainly, perhaps, a face of innocence. Likable she is, beyond question.

"The Narrow Trail" is a western that will stand out.

Victor Moore in "Oh! U Boat."

Klever Pictures, Inc., will release on Dec. 31, a timely comedy called "Oh! U Boat," featuring Victor Moore. It was written by Thos. J. Gray and directed by Chester M. DeVande.

The comedy tells a story about Vic, who hates water so much that he has to be blindfolded before he will take a bath. His wife is a regular mermaid, and at the beach she dives swims like a fish. This comedy will go very big and lots of laughs and excitement. It is so far anywhere. Moore is supported by a bevy of Beach Beauties who are in

"The Fighting Trail"

Vitagraph's First Serial Lives Up to the Claims of Producers and Is Filled with Interest and Action from First to Last Episode.

Reviewed by Edward Weitzel.

THE release of "Out of the Flame," episode fifteen of the Vitagraph serial, "The Fighting Trail," completes the J. Stuart Blackton and Cyrus Townsend Brady story, in which William Duncan and Carol Holloway are the star players. The pictures lives up to the claims of its producers as "The Most Marvelous Melodramatic Photoplay Serial of the Great Outdoors," and is filled with interest and action from first to last episode. Much of the credit for the success of the serial belongs to William Duncan, who directed the production, as well as acted the role of the hero, John Gwyn. Everything connected with the picture, cast, locations and the realistic and hair-raising "stunts," leave nothing to be desired. Lovers of melodrama will find a steady stream of thrills in each one of the episodes.

Carol Holloway, as Nan Lawton, the sweetheart and companion of John Gwyn, demonstrates her fitness for the position in each of the numbers released. No incident has been too strenuous or too full of danger to daunt her. George Holt, as "Deep Cut" Rawls, and Joe Ryan, as "Shoestring" Drant, contribute strongly-drawn character studies.

Aside from the speed and punch of the story, it contains touches of heart interest and neat bits of construction that add greatly to its merit.

"Wages No Object"

Metro-Drew Comedy in Which a Gloomy Cook Causes the Family of Two Much Distress.

Reviewed by Margaret I. MacDonald.

RATHER an original idea has been found as a basis for the Metro-Drew comedy, "Wages No Object." Among the frequent domestic troubles of the Minor family arises the necessity occasioned by Mandy's decision to return to her home in old Kentucky, of looking for a new cook. A nicely worded advertisement which states that the party in question is more desirous of gaining a good home than a high wage lures Mr. Minor to investigate and causes him to return with a refined and gentle person who proves a delight as far as the table is concerned, but who breaks into tears at the slightest demonstration of affection in the Minor family. Mrs. McGuire's propensity for gloom finally gets on the nerves of first one and then the other, and finally when the opportunity to get rid of her presents itself in the shape of a western friend looking for a cook for his ranch, the unhappy cook is easily disposed of. A few months later brings the news that in spite of her faults Mrs. McGuire has succeeded in placing herself so firmly in the affections of her employer that he has married her.

This number is not quite as amusing as other Drew comedies we have seen, but it makes good on its refinement and originality.

Flynn Serial in Twenty Episodes"

Big Secret Service Story of German Intrigue in America Will Command Wide Attention.

EVERY facility of the great Wharton studios, at Ithaca, N. Y., is being utilized in the production of the new serial, "The Eagle's Eye," founded on a story by William J. Flynn, Chief of the United States Secret Service. This attraction will be presented in twenty episodes, each complete in itself, but making a part of a powerful story possessing a wonderfully compelling love interest and thrillingly sustained suspense. The character in this serial will be played by a large and very competent company, headed by King Baggot, who will play the role of the hero, and by Marguerite Snow, who will act the part of the heroine. Both these players are popular stars and widely known through their appearance in many notable productions.

While this production is a private enterprise, it has a great public purpose behind it and it is believed that it will prove a powerful factor in the propaganda of the United States Government to arouse the public of this country to the menace of the Imperial German Government's secret spy system now in active operation in this country.

The constantly increasing influence of the motion picture as a moulder of public opinion is now recognized and appreciated by every thoughtful person. Its singular power in this direction has been most effectively demonstrated since the declaration of war by the United States against the Imperial German Government—that insidious and conscienceless autocratic machine which, for more than thirty years, has plotted against the peace of all nations, even of Germany itself, to the attainment of the realization of a dream of world-power conceived in ultimate criminal interest against the peace, prosperity and self-government of all peoples.

To the attainment of this purpose the Imperial German Government created two wonderfully effective forces—a military organization of greater efficiency than any in the history of the world and a secret power—a political, military, naval and industrial spy system, with a scope and potency almost beyond appreciation by the human mind.

This spy system was extended all over the world, the German industrial secret service being its actual foundation. Al-

though this government was at peace with Germany, autocracy's secret spy system, numbering many thousands of men and women, soon began to make itself felt here in sabotage, incendiarism and other crimes to the detriment of the Allies and in the carrying out of a propaganda which would influence public opinion in this country adversely to the Allies and against taking any part in the war, no matter what provocation the Central Powers might offer.

The trend of events leading to the Government of the United States entering the war—in effect as an antagonist to the personal ambitions of the Kaiser to rule the world—the conspiracies to invade Canada, to blow up the Welland Canal and to embroil this country in a war with Mexico, the repeated sinkings of unarmed American merchant ships at sea in contravention of international law and in disregard to the protest of the President, the fomentation of labor disputes, the breeding of class hatred and of alien interference in governmental affairs, are known, but the powerful secret influences behind them are little appreciated by the people in general.

The story of "The Eagle's Eye" deals with these events only in so far as they may have effect on the future by making known to the American people, in a practical and convincing way, something of the hidden intrigues of the Imperial German Government against the United States and the safety and well being of its people.

While the incidents, founded on fact, pictured in Chief Flynn's serial, will relate to cases of the past, investigated and finished, there will be much in them that will prove very enlightening as to the present and the future. In the telling of the story such noted German Government representatives as Count von Bernstorff, Captain von Papen, Captain Boy-Ed, Wolf von Igell and Dr. Albert, the arch-conspirator of them all, will be seen in very convincing impersonations. While they are no longer in this country, they have left behind them an organization of far-reaching power to harass and endanger the safety of the people, and it is believed that the publication of Chief Flynn's serial will give to the public such a clear insight into the enemy's spy system now at work that this organization will soon find itself under such scrutiny as will result in greatly curtailing its activities. General public vigilance on every hand will undoubtedly deter enemy spies from carrying out some of the dastardly plots they may now contemplate putting into execution.

High Speed at Astra Studios

Pathe Plays and Gold Rooster Productions Keep Entire Staff Busy.

THE greatest activity prevails at both Astra studios, where the entire directorial force is at work on the forthcoming big-star, big-story Pathe features.

George Fitzmaurice is directing the Al. Woods stage success, "Innocent," with Fannie Ward in the star role supported by John Milner, playing the same part he interpreted in the stage production. In this feature many scenes are laid in the Far East, and Mr. Fitzmaurice's long residence in the Orient will assure accurate atmosphere.

Albert Parker is directing the screen version of the Al. H. Woods stage hit, "The Other Woman," in which Peggy Hyland, Milton Sills, and Anna Lehr will have leading roles.

Hobart Henley is putting the finishing touches to "Mrs. Slacker," a story of present day war conditions by Agnes Johnston that will arouse the last drop of latent patriotism even though it is not a war story. In it Gladys Hulette, Creighton Hale, Walter Heirs, and Paul Clerget, the famous French pantomime artist, make up an irresistible cast.

"Convict No. 993," adapted from Wallace Clifton's baffling mystery story, "The Frame-Up," with an all-star cast including Irene Castle, Harry Benham, Warner Oland, Helen Chadwick, J. H. Gilmour, and Paul Everton, has been completed under the direction of William Erker. It is released January 6.

"The Mysterious Client," a mystifying tale with many gripping situations, is rapidly rounding into shape under the direction of Fred Wright, who recently rejoined the Pathe directing forces. Playing in this picture are Irene Castle, Milton Sills, and Warner Oland, the famous trio of stars of the serial "Patria," and also Cesare Gravina, who distinguished himself in "The Fatal Ring" serial.

New Arrangement of L-Ko Directors.

President Julius Stern, of L-Ko Comedies, remains on the Pacific Coast for another month to observe the outcome of several changes he has made in consultation with Director General J. G. Blystone at the Hollywood studios, where L-Kos come from. There has been a general shift of players and directors brought about by the addition of new stars for the L-Ko list, and the new schedule of operations is depended upon to work a general benefit to the product.

W. S. Frederick came to L-Ko with Mack Swain to direct the "Ambrose" comedian in a series of releases that will bring that character to the screen once a month. Vin Moore, directing Myrtle Sterling, will have Al Forbes as his principal comedian. Gale Henry is being directed by Robert Kerr, with Hughie Mack and Bobby Dunn doing the leading male comedy.

Dave Morris, transferred from Nestors, is being supervised in his offerings by Archie Mayo. The female contingent of assisting players in the various companies include Babe Emerson, Kathryn Young, and Rae Godfrey in prominent places, and the assemblage of bathing girls, "villagers," and supporting beauties has been liberally augmented. L-Ko is going in for better results than ever, according to advance promises.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

TOO MUCH ELEPHANT (Selburn Comedy).—A one-reel comedy featuring Neal Burns and Gertrude Selby. The action takes place in a small town. The hero is forced to attach a trained elephant from a circus, as payment for hay and grain. The elephant's tricks are very amusing and there is also the usual love story. The number is slight in plot, but entertaining and well presented.

ON THE LOVE LINE (Sparkle Comedy).—A rough and tumble number which follows the fortunes of a waitress named Letty. After a mix-up in the restaurant, she returns to her home, where an entangled love affair between her "rube" lover and a count ensues. The action is of a burlesque nature and gets up a fair amount of humor.

A DISAPPOINTED LOVE (Jaxon Comedy).—This number features Burns and Stull in the characters of "Pokes" and "Jabs." Some of the action is funny, but the connecting plot is too slight to get the best effects. The most amusing episode is that in which Jabs tries to kill himself by taking powdered sugar, which he thinks is rat poison.

PHYSICAL CULTURE SCREEN NO. 2 (Physical Culture Photo Plays).—This entertaining subject shows Bernarr Macfadden in numerous muscular poses, Vera Roehm in breathing exercises and various acrobatic, dancing and swimming feats by trained athletes. There is also a demonstration of a children's gymnasium framework and a game of "water tag." Instructive and informing along physical culture lines.

LAKE LOUISE (Essanay).—A splendid scenic subject, showing Lake Louise and its picturesque environment in the Canadian Rockies. Views of the Victoria glacier, Bow river, the Chateau hotel and innumerable natural wonders are included. This scenic will appeal to a wide public, many of whom have seen the actual wonders depicted.

TWO RENEGADES (Broadway Star Feature), Dec. 22.—An O. Henry story of the Panama country, directed by David Smith and featuring W. L. Rodgers as the narrator and chief character. The yarn pictures the adventures of Barney O'Keefe in Panama, where he joins a party of revolutionists and is sentenced to death. His friend, a doctor, purchases his freedom with confederate money. The offering contains much good humor and is very enjoyable. Reviewed at length elsewhere.

WHISTLING DICK'S CHRISTMAS STOCKING (Broadway Star Feature), Dec. 15.—A typical O. Henry story in two reels, directed by George Ridgwell and featuring George Cooper and Adele De Garde. The tale centers about a genial knight of the road, who picks up a silk stocking, dropped from a passing automobile. He saves a house party from being raided by his fellow-hoboes, is then fed and promised a good job. But he resumes his travels on the road. The number is strong in presentation and very entertaining. Reviewed at length elsewhere.

Bluebird Photoplays, Inc.

MY UNMARRIED WIFE (Jan. 7.—Taken from the novel "Molly and I," this five-part Bluebird feature, with Carmel Meyers at the head of the cast, contains a number of amusing comedy scenes. It is reviewed at length on another page of this issue.

George Kleine System.

UNEASY MONEY (Essanay), Jan. 1.—This special feature in six reels can be commended as a mirthmaker of a high order. Taylor Holmes shows talented versatility in the chief role and is ably supported by Virginia Valli and an excellent cast. For detailed review see another page, this issue.

Goldwyn Pictures Corporation.

THE AUCTION BLOCK, Dec. 2.—An elaborately developed story of metropolitan cabaret life, replete with striking ensembles and forceful in purpose, by Rex Beach. A large and interesting cast, all well typed and a general presentation of decided merit and importance.

Greater Vitagraph, Inc.

IN THE BALANCE (Vitagraph), Dec. 15.—Five-part screen version of E. Phillips Oppenheim's novel, "The Hillman," this Blue Ribbon Feature, starring Earle Williams, tells a romantic story of a modern caveman's love for a famous actress. The girl has promised to become the mistress of a prince, but the hero saves her and makes her his wife. The picture is well acted. A longer review is printed on another page of this issue.

OUT OF THE FLAME (Vitagraph), Dec. 15.—The last episode of "The Fighting Trail." This is not a strong climax. The troops fight the outlaws and win. Von Bleck, the agent of the central powers, commits suicide, leaving a note saying, "I have lost. It is the fortune of war."

Metro Pictures Corporation.

ALIAS MRS. JESSOP.—A five-reel picture in which Emily Stevens plays a double role with great ability. It is an interesting story and is commendable for any audience who will appreciate a really artistic presentation. For a longer notice see elsewhere in this issue.

Mutual Film Corporation.

JERRY'S BOARDING HOUSE (Cubi, Dec. 12).—A fairly entertaining number of the Jerry comedies, which, by the way, are improving by degrees. The girl element having been eliminated and a semblance of plot having been incorporated in each, we find considerable to be thankful for. In the boarding house episode Jerry and associates, for non-payment of board, are treated to rough usage by the boarding-house keeper and her husband, who is trying to hold down his job. Some funny near escapes occur which will be found very laughable to some audiences.

MUTUAL WEEKLY NO. 155 (Gaumont), Dec. 16.—The opening scenes in this number show some of the fire scenes at Halifax. Interesting scenes from the battle of the Aisne follow, showing big guns in action, prisoners being sent to the rear, etc. Auto races at Los Angeles and Navy Relief Day at Boston are among the other features.

NEW YOR KLUCK (American), Dec. 17.—A five-part production, featuring William Russell with Francella Billington playing opposite him. The production takes the form of a comedy and is one of the best of the William Russell pictures. A full review will be found elsewhere.

Pathe Exchange, Inc.

ALONG THE VARDER (Pathe), Dec. 16.—A half-reel subject, taken in European Turkey, apparently during the present war. The views are exquisitely tinted and the scenes include pleasing glimpses of a winding stream and unique bridges.

THE PEARL OF THE ATLANTIC (Pathe), Dec. 23.—A tinted half-reel, picturing scenes on Belle Isle, off the coast of Brittany. The villages and towns of this historic spot, with its rocky, picturesque shore line, make an attractive subject. Foquet castle and the home of Sarah Bernhardt are also shown.

STRANGE FRESH WATER INSECTS (Pathe), Dec. 23.—On same reel with above. These are tinted microscopic studies of the water nautilus, snail, blind water shrimp and other tiny inhabitants of small pools and sluggish streams. An interesting nature study.

BASHFUL (Pathe-Rolin), Dec. 23.—Another amusing variation of the familiar comedy plot in which the hero must obtain a wife and baby in order to get his inheritance. Harold Lloyd, the hero of this subject, gets a wife and a whole room full of babies. The situations are very laughable and some of the small humorous touches are exceptionally good. Bebe Daniels and Harry Pollard are also in the cast.

RUNAWAY ROMANY (Ardsley-Pathe), Dec. 23.—A five-reel feature, written by Marion Davies, who also appears in the leading role. The story concerns a girl, named Romany, who had been lost years previously and was reared by a band of gypsies. Her wealthy father is successfully imposed upon by an actress, who poses as his daughter, but in the course of the tale the truth comes out and Romany obtains her rightful place. There is also the usual love story. The number is particularly notable for its romantic flavor and the picturesque character of the opening reels. The melodramatic scenes are not so strongly developed, but the number is one that will have wide appeal. Reviewed at length elsewhere.

THE EIGHTH ANNUAL ROUND-UP—PENDLETON, ORE (Pathe), Dec. 30.—This event, taken from the actual round-up at Pendleton, Ore., this year, gives a comprehensive view of both the old West and the West of today. It leads off with the grand parade through the streets of Pendleton, a lively western city, headed by full-blooded Indians from eight different tribes. Other features are a cowboy band stage coaches and other vehicles and notable western riders gathered for the big event. Thousands of visitors are assembled at the circular track, where the cowboys and cowgirls do competitive racing, fancy roping, trick riding, steer "dogging" and other stunts. The events are full of excitement and numerous accidents and injuries are recorded. The bucking broncho contests and wild horse race are features that would be hard to duplicate. A strong three-reel feature.

ARGUS PICTORIAL NO. 4 (Pathe), Dec. 30.—A diversified number, leading off with scenes depicting fox hunting in Virginia. The next subject deals with "garden monsters" giving close-up views of the cricket, June bug, robber fly and other tiny creatures, some of which look more alarming under the microscope than might be expected. Pictures drawn by a swinging pendulum, regulated in some way by a system of numbers, makes an interesting feature. The number closes with "Stereographs," consisting of animated cut-outs by French, an item that will particularly amuse children.

OVER THE HILL (Astra-Pathe), Dec. 30.—A quiet, naturally developed story of a small town in which some young men are trying to succeed with a "yellow" newspaper. The heroine and her grandfather are book agents. In the course of the story the girl obtains employment on the newspaper and sets fire to an entire edition of it in order to save her friend from scandal. The story interest is quite strong in this number, though it lacks something of the suspense and dramatic development it might have had in places. It is a simple story of considerable human interest. Reviewed at length elsewhere.

Paramount Pictures Corporation.

THE LAND OF PROMISE, Dec. 10.—An unusual domestic comedy-drama, with Billie Burke in a characterization more human and interesting than any in which she has hitherto appeared.

THE FAIR BARBARIAN (Lasky), Dec. 17.—A comedy, opening in the West and transferred to England. Vivian Martin is featured. It is an entertaining subject, as is pointed out in a review on another page.

WHO IS NUMBER ONE? NO. 8 (Paramount),—Dec. 17.—The eighth episode of the serial "Who Is Number One?" is entitled "Walls of Gas," and holds the interest well. The big point in the episode is the unsuccessful attempt made by the enemy to possess Hale's fortune. This attempt is made in a forceful way and encompasses a thrilling attack on the Hale bank by means of a poisonous gas. As firemen, trying out a new method of extinguishing a fire, they manage to get by the watchman, blow open the vault and get away with bags of what turns out to be bogus money. A review will be found elsewhere.

Harry Raver.

THE HAND OF THE HUN (Raver).—A four-reel novelty film, made by the producer of "Cabiria." It is more a child's picture than one for older people, but on account of its fresh comedy and artistic handling and also on account of the sincere sentiment of its introduction, will go well in most places, especially in neighborhood theaters. A longer notice is printed on another page of this issue.

Triangle Film Corporation.

WITHOUT HONOR (Triangle), Dec. 23.—C. Gardner Sullivan is the author of this five-part photoplay which shows the extremes of a woman's love. The story is well constructed, and the cast, led by Margery Wilson, does it justice. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 2 (Universal), Dec. 12.—The chief features of this number include arrest of four alien enemies in Chicago, Omaha military agent, new draft call, music at bluejacket training station and first aid for Halifax. Other features and cartoons by Hy Mayer are shown in this entertaining topical subject.

CURRENT EVENTS NO. 31 (Universal), Dec. 15.—U. S. declaration of war on Austria, Queen Wilhelmina opening the Dutch parliament, New York hotels entertaining our fighters, scenes from the third battle of the Aisne and cartoons from various newspapers are the important features of this diversified issue.

BELOVED JIM (Universal), Dec. 17.—A five-reel number, written by Joseph Girard, featuring Harry Carter, Priscilla Dean and the author. This has a strong holiday atmosphere and tells a story of unusual sentiment and emotional strength. The chief characters are a middle-aged bachelor, an orphan girl whom he marries, an old derelict whom he befriends, and his rascally nephew whom he banishes from his home. A strong holiday offering. Reviewed at length elsewhere.

GUY AND THE GUYSER (Nestor), Dec. 24.—A comedy number, by Craig Hutchinson, featuring Dave Morris, Gertrude Astor, Wadsworth Harris and Gladys Tennyson. The scenes occur on a mountain top and Mr. Engerbritzen pushes a man over a cliff. A great time is had in hauling him up the side. Later a fake geyser creates considerable excitement. An amusing offering of the nonsensical, slapstick sort.

AMBROSE'S ICY LOVE (L-KO), Dec. 26.—A two-reel comic, featuring Mack Swain in his familiar character of Ambrose. The knockabout action is very funny at times and the leading characterization is laughable as usual. Ambrose is foreman of an ice house. An abduction, a bomb and a bear are features of the number. A good subject of the type.

THE BURNING SPAN (Universal Special), Dec. 29.—Episode No. 11 of "The Red Ace." This instalment witnesses the dash of the foreign agents for the United States, bringing with them the stolen platinum. Virginia and Winthrop escape from their jail confinement, after much delay, and follow in an auto. The number closes with a daring leap in the auto across a blown-up bridge. This has a real thrill at the close.

THE FIRE GOD (Universal Special), Dec. 29.—Episode No. 5 of "The Mystery Ship." This continues the adventures on the "Island of Hate." Betty, seeing Gaston struck down from behind, has compassion on her enemy and tries to save his life. Later Gaston and Jack Fay go to rescue her when the natives threaten to offer her as a sacrifice to the burning volcano. This serial has a strong story interest, which develops nicely as it proceeds, and the adventurous happenings are carried out with good illusion.

World Pictures.

THE VOLUNTEER, Dec. 24.—Madge Evans and Henry Hull are featured in this five-part novelty picture which introduces all the World stars and has a good heart interest besides. It is given a longer review on another page of this issue.

Miscellaneous.

THE VICTIM (Catholic Art Association).—A multiple reel production, which it is assumed is to be used entirely for propaganda purposes by the Roman Catholic Church. The picture, which was directed by Joseph Levering, is fully reviewed elsewhere.

Future Bluebirds

Some of the Features That Will Appear During the First of the Year.

VIOLET MERSEREAU, star of Bluebirds, will appear February 4, next, in a picture that reflects war but not the present strife. "Morgan's Raiders" is the new title, illuminating and self-explanatory, of Bess Meredyth's story and scenario from which Wilfred Lucas worked in directing Miss Mersereau's latest Bluebird. The initial title was "The Wild Cat," and the picture has been thus referred to in previous mention, but "Morgan's Raiders" has been decided upon as its permanent caption for distribution.

Previous to her appearance in "Morgan's Raiders," Miss Mersereau will appear as the star of Bluebird's December 31 attraction (New Year's week), playing "The Girl by the Roadside," screen version of Varick Vanardy's novel of the same title, scenarioized by John C. Brownell and directed by Theodore Marston, with Allen Edwards leading man for Miss Mersereau. "The Girl by the Roadside" is being pre-released this week (December 16-22) at the Broadway theater, New York.

Another feature that has been fixed for the Bluebird program is at present titled "The Catamount," in which Franklyn Farnum will appear week starting January 28, next. The story was written by R. N. Bradbury and F. H. Clark, the scenario having been prepared by Charles Kenyon. Joseph DeGrasse, who has produced all of Franklyn Farnum's later Bluebirds, directed the feature. Before the picture is marketed a new title will be selected. Edith Johnson, who became Mr. Farnum's leading lady with the production of "The Scarlet Car," to be distributed December 24, will be featured in the new attraction as the star's chief support.

"My Unmarried Wife," shown at the Broadway during the past week, will be Carmel Myers' second Bluebird, and will be released on the regular program January 7. Mae Murray will furnish the January 14 fixture, appearing in "Face Value," as her second Bluebird. For January 21 the attraction will be Dorothy Phillips in "Broadway Love," rounding out a list that is set nearly two months ahead.

With the Bluebird program arranged well into February stars and directors are busy on locations with future subjects for release in the early months of the New Year. With the exception of Violet Mersereau, who operates at Bluebird's Leonia (N. J.) studio, all of Bluebird's stars are working on the West Coast, with Universal City as their base of activities.

Mae Murray, under direction of Robert Leonard, has just completed "The Eternal Columbine," written for her by H. Sheridan Bickers, especially created to introduce Miss Murray's dancing. Carmel Myers will be the star of "The Green Seal," to be released late in February, with Ashton Dearhold her new leading man. A. G. Kenyon prepared the scenario from a book written by Charles Edmund Walk, and Stuart Paton, who has lately been directing Universal serials, supervised the production.

"The Girl Who Dared" will present Dorothy Phillips as a February star among Bluebirds, with William Stowell and Lon Chaney featured in her support. Allen J. Holubar is just finishing the production from a magazine story written by James Oliver Curwood. Priscilla Dean will, in this feature, appear for the first time in Miss Phillips' support, the company also including William Burress, Harry DeMore, Joseph Girard, J. Gordon Russell, and Frank Brownlee.

Two features starring Ruth Clifford, with Monroe Salisbury sharing the advertising honors, have been created by Rupert Julian. "The Highest Card," from a story and scenario by Elliott J. Clawson, and "His Wife From Arizona," contributed by the same writer, are depended upon to maintain the popularity of the Clifford-Salisbury-Julian combination at the standard lately obtained through their Bluebirds of artistic excellence. Both plays were produced in the foothills of the Sierras at Seven Oaks, Cal., where three companies from Universal City were, at one time, profiting by the scenic beauties of the natural surroundings.

SCENES IN "NAULAHKA" DOUBLED.

George Fitzmaurice, who directed Pathe's de luxe production of Rudyard Kipling's great story of adventure, "The Naulahka," on the production of which over \$100,000 has been spent, says it is the most interesting picture he has ever staged. The original scenario called for some 400 scenes, but Director Fitzmaurice increased this to 800 scenes. The additional scenes doubling the number originally laid out were added as a result of the inspiration that Mr. Fitzmaurice says came to him as the work progressed.

DWYER BROS. OPEN CINCINNATI BRANCH.

The Dwyer Bros. & Company, formerly known as the Columbus Equipment Co., have opened a branch office at 631 Walnut street, Cincinnati, Ohio. A complete line of Simplex Projectors and theater supplies will be carried in stock to supply the wants of exhibitors in Kentucky and Southern Ohio. Arthur H. Fix, well known to the trade in and around Cincinnati, will act as manager.

State Rights Department

Conducted by A. K. GREENLAND

Abramson Reveals Large Plans

Graphic Head Announces First Production for Release During February—"Moral Suicide" in Seven Parts.

IVAN ABRAMSON must be accounted one of the most serious men in the film business. When he engages upon the making of a production his whole being is centered in it, he becomes a part of it, and, to quote his own expression, "prizes it as his own child." The success of his productions while he was directing for the Ivan company attests that he consistently struck the responsive chord in the moving picture theater-going public. The realism of his work, artistically handled in his "One Law for Both," "Sins of Ambition," and features of that kind, has resulted in prompt and generous salability both in this country and throughout the foreign market.

Now that Mr. Abramson has launched the Graphic Film Corporation, which is located in the Godfrey building temporarily on the seventeenth floor, but shortly to occupy one half of the fifth floor as soon as M. H. Hoffman, Inc., settle in their larger quarters on the third floor of the same building, the independent market can expect even superior features, if possible, from the subject of this article. As president and general manager, as well as director general of the Graphic organization, Mr. Abramson will have full scope for the application of his art and ability.

As his first offering in his new surroundings he promises a seven-part photoplay under the title "Moral Suicide," to be released during the month of February. The story is the creation of the director himself, and is said to be a vibrant, virile exposition of certain forms of human cowardice and selfishness that will afford ample opportunity for the co-starring of ten prominent screen artists in the ten principal roles. The cast, as well as the male and female leads, have not as yet been selected, but this phase of the work is already under way, and announcements concerning the cast are to be completed by the holidays, at which time Mr. Abramson will depart with his organization for the Pacific Coast, inasmuch as the majority of the exteriors concern themselves with life as it exists in San Francisco. The interiors will be made in an Eastern studio, except such as belong to Pacific atmosphere.

The Graphic head intends following this up with another production to be released late in March or early in April. The story, though not yet revealed, has been selected, and is related to be a typical vehicle for the able director to extract the fullest reality therefrom. It will also be a seven-reel production, and a worthy successor to "Moral Suicide."

Moses A. Sachs has been engaged as head of the scenario department, and other appointments in the business departments are being made this week. The Graphic company will conduct its own exchange for the territory of Greater New York, and this will occupy part of the space on the fifth floor of 729 Seventh avenue along with the parent concern. All other territories will be state righted, however. An exclusive exhibition room will also be installed.

The state rights field can well look expectantly toward the time when "Moral Suicide" will be offered it.

ARTHUR F. BECK HEADS STERLING.

The Sterling Pictures Corporation announces this week that they have concluded negotiations with Arthur F. Beck, whereby he assumes full control of its destinies. In order that he may be unhampered and have full authority to handle all future business deals and policies, Mr. Beck has been elected president and general manager, plus a stock interest in the corporation, and will hereafter confine his activities to the sole interest of Sterling Pictures.

Mr. Beck is authority for the statement that the Sterling Pictures Corporation was organized by men who are connected with the theatrical and motion picture industry—two being affiliated with the Shubert Enterprises and Klaw & Erlanger, and one with a motion picture manufacturing concern. "We are organized and financed," so the Sterling head announces, "to purchase and handle independent feature productions for all or any portion of the U. S. and Canada. We will purchase full negative rights or the rights to just one territory depending upon the nature and quality of the production. We will maintain a selling organization out in the field at all times—within the next ten days two of our men will leave for an extended trip to see the independent exchangeman right on his own stamping ground—the better to get at the situation and obtain the correct viewpoint. My own experience of eleven years in the exchange business enables me to feel and see the present crisis in independent exchange operations, and the plan we have worked out, in my judgment, cuts the Gordian knot of operations between the producer and the exhibitor."

"Mickey" For State Rights

Mack Sennett Comedy Spectacle Featuring Mabel Normand Ready for Market After Two Years in Making.

MABEL Normand in "Mickey" is the latest plum to be offered the state rights market. Mack Sennett has completed the final assembling of this big feature, and the world rights have been purchased by the Western Import Company, who will exploit this production.

Mack Sennett has always been conceded a master producer of comedy in this country. He has developed most of the leading screen comedians in the business, and his name in connection with a picture has come to mean the best. For a long time he had been anxious to produce a real big feature, one which would mark the arrival of something new to the screen and which would set a standard for all future work for picture producers. To that end he set to work upon the producing of "Mickey," and selected Mabel Normand as the star, because of her remarkable comic abilities.

The picture has taken two years to complete for the market and was made at a cost of \$200,000. However, the time and expense has been justified by the result, and the combination



Scene from "Mickey" (Western Import).

of Mr. Sennett's genius and Miss Normand's talents, has created a picture that is reputed to be epoch-making. In announcing the release, an official of the Western Import Co. delivered himself in this wise:

"As 'Mickey,' Mabel Normand is placed in a class by herself. She has always been considered the leading comedienne in the screen world and her versatility in this production is beyond belief. She surpasses everybody and does everything. A prominent critic, who was present at a recent screening, expressed himself singularly—for a jaded patron of the theater. He said, 'there is nothing which she does not attempt and accomplish.' In fact, every one who has seen the picture is of the same opinion. They all say it is the best interpretation that has ever been put upon the stage or screen.

"If you have ever known what it is to laugh and cry at the same time, 'Mickey' will put you in that predicament. Miss Normand takes her audience back to the delightful days of childhood, for both troubles and joys are doubly magnified. She combines an impish devilry with a tender pathos which goes straight to the hearts of every one. The picture has the human touch. It is real.

SILVERMAN SPRINGS NEW IDEA.

The announcement of plans for a co-operative film distributing company, to be formed in this city in the near future, has been made by Mayer Silverman, owner of the Liberty Film Renting Company, 928 Penn. avenue, Pittsburgh. Mr. Silverman, who is organizing the new concern, states that it will be composed exclusively of exhibitors, and its purpose will be the buying of state rights productions and handling them co-operatively. A distinctly new movement toward one the development of which will be keenly watched by independent exchangemen elsewhere in the country.

Harry Rapf—A Man of Constructive Capacity

His Career Presents a Remarkable Rise to the Top of the Manufacturing Element in Three Years' Time.

BUT three years ago, Harry Rapf, a producer who needs no introduction to our readers, turned over his vaudeville agency and producing interests to the keeping of his partner, Lew Golder, and embarked into the producing of motion pictures as president of the Premo Feature Film Co., 11 East 14th street, New York, until then the long-time office of the Biograph company.

His product was successful from the start, a fact which promptly catapulted him into the limelight. This condition was no mere luck. On the contrary Rapf succeeded because he put the money into each picture, not lavishly, but judiciously and generously. Furthermore, he succeeded because he employed capable directors, featured popular stars, supported them with a cast that moulded itself with harmony and adaptability, and because what is essentially a Rapf intuition, fitted the story to his star, and the star to the production. The result proved the salability of Premo wares, even though they were independently produced, quite as many of the other state right pictures of the current day. During the year and ten months of the existence of the Premo organization, Harry Rapf surrounded himself with such standard directors as Harry Knoles, now head director for William Brady, and later Ralph Ince, who is now the directorial authority for the output of the Advanced Film Corporation, Leonce Perret, and James Kirkwood, just returned to Paramount. As for stars, the Premo list included Robert Warwick, Adele Blood, Ethel Clayton, Nat Goodwin, Cyril Maude and Carlyle Blackwell.

Of the product, "The Supreme Sacrifice," "The Devil's Toy," "His Brother's Wife," "The Master Hand," and "The Greater Will," the four first-mentioned were released through The World Film Co. during 1915 and 1916, while the last named was distributed through the Pathe Exchange.

By this time, Mr. Rapf was ready for a bigger step, and so organized the Robert Warwick Film Corporation during the last half of last year. Success again accompanied the move and such productions (all featuring Robert Warwick) as "The Argyle Case," "The Silent Master," "The Mad Lover," and "The Accidental Honeymoon" resulted. As leading ladies, Rapf engaged such favorites as Anna Little, Olive Tell and Elaine Hammerstein. The war and the star's patriotism abruptly interrupted the further activities of this company—for now it is Captain Robert Warwick at Camp Dix, New Jersey. However, before beginning training, the star had the satisfaction of knowing that "The Argyle Case" and "The Silent Master" were consigned to the Selznick enterprises, and "The Mad Lover" to the state right department of Pathe. "The Accidental Honeymoon" has not as yet been given to any concern for distribution, but the bidding for it is said to be quite spirited.

Mars only diverted Harry Rapf's capacity to a greater effort, which brought about the engagement of Florence Reed as star and Ralph Ince as director. The result was one of the standard productions of the period, and one which deserves the longevity that its artistic merit will achieve—"To-day." This feature is one of the best profit-making subjects on the market, as Tom North, head of the state right department of Pathe, will doubtless agree.

The reception accorded the film prompted Mr. Rapf to sign Miss Reed for four more pictures, the first of which, entitled "The Struggle Everlasting," is now finished and had its trade-showing at the Shubert theater Sunday evening, Dec. 16, the review of which will be found in next week's issue. The trade is willing to accept that it will be a winning production, though it will have to be measured against the high and critical standard of the last Reed offering. In the supporting cast appear Milton Sills, Wellington Player, E. J. Ratcliffe, Fred Jones, E. N. Hoyt, Albert Hall, and Irving Cummings. James Kirkwood directed the production.

This is the record that Harry Rapf has already made. It will not be surprising to find that his personal representative, Louis Jerkowski's, prediction that "The Struggle Everlasting" will surpass every previous Rapf undertaking, will be substantiated to the fullest.

"THE WHIP" SALES CLOSED OUT.

Hiller & Wilk, who have been the selling agents for "The Whip," the Tourneur picturization of the successful Drury Lane melodrama, feel highly gratified at the completed American sales record of this production, because it has vindicated their faith in "The Whip" since the first time they saw the picture in the Paragon projection room.

To the Superfilm, Ltd., of Canada goes the honor of being the first purchasers of territorial rights. They secured the rights to the Dominion of Canada. Other holders of rights to "The Whip" are the American Feature Film Company of Boston (New England); Marcus Loew (New York); J. Frank Hatch (Ohio, Pennsylvania and West Virginia); Sidney B. Lust of Washington, D. C., (Delaware, Maryland, Virginia, District of Columbia and North Carolina); the Civilization Company of Newark (New Jersey); the H. Lieber Company of Indianapolis (Indiana); the Big Feature Rights Corporation of Louisville (Kentucky and Tennessee); the Special Features Company of Knoxville (Georgia and Florida); the Yale Photoplays of Kansas City (Missouri, Kansas, Iowa and Nebraska); the Friedman Film Corporation of Minneapolis (Minnesota, North and South Dakota and Wisconsin); the De Luxe Features of Seattle (Washington, Oregon, Idaho and Montana); the All Star Features Distributors, San Francisco (California, Nevada and Arizona); the Supreme Photoplays Corporation of Denver (Colorado, Utah, Wyoming and New Mexico), and Jones, Linick & Schaefer, Chicago (Illinois).

SECRET SERVICE SERIAL IN DEMAND.

Foursquare Exchange in all parts of the country are being delighted with applications for bookings on the new Wharton American serial supreme, "The Eagle's Eye," written by Chief William J. Flynn, of the United States Secret Service. Communications from M. H. Hoffman, now enroute to the home office, 729 Seventh avenue, New York, report an unprecedented volume of applications in Detroit, Cincinnati and Cleveland where he has been during the past week.

Manager Samuel Rubenstein, of the Boston Foursquare Exchange, writes that numerous New England exhibitors are eagerly awaiting the announcement of the release dates, and that the volume of business indicates that all serial booking records will be surpassed. Frank J. Flaherty, of Chicago, and Sidney J. Baker, of St. Louis, are two Foursquare managers who find exhibitors in their territories appreciative of the qualities of this serial supreme—which is to expose the machinations of the Imperial German Government against the United States.

In the New York Foursquare office, Manager Hy Gainsborg is receiving applications galore for "The Eagle's Eye." All other Foursquare offices throughout the country are experiencing similar inquiries from exhibitors, and hosts of contracts are being signed—even in advance of the trade showing.

ANIMATED PRESS SYNDICATE ANNOUNCEMENT.

The Cinema News Syndicate, who formerly released the "American War and News Weekly" on the General Film program, has been absorbed by the Animated Press Syndicate, who will issue the "Independent-American Weekly" beginning Dec. 20, and weekly thereafter.

They report a staff of cameramen in all parts of the world, besides corresponding cameramen, and are gradually increasing this force.

Frederick W. Brooker, who was the president of the Cinema News Syndicate, is in charge of the affairs of the new company, and all technical matters are handled by Russell E. Ball. Territory is being closed with great rapidity for all parts of the United States and Canada. When all details are complete, they assert that they will be represented by the cleanest and strongest exchange organization in the motion picture business.

BRENON FEATURE OPENS NEW THEATER.

When the new Forest Hill theater in Newark opens on Christmas Day, New Jersey will have its first glimpse of Herbert Brenon's "The Fall of the Romanoffs."

The house is now receiving its finishing touches under the direction of its owner, Arthur W. Moore. It is one of the most magnificent, in points of architecture and modern improvements, in the East.

The first New Jersey showing of the big Brenon historical production will be under notable auspices. Mr. Moore arranged with Mr. Brenon to present "The Fall of the Romanoffs" at a special invitation performance at the new theater on Friday evening, December 21. This opening will be attended by the foremost city officials of Newark and the leading exhibitors of all Jersey. A number of prominent New York screen men are planning to be present.

HORGAN VISITS NEW YORK.

Dan Horgan, general manager of the Hub Pictures Corporation, the state rights exchange, opened but six weeks ago at 53 Church street, Boston, Mass., visited New York during the past week on one of his buying missions. Several deals were entered into, the nature of which will be reported by Mr. Horgan upon his return to his New England territory.

"The Woman Eternal"

Hiller and Wilk Will Represent Advanced M. P. Corporation—Elaine Hammerstein Stars—Ralph Ince Directs.

THE second production of the newly organized Advanced Motion Picture Corporation, entitled "The Eternal Woman," in seven reels, is now being assembled by its director, Ralph Ince, for early trade projection and subsequent exploitation.

As a stage production some years ago, with Augustus Thomas as sponsor, it was offered as "The Battle Cry," after the novel of that name by Charles Neville Buck, it met with emphatic public acceptance.

"The Woman Eternal" is a dramatic reflex of the eternal clash, where a strong man loves and a woman hesitates.

Ralph Ince is said to have immeasurably surpassed himself in this newest manifest of his gift for appreciating big situations and transferring them absorbingly on the screen. Elaine Hammerstein, who essays the title role in this new picture, as she did in the first issue of the Advanced, "The Co-Respondent," is reported to be a veritable revelation in her tragic realization of a young society girl who, following her best instincts and social traditions, finds herself swept beyond herself by the compelling storm of a great heart note. The supporting cast includes many stage and screen favorites, principally Lawson Butts, George Anderson, Carlton Macy, George Macy, Violet Palmer and Cecil Chichester.

Hiller and Wilk represent the producers. Their announcement concerning the production will be found among the advertising pages of this edition.

S. R. D. NEW JERSEY FRANCHISE CHANGES HANDS.

O. Mell Simmons, general manager of the State Right Distributors, Inc., is authority for the statement that the New Jersey franchise to his organization, originally secured by Fred Falkner of the Masterphotoplays Corporation, Newark, has been sold at a decided monetary advantage to Herman Jans, head of the New Jersey Metro Exchange, on Thursday of last week.

Manager Simmons has arranged, immediately after the holidays have passed, to embark upon an extensive tour around the S. R. D. circuit of franchise holders. By that time, several new productions will have been secured. Incidentally, a telegram arrived on Tuesday last, announcing the safe arrival of President Sol. L. Lesser at his California stamping-grounds.

MURPHY RETURNS TO OLD EXCHANGE NAME.

Frank J. Seng desires to inform the exhibitors in the New England States that Fred B. Murphy, announced as the distributor of "Parentage" in that territory, will use the name of the United Film Service, Inc., for his two exchanges—one in Boston and one in Springfield, Mass.—instead of the name of the Liberty Film Co.

Mr. Murphy discovered that another organization had prior rights to the "Liberty Film Co." title. A trade showing of "Parentage," given in the Fenway theater, Boston, on the 6th of December, brought out a very large attendance of exhibitors. This augurs well for the success of "Parentage" in the New England States.

MORE APPOINTMENTS BY FRANK HALL.

Recent additions to the sales staff of the U. S. Exhibitors' Booking Corporation are R. S. Clarke, formerly of the Vitagraph and other film concerns. Mr. Clarke will supervise the marketing in the New Jersey district. He will make his headquarters in the Frank Gersten Exchange, New York, from which U. S. Pictures will be distributed in the New Jersey territory.

Harvey E. Gausman has been appointed to take charge of the Los Angeles district. He will establish headquarters this week in the Foursquare exchange, that city.

Walter Hopkins has resigned from the Mutual Film Corporation, New York office, to join the home office staff of the U. S. He will have charge of the shipping and purchasing departments.

VALENTINE GRANT AT HEROLAND.

Another Sidney Olcott production has been used to boost the patriotic cause at Heroland, the bazaar, which last week drew New Yorkers to the Grand Central Palace. Number one was "The Belgian," now the property of the United States Exhibitors' Booking Corporation—last Wednesday it was an old Olcott Famous Player production, "The Innocent Lie," featuring Valentine Grant, also the lead in "The Belgian."

During the day, Miss Grant took her place on the floor of the bazaar, and assisted Lady Kingston, who is in this country raising funds for the Irish Soldiers' Disabled Fund, by selling her autographed photograph and armfuls of shamrocks. Of course, it is unnecessary to add that both Mr. Olcott and Miss Grant can trace their ancestral allegiance to Erin.

GROSSMAN RETURNS.

H. H. Grossman, president and general manager of the Oro Pictures, Inc., returned on Friday, December 21, from Los Angeles, where he has spent the past month on details of production. The trade can expect a comprehensive announcement concerning Oro activities, now that the head of the house has returned to New York.

GASKILL WORKING ON "CLEOPATRA"

Several years ago when the Helen Gardner production of "Cleopatra" was produced it was hailed by critics and connoisseurs as one of the greatest motion picture dramas ever made. The dramatic quality of the Gardner picture has never been surpassed in any production made since, according to the Cleopatra Film Company, who are offering the Gaskill-Gardner feature to the state rights market. Her wonderful exposition of the charm and lure of the Lady of the Nile has lasted, for it may be said now as when it was first seen that it "is of the quality of genius, the rare art of the true artist." Harrison Fisher, the artist, pronounced Miss Gardner not only the most beautiful woman in the picture world, but its most talented actress. Nat Goodwin, whose judgment has never been questioned, added that the production of Miss Gardner's Cleopatra was the supreme pictorial expression of the woman supreme. Louis Reeves Harrison, the dean of picture critics, after witnessing the production, said that he "arose from his chair with the feeling strong upon him that he had not been looking at a picture, but the actual flesh and blood of life," and that "he could hardly tell whether he had been watching Miss Gardner's shadow or the living, breathing, pulsing form of Cleopatra."

This production is being remodeled to conform to the present standards of screencraft, and will be reissued at an early date. Charles L. Gaskill, the author and director, with Miss Gardner and a corps of assistants is now busily engaged in making many additions to the old production. An army of men and women, magnificent settings, tremendous battle scenes, and all the pomp and sumptuousness that combine to insure the big spectacle will be found in the revised production. This is all being accomplished without in the least degree spoiling the dramatic values of the original.

PATCH WORKING ON SECOND SERIES.

Work was commenced last week on the cutting, assembling and titling of the second series of official Italian war films which have just reached the United States and which are being handled for the Italian Government by the Fort Pitt Theater Company of Pittsburgh. William Moore Patch is supervising this work which will take about two months. He plans to give the second series of films an even more elaborate exhibition than that of the first series, "The Italian Battlefront."

A title for the second series has not been decided upon as yet. It is said, however, that he intends giving the pictures some such name as "Italy's Lesson for America."

Many of the scenes of the second series were filmed during the recent retreat of the Italians from the Gorizia. It is also said that the heroic stand of the Italian Army under General Diaz at the Piave River has also been photographed.

Joseph M. Gaites, manager of the Fort Pitt Theater Company, has arranged initial exhibition in the Pitt theater in Pittsburgh on or about February 1. After a two or three-weeks' engagement there they will be brought to a theater in New York. Private showings are being arranged for officials of the War Department in Washington and at the Military and Naval Academies at West Point and Annapolis.

"THE WARRIOR" AN AID TO PATRIOTISM.

Phil Kauffman, General Manager of Globe Films, reports this week that arrangements are complete whereby a great patriotic demonstration, in which "The Warrior" will play a prominent part, will be held at Massey Hall, the biggest place of exhibition in Canada.

The rally in question is being held under the direction of the Italian Consul and has the hearty support and endorsement of many of the leading Italians in Toronto. It has been deemed advisable to bring home to the resident Italians in the Dominion of Canada the wonderful exploits of the Italian army, as set forth in many of the scenes in "The Warrior."



Scene from "The Prospector" (King-Bee).

Raver Has Energetic Plans for 1918

"The Public Defender," "Enigma," a Series of "Foolshead" Comedies and an Italian Vampire in Four Productions a Portion of Releases Announced.

HARRY RAVER'S enterprises for the opening months of the coming year promise no less than twenty-five productions, all of which are in preparation or actually completed. Among the list are "The Public Defender" and "Enigma," master crook, which serves to introduce Edmand Breese in a similar role to those which made him famous. Alma Hanlon plays the leading female role. An original drama of timely appeal by the dean of dramatists, Augustus Thomas, is now under way and will be ready in February or March. An all-star cast is being used for the Thomas production.

Seven spectacular comedies will be issued by Harry Raver, in which the international character, "Foolshead," will appear. These productions will be made on an elaborate scale, much consideration being given to special settings, unusual effects and large numbers of actors. The type of comedy accomplishes its purpose by the reckless destruction of buildings and other equipment. The modern "Foolshead," however, is improved by real stories and timely situations. The new comedy series will range from one to five reels each.

Mr. Raver assures a new star Italian importation, who promises to out-vampire all the sirens of the stage and screen. She will appear in "The Soul of a Vampire," from the book by Carlotta Murillo, and three other productions during the first six months of 1918.

"Motherland," a patriotic drama from the pen of Francis Allison West, will also reach the screen through Mr. Raver's production forces. "The Fires of Inspiration," a poesy in pictures; "Father and Son," a war-time story, and several additional manuscripts by well-known authors are included in the list of Raver productions.

RENOWNED SECURES "THE PUBLIC DEFENDER."

The Renowned Pictures Corp., of 1600 Broadway, henceforth will exploit the Harry Raver-Goldman-Harris production, "The Public Defender," by means of territorial franchises throughout the United States and Canada. The deal was closed last week between Messrs. Raver, Weinberg and Fleckles, before the latter departed for Washington. Messrs. Weinberg & Fleckles, of the Renowned organization, have arranged for daily showings of "The Public Defender" in their private show



Scene from "The Public Defender."

rooms, and a campaign of publicity will be used to assist buyers in creating a demand for theater bookings.

Herbert Landsdown, the English artist, has just completed a complete line of poster sketches, to be used in the exploitation of "The Public Defender." Seven colors are indicated by the artist for each style. A twenty-four-sheet, carrying panel portraits of the trilogy of stars, Frank Keenan, Robert Edson and Alma Hanlon, three one-sheets, two combination three-sheets and one symbolical six-sheet are the styles to be used.

Two shipping points have been established by Renowned Pictures Corporation for the distribution of advertising matter. Points in the extreme West and eastward to Pittsburgh will be covered by shipments from Milwaukee. Eastern points will be served from New York. This method of supplying advertising matter will minimize delays and also reduce express rates.

Posters for "The Public Defender" will be furnished franchise holders at cost to produce.

ELEVEN CHRISTIE SERVICE STARS.

A service flag bearing eleven stars was raised this week over the Christie Studios by Al. E. Christie. Former Christie players are now serving the United States in various branches of America's fighting forces.

PYRAMID COMEDIES READY.

Featuring Ray Hughes, an eccentric comic, who, for a number of years past has been in vaudeville and musical comedy lines, the Pyramid Comedies, Inc., will begin the distribution of their product within the next few weeks.

Arthur Werner and Charles Abrams, during a visit to a Boston theater, saw Hughes and were conquered. They hired him forthwith and, securing studio arrangements in Manhattan, completed four comedies, under the direction of a former Keystone director, William A. Seiter. Hughes' work in these four comedies so established him with his producers that he was contracted for a long period of years and is now busily at work on others of the forthcoming twenty produc-



Scene from "In and Out."

tions which will complete the twenty-four annual features a year that is planned to characterize the Pyramid activity.

Hughes' work in "In and Out," "Beach Birds," "Love and Lunch" and "Beauties and Bombs" secured him his long-term contract, and the showing of the finished product to one foreign buyer succeeded in selling England, Ireland, Wales, Scotland, France, Italy and the Norwegian countries, and it is worth noting that they are the first American comedies to reach the Italian market since the war began. Inquiries now coming in forecast the quick disposal of all American territory.

Director Seiter has secured permission to make one of his forthcoming Pyramid comedies at Yaphank. It is to be called "Drafted" and will depict the humorous side of camp life.

BOOSTERS FOR "MOTHER."

In furtherance of the plan which Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., conceived some time ago for a specially written poem to be used in the exploitation of "Mother" arrangements are contemplated whereby the verses of "Mother" may be used as a means of exploitation. It is planned to issue reproductions of the poem in herald form and also on slides in order that the various exhibitors who will run the George Loane Tucker picture may use it to advertise the coming of the McClure production. The verses in question are said to be particularly appropriate, as they typify exactly the spirit of the photoplay.

JACK LAIT WRITING "WARRIOR" SUB-TITLES.

James R. Grainger, manager of the Allen Film Corporation, Chicago, which company controls an extensive part of the Middle West states for "The Warrior," announced this week that Jack Lait, well-known author and playwright, had been engaged to create a series of special comedy subject titles for several scenes in the spectacle.

Mr. Lait is the author of "Help Wanted," a Broadway success of a few seasons hence, and is especially well known for his stories, which are at present appearing in one of the leading Chicago dailies.

"THE PROSPECTOR" DUE JANUARY 1.

Billy West will start the new year as a prospector in the latest King-Bee comedy, to be released Jan. 1. Billy goes looking for gold but finds nothing but trouble and excitement.

The King-Bee company went into the "Rockies" to make this two-reeler, and it is said to be full of wonderful scenes and atmospheric splendor. It is to be released under the title of "The Prospector."

A trade showing is slated for the current week.

"PEG O' THE SEA" FOR STATE RIGHTS.

The Sterling Pictures Corporation have closed for the negative rights to a production in five reels featuring Jean Sothern entitled "Peg o' the Sea." The Sterling Pictures Corporation have made arrangements for a special line of distinctive advertising, and within the next two weeks will announce the date for trade showing of both the film and all advertising accessories.

Sales of the Week.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

W. H. PRODUCTIONS Company announces the sale on all territories for the following seventeen two-reel reissued Hart subjects: "Dakota Dan," "Double Crossed," "The Last Card," "A Knight of the Trail," "A Square Deal," "The Bad Man," "The Fugitive," "The Gentleman from Blue Gulch," "The Silent Stranger," "The Marked Deck," "Horns and Hoofs," "The Convert," "Taming of the Four-Flusher," "Mr. Nobody," "Across the Great Divide," "Shooting Straight," "The Grudge," to the following exchanges:

R. D. Lewis Film Co., Campbell Bldg., Oklahoma City, Okla.; Exhibitors' Film Exchange, Inc., 420 9th street, N. W., Washington, D. C.; Liberty Film Renting Co., 938 Penn avenue, Pittsburgh, Pa.; A. Warner, Standard Film Service, Columbia Bldg., Cleveland, Ohio; Standard Film Corporation, 207 S. Wabash avenue, Chicago, Ill.; Standard Film Corporation, 1305 Walnut street, Kansas City, Mo.; Standard Film Exchange, 406 Film Exchange Bldg., Minneapolis, Minn.; Standard Film Corporation, 1417 Farnum street, Omaha, Neb.; Standard Film Corporation, 307 Empress Theater Bldg., St. Louis, Mo.; Regal Films, Ltd., 21 Adelaide street, W., Toronto, Canada; Boston Photoplay Co., 195 Pleasant street, Boston, Mass.; Western Feature Film Co., 180 Goldengate avenue, San Francisco, Cal.; Western Feature Film Co., care Peerless Film Service, 100 Goldengate avenue, San Francisco, Cal. (Washington, Oregon, Idaho and Montana).

Furthermore, "Dakota Dan," "Double Crossed," "The Last Card," "A Knight of the Trail" and "A Square Deal" have been sold to the Exhibitors' Film Exchange, 286 Market street, Newark, N. J.; Masterpiece Film Attractions, 1225 Vine street, Philadelphia, Pa.; Mr. M. Simonds, Inn Hotel Bldg., Carondelet street, New Orleans, La.; Wm. Hart Feature Film Co., 1920 Main street, Dallas, Tex (for Texas and Arkansas).

Furthermore, "The Bad Man," "The Fugitive," "The Gentleman from Blue Gulch," "The Silent Stranger," "The Marked Deck," "Horns and Hoofs," "The Convert," "Taming of the Four-Flusher," "Mr. Nobody," "Across the Great Divide," "Shooting Straight" and "The Grudge" have been sold to the First National Exhibitors' Circuit, Atlanta, Ga.; Electric Theater Supply Co., 13th and Vine streets, Philadelphia, Pa.; Wm. Hart Feature Film Co., 1920 Main street, Dallas, Texas (for Texas, Arkansas, Louisiana).

Furthermore the same series has been sold plus the one two-reeler, "Double Crossed" to the Foursquare Pictures Corporation, 1735 Welton street, Denver, Col.

This indicates that the W. H. Productions Company is establishing records in the sale of territories for its various productions.

The W. H. Productions Company announces the following territories sold on William S. Hart as "The Two-Gun Man" in "The Bargain" in six reels:

Colorado, Utah, New Mexico and Wyoming to the Foursquare Pictures Corporation, Denver, Col.; Minnesota, North and South Dakota, Illinois, Indiana, Iowa, Nebraska, Missouri and Kansas, Standard Film Corporation of Omaha, Minneapolis, Chicago and Kansas City; Wisconsin, to the Wisconsin Film Corporation; Delaware, Maryland, District of Columbia, Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi and Tennessee to the Jake Wells, Inc., Richmond, Va.

The Merit Film Corporation, 130 West 46th street, announce that they have purchased from the Export & Import Film Company, Inc., the exclusive rights for New York and northern New Jersey of the Franko-American Company's release, "The Birth of Democracy."

This picture ought to prove a very big success at this opportune moment, when democracy is the great issue the world over.

Over 5,000 people are said to have been employed in the making of the picture.

The W. H. Productions Co. announce that William S. Hart, in "The Bandit and the Preacher," with a supporting cast of the following stars, Robert Edeson and Rhea Mitchell (5 reels), has been sold for California, Nevada and Arizona to Sol Lesser of All Star Feature Distributors, San Francisco; Washington, Oregon, Idaho and Montana to Mike Rosenberg of De Luxe Feature Film Company, Seattle.

The Philadelphia-Ideal Film Exchange, of 235 North Thirtieth street, Philadelphia, has bought the rights to "Hate" for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland and Washington, D. C. The deal was consummated by Gus Mohme, of the Biograph Laboratories in New York, who has exclusive selling rights for this production.

The Animated Press Syndicate, who announce the Independent-American Weekly, advise that Nathan Gordon, of the Globe Feature Exchange in that city, signed a contract to handle this release in the New England territory.

Nathan Hirsch, of the Pioneer Film Corporation, has bought the exclusive rights to John W. Noble production, "Shame," featuring Zena Keefe, for New York State and Northern New Jersey. Jules Burnstein arranged the deal with the Pioneer head.

General Manager C. E. Wallace of the Cosmofotofilm Company announces the sale of the George Loane Tucker production, "I Believe," starring Leona Flugrath, and not Elizabeth, as erroneously stated in our last issue, to Samuel Krohm, Dayton, Ohio, for the state of Michigan. It is surmised that the latter will conduct his bookings through the Dawn Masterplays Company, of Detroit.

Hiller & Wilk announce the sale of the two-reel Douglass Fairbanks reissue, "The Mystery of the Leaping Fish" to Jack Lannon, of Seattle, for the state of Washington.

A complete list of the state right holders who possess the various territorial rights to "The Whip," as sold by Hiller & Wilk, will be found on another page in this department of this issue. The Alma Hanlon-Irving Cummings feature is now sold for the entire continent.

Exhibition rights to the new Thomas H. Ince's spectacle, "The Zeppelin's Last Raid," have been sold for Japan, China, India, Burma, Ceylon, Dutch East Indies, Philippines and Hawaii Islands.

Rights to "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," the three first releases of the U. S. Corporation, have been disposed of for Chile, Peru, Bolivia and Ecuador.

Franklyn E. Backer, president of the Mammoth Film Corp., announces the purchase of "Persuasive Peggy," the six-part Mayfair production for Greater New York, including Westchester county and all of Long Island. Shallenberger and Priest engineered the deal.

W. H. PRODUCTIONS OFFER KEYSTONE RE-ISSUES.

On the heels of the successful exploitation of the Hart productions, W. H. Productions Company announces that they now intend to release on the state rights market twenty-eight of the most successful Keystone Comedies, featuring many of the standard comedians on the screen, viz., Charlie Chaplin, Mack Sennett, Sydney Chaplin, Fatty Arbuckle, Mabel Normand, Mack Swain, Chester Conklin, Ford Sterling and Charles Murray. The W. H. Productions Co. makes the following statement:

"We are launching this campaign at this time for the purpose of helping the exchangeman and the exhibitor. It will be noted that we are first distributor to come out boldly and state the price we intend charging for these subjects to the exchange, \$80 per reel. This price assures to the exchangeman the greatest galaxy of comedies and stars on the screen today at a price that will bring to them bigger profits than they have ever made before, and it will also assure a reasonable rental price for the exhibitor. In addition to this we also intend to pay the war tax on these subjects. We are getting up striking one and three-sheets, and careful attention is being given to the titling on each of these productions. Hal Reid is doing this work."

INDEPENDENT MANUFACTURERS IN CO-OPERATIVE MOVEMENT WITH EXHIBITORS.

The attention of the followers of this department is herewith directed to another section of this issue, further in the front of the book, where is to be found the story of last Wednesday's (December 12) session of the joint exhibitors' associations, whereat Joseph Farnham, spokesman for Harry Rapt, president of the High-Class Film Corp.; William L. Sherrill, president of the Frohman Amusement Corp.; I. E. Chadwick, president of the Ivan Film Corp.; Joseph A. Golden, president of the Triumph Film Corp., and Lester Park, general manager of the Ogden Pictures Corp., was given the opportunity to lay before the assembled exhibitors a proposition of far-reaching importance to the industry in general.

While moulded after the exhibitor-manufacturer co-operative idea already in vogue, the plan carries with it a purpose of further significance that makes it advisable for our readers to turn to the page in question as well as to read the report of the proceedings as presented on page 1919. The Moving Picture World will follow this movement faithfully and record all future developments.

GOLDBURG EQUIPS OFFICE.

Jesse J. Goldberg, state rights expert, now in business for himself, as announced in the last issue of the Moving Picture World, has finished the equipment of his office, which he took over from the Ogden Pictures Corp., on the eleventh floor of the Times Building. Comfort and efficiency are the striking features of his abode.

HILLER AND SPITZER BACK AGAIN.

L. L. Hiller and Nat. H. Spitzer, officials of the King-Bee Films Corporation, Inc., have finished for the time being with the joint traveling that this pair have been engaging in the past ten days. Their visits took them to Chicago, Boston and Washington.

WOLFBURG RETURNS HOME.

Harris P. Wolfberg, head of the Harris P. Wolfberg Attractions, Pittsburgh, has finished his tour, embracing the principal cities of the Middle West, and is once again to be found in the home offices of his institution.

Manufacturers' Advance Notes

Australia Flourishing Field for Films

That Is, for American Product, Says Harold Bolster, Goldwyn Representative.

FILM conditions in Australia, like all belligerent countries, suffered at one period a setback due to the war, but are now flourishing, according to advices from Harold Bolster, a Goldwyn executive, touring the Orient in the interests of that corporation.

"Both from personal investigation and from conversations with the leading film men of Australia and New Zealand, I have received a most optimistic impression of the state of the market for American films here, and the prosperity of theaters and exhibitors," he writes. "Australia has suffered in the past from the war, both materially and spiritually. Depression, I hear, was particularly acute following the costly failure of the British at Gallipoli, where Australian troops lost heavily. But since the British fortunes on the battle field have improved, the war conditions at home have grown normal, the attendance at motion picture houses has steadily improved. For a time this year labor unrest also played a part in creating an unsatisfactory state; but the Government speedily solved the difficulty, and now the islands of Australia and New Zealand are in a steady and most satisfactory condition.

"The first film men to whom I spoke on landing at Auckland, N. Z., and Sydney, showed the warmest interest in American films and in what I had to tell them concerning Goldwyn's plans and accomplishment.

"Americans who reach Australia these days might think themselves at home in the United States, by a look at the posters outside the theaters. While English films have a certain 'home folks' appeal, the American products enjoy one advantage that outweighs at this time even the superior workmanship which our films in general display. It is the simple fact that the thousands of extra miles that England lies beyond the United States add immeasurably to the uncertainties and difficulties of shipment created by the war. Even for the American film company this has become a very serious consideration."

"CARNIVALS AND CANNIBALS" (L-Ko).

Woman's rights and prevailing fashions on the Cannibal Isles are featured in the L-Ko to be distributed through Universal exchanges January 2, with Myrtle Sterling star of the proceedings. Vin Moore directed under the supervision of J.



Scene from "Carnivals and Cannibals" (L-Ko).

G. Blystone, who is general director of all L-Kos. The Cannibal Chief will be Russell Powell, and Babe Emerson will have Al Forbes to share the lead in the supporting company.

Gifts of beauty often fatal to some folks proved a lifesaver for Myrtle Sterling when the Cannibal Chief decided to make her the base of a New Year's feast. Instead of converting her into a meal the chief fell in love with her, and she became Mrs. Chief No. 23. That's the story of "Carnival and Cannibals" minus all the mirth-provoking embellishments that go with the usual L-Ko.

"BUSTED HEARTS AND BUTTERMILK" (Nestor).

The Nestor to be released December 31 will be conspicuous among Universal comedies because of the membership of the presenting company, players who usually devote themselves to tense dramatic situations having, this time, turned their talents to light comedy of high speed and farcical construction. Hayward Mack, who has appeared in numerous Universal City features as a straight man, is the leading comedian. Adele Farrington and Roberta Wilson, names well remembered by devotees of the program type of pictures, will divide the work



Scene from "Busted Hearts and Buttermilk" (Nestor).

of provoking laughter with a selected company supporting them. "Busted Hearts and Buttermilk" was selected as one of the four comedies that were intended to continue Nestor's for a temporary period following Universal's decision to abandon them. It is believed that the excellence of this number will create a demand from exchange men and exhibitors that the series now be continued.

STRONG VEHICLE FOR PAULINE FREDERICK.

A combination of happy circumstances in the productions of "Mrs. Dane's Defense," for Paramount, as a starring vehicle for Pauline Frederick, should make this picture of exceptional interest from every point of view. In the first place, it is far from the famous drama by Sir Henry Arthur Jones, and affords Miss Frederick a role that fits her perfectly. Its emotional qualities are far above the average, and the tensely dramatic situations are exactly suited to screen purposes.

Secondly, Hugh Ford directed the production. Mr. Ford has worked with Pauline Frederick both in legitimate and motion picture productions. He directed "Joseph and His Brethren," one of the last stage plays in which the star appeared. Third, a cast of highly competent players, many with individual records for splendid screen work, supports the star. Fourth, the setting and costuming of the production are the last word in excellence.

"Mrs. Dane's Defense" will be released by Paramount in January, and will be later followed by "Jealousy," the huge allegorical spectacle in which Pauline Frederick will be the star.

COMING FROM WEST COAST TO GET FASHION HINTS.

In order to make a survey of the present fashions and those of the near future according to metropolitan standards, Alpha-rette Hoffman, costume director at the Lasky studio in California, has started for New York City, and during her stay in Manhattan will get ideas for gowns to be worn by stars in Paramount and Artercraft pictures, that will be absolutely up-to-the-minute.

Owing to the fact that pictures are frequently made several months before they are released for the public, and also because the feminine fashions are constantly undergoing changes, it is necessary for the costume director to keep well ahead of the modistes.

"I Love You" Next Triangle Feature

Production Will Contain Many Unusual Scenes—A Bell with a History Used—Quaint Old Italian Houses Reproduced.

FOLLOWING the releasing of the first Triangle seven-reel production, "Because of a Woman," with Belle Bennett, on Dec. 16, the next seven-part feature will be "I Love You," starring Alma Rubens, scheduled for release Jan. 13. The seven-reel pictures are a part of the new Triangle service recently announced, that of supplying a seven-reel feature on each month's program without extra cost to the exhibitor.

In producing "I Love You," Director Walter Edwards has spared no expense in order to produce one of the most elaborate pictures yet featured on the Triangle program. The scenes throughout are said to be distinctly striking and, as many of them are laid in France and Italy, the ingenuity of the Triangle scenic artists at the Triangle studio was taxed to the utmost.

In one case the manuscript called for a Venetian scene, and Director Edwards had two palaces and the Grand Canal of Venice reproduced, for which especially brilliant night effects were made. A street carnival was also taken. Quaint old houses, with thatched roofs, the kind to be seen in Italy, were built especially at the Hartville ranch studio. The construction of these buildings resulted in a natural effect being secured and more than "local color."

Other features of great attractiveness that were used in making this picture, included relics of the days of the padres in Southern California. One was an old mission bell, formerly used in the days now long gone, by Fathers to call the Indians to worship. This relic was obtained from one of the first missions founded by Father Junipero Serra, the Franciscan monk. The historic bell was used to toll the Angelus in Director Edwards' picture. Another beautiful scenery effect was obtained when a vast acreage of chrysanthemums in full bloom was photographed, to be used as a garden setting, and furnished a wonderful background.

The cast selected for "I Love You" includes, besides Alma Rubens, Wheeler Oakman, one of the best-known leading men in the country, and Francis McDonald, also a well-known heavy. Both Mr. McDonald and Mr. Oakman are new to Triangle pictures. Others in the cast are: Frederick Vroom, Lillian Langdon and John Lince.

The story deals with a French artist who paints a beautiful Italian girl. She learns to love him, but the artist leaves her brokenhearted. A wealthy Frenchman, after seeing the painting, falls in love with the model and goes in search of her, and they are married. Later the artist tries to win back the girl's love and finally does take her from her husband, but in the end he is brought to justice for his actions. "I Love You" was written by Catherine Carr.

HALIFAX HORROR SHOWN FIRST IN MUTUAL WEEKLY NO. 155.

The news of the explosion of the munition ship in Halifax harbor, followed by the greatest holocaust in recent history, which killed four thousand outright, wounded thousands of others, and made twenty thousand persons homeless, had hardly been flashed over the wires when staff cameramen of the Gaumont Company were speeding to the scene. As a result the first motion pictures of this disaster are shown in No. 155 of the Gaumont-Mutual Weekly. These pictures were on the screen of the New York theaters within a few hours after the first cameraman returned with his negative, and were shown in other theaters throughout the United States as fast as prints could be rushed by fast trains.

Direct from the front, the first official pictures of the battle of the Aisne, that glorious victory which the French troops won with such intrepid valor, are also shown in this issue of the Gaumont-Mutual Weekly. Actual scenes of fighting; the handling of the famous French 75's and the big 400 m/m guns which pounded the Huns incessantly; the movement of the tanks in the early dawn to clear a place for the infantry; the rescue of the wounded; the capture of twelve thousand Germans and 180 guns, and the noble work performed by the Red Cross—all are graphically illustrated in the many scenes taken on the actual battlefield. Particularly enlightening is one of these scenes, taken while an icy rain was falling, which pictures thousands of German prisoners shivering in the insufficient clothing furnished by their "Fatherland."

Prominent among the news events pictured in the United States in the last auto race which will be held during the war, the Liberty Sweepstakes staged in Los Angeles, where fifty thousand spectators saw Eddie Hearn win, and an open-air concert in Boston by two world-famous actors, David Warfield and Harry Lauder, in which they aid a thousand "Jackies" in raising funds to help the dependents of naval men.

IRENE CASTLE IN NEW PATHE FEATURE.

Irene Castle, immediately upon the completion of the last scene of "Convict 993," the first of the "big star—big story" Pathe features to be released during 1918, commenced work in "The Mysterious Client," a big mystery story, the release date of which has not yet been announced.

In "The Mysterious Client," Miss Castle will be supported by an all-star cast that includes Milton Sills, Warner Oland and Caesare Gravina, all of whom have gained fame in the Pathe serials.

"THE FOURTH IN SALVADOR" (General Film).

A stay of several months in Central America enabled Henry to gather material for one of his most humorous stories. "The Fourth in Salvador," the current release in General Film Company's Broadway Star Feature series. This is a rollicking story of a tea-cup revolution and what happened to it when it collided full-force with a small but exuberant party of Americans bent upon celebrating the Fourth in the gold old-fashioned way.

This is one of the group of "o Henry" stories produced



Scene from "The Fourth in Salvador" (General Film).

the western studios and features Chet Ryan, W. L. Rodgers, Jack Wetherby, Charles Wheelock and others. The action starts with the difficulties in which Billy Casparis (Chet Ryan) finds himself with regard to his ice-making concession. He attempts to palm off a block of glass as a chunk of ice in order to prevent the foreclosure of his concession, but is detected. With ruin staring him in the face, he spends his last cent to help celebrate the Fourth in good style. Complications ensue when a revolution breaks out and the defeated rebel general flees to the Americans for protection. The latter, thinking the regulars are bent upon suppressing their celebration, turn in and give the army a good licking. As a reward the new president officially declares the block of glass to be ice of the finest quality, and Billy saves his forfeit money. The two reels of this film are crowded with stirring incidents and some of the most humorous action seen in many a day.

"THE KINGDOM OF LOVE" (Fox).

Jewel Carmen, in her first production as a star, will be William Fox's Christmas week offering to exhibitors. The first photoplay which Miss Carmen may call her own will be released December 23 as a Fox special feature. The production, which is titled "The Kingdom of Love," deals with a situation developing from a girl being left alone in the Klondike through the death of her father.

The father, it appears, was a gambler who deserted his wife and son in the States. The son turns up eventually in the camp where his sister is and she learns his identity through a letter which he shows her when he asks aid in going to the bedside of his sick mother. Not telling the youth of the relationship the girl raises money for his trip by selling herself in the camp. The camp minister "bids her in," mortgaging himself to a saloonkeeper to obtain the necessary cash. Interested at first only in the girl's moral welfare, the minister eventually falls in love with her. The debt is canceled by the saloonkeeper's death.

"The Kingdom of Love" was made in the West under the direction of Frank Lloyd, who has thus occupied himself while William Farnum was taking a much-needed rest. The cast includes Nancy Taswell, Genevieve Blinn, L. C. Shumway, Fred Milton, Ernest Wade, Joseph Manning, G. Raymond Nye and Murdock MacQuarrie, nearly all of whom are well known to motion picture theater patrons. The story was written by Doty Hobart.

BLACKTON LEAVES FOR COAST.

J. Stuart Blackton, producer of the novels of Sir Gilbert Parker for Paramount, left Wednesday, December 5, for California, to engage in further production work under the same auspices at the Lasky Studio. Mr. Blackton took with him Albert Dorris, his film editor, who is an expert cutter as well. Preparations are under way at the Lasky Studio for the reception of the producer, and a special building has been erected to house his personal office and the offices of his executive staff. The first picture that Commodore Blackton will make for Paramount in the West will be "Wild Youth," written by Sir Gilbert Parker, and said to be one of the author's most fascinating romances.

Triangle Program Features

"Without Honor" and "Until They Get Me" Will Be the Features on Triangle Program for Week of Dec. 23.

CONTINUING its efforts to furnish the most enlightening and most interesting photodramas of the day, Triangle offers two features for the week of December 23 that bear out the policy of the company. Triangle believes that in these days of war and trouble that the public should be given pictures so constructed that they will detract from thought of stress and woe.

"Without Honor," scheduled as the first release of the week, is a drama dealing with a true situation in life, and is one of a series that offers unusually realistic portraits of American life. It is a story of narrow minded Deacon Hanford (Walt Whitman), whose harsh policies and bigoted ideas cause nothing but trouble. Margery Wilson, in the stellar role as Jeanie McGregor, is said to achieve another success to be added to her long list. She has risen from the ranks solely on the strength of her work in parts demanding complete sympathy. Others in the cast who do excellent work are Walt Whitman, who does some of the best acting of his career, and Darrell Foss, who plays the part of the son with a realistic finish. Arthur Moon, Laura Sears, and Anna Dodge, who appear in this feature, are recent additions to the Triangle force.

"Until They Get Me," the second release of the week, is a dramatic story of the Northern country, showing the work of the Northwest Mounted Police in an interesting manner, and emphasizing most strongly the characteristics of this organization. Paulin Starke, the sixteen-year-old star, has the leading role in this feature, and her unaffected acting is said to be one of the best parts of the picture. Cast as the waif Margy, she puts real feeling into the character, and, according to reports, really is Margy, in no instance having to act the part. "Until They Get Me" has already been shown on the screen at the Rialto theater, where it enjoyed a week's run, and was generally praised by critics. There is an agreeable suspense maintained throughout the drama, and in the closing scenes, Miss Starke does the love scene in a manner that promises to relieve the boredom of the stereotyped fadeaway. Joe King as the mounted policeman and Jack Curtis as the outlaw, both make the best of their opportunities in this picture and produce real effect. Frank Borzage directed the production and Kenneth B. Clarke wrote the story.

In the Keystone comedy, "Afraid to Be False," also scheduled for release December 23, Milton Sims plans to elope with Dorothy Hagar in spite of the fact he already possesses one wife, in the person of Maude Wayne. But when the appointed day for the elopement arrives, Milt quits cold on the proposition and goes home to his wife and a mighty big surprise. Lloyd Bacon has designs on Milt's wife, and when Sims arrives home a lively scene follows.

"A Counterfeit Scent" and "A Birthday Blunder," one-reel Triangle Komedies, are also included in the week's releases.

MAE MARSH A MODELER IN CLAY.

The familiar press agent story of the versatile feminine star who rides, plays golf, cooks, dances and swims with consummate skill makes the not infrequently truthful press department of Goldwyn Pictures a little bit diffident about telling



Mae Marsh and the Portrait Bust of Herself Which She Made for Her New Goldwyn Production, "The Beloved Traitor."

people who might never believe it that Mae Marsh is an honest-to-goodness sculptor. But she is, and there seems no getting around making the fact public.

Goldwyn has known since Miss Marsh came under its wing as a star that she possessed this unusual talent, but it was with an interest not unmingled with skepticism that persons in the New York offices of the company regarded a photograph

sent from the studios showing the little star at work on a life-sized clay statue, unmistakably of herself.

Inquiry revealed the astonishing fact that Miss Marsh had modeled the statue herself for one of the important scenes in "The Beloved Traitor," her newest Goldwyn picture. And she did it because her leading man, playing the role of a sculptor, hadn't enough knowledge of the art to have plastered the clay foundation on the dummy frame of the statue.

The statue was of Miss Marsh's own face and figure because the film scenario demands that it be just that. The hero, a poor Maine fisherman, has an undeveloped talent for sculpture which he exercises by making sand heads of the heroine, Miss Marsh.

The action of the story requires that the big statue modeled by Miss Marsh be broken in the course of a fight between the hero, now approaching fame in his new profession, and a rival. The star had the painful experience, therefore, of seeing her handiwork broken to bits to make a single scene. Needless to say, this "take" wasn't "shot" a second time.

LOUISE FAZENDA COMING IN "KITCHEN LADY."

Louise Fazenda, the empress of mirth, again comes into prominence with "The Kitchen Lady," to be released by Paramount January 13. This is a Paramount-Mack Sennett comedy of the screaming variety. It parodies social customs and paints the woes of the downtrodden servant girl in ludicrous hues. Miss Fazenda is thoroughly at home in this character, for she possesses the burlesque ability to a marked degree, so necessary for the rendition of this sort of type.

This bare skeleton of the plot gives no real idea of the hilarious humor of the comedy. The picture is made doubly laughable by the fact that so many of the animal actors of the Sennett studios are introduced—including a trained fish. Beside Louise Fazenda, Slim Summerville, Glen Cavender, Alice Maison and Eva Thatcher appear in the cast. Ed Cline is director and the production was made under Mr. Sennett's supervision.

Preceding this, comes "Taming Target Center," December 30, with Polly Moran and a cast of star laughmakers.

"THE HOPPER," COLLIERS' STORY, BY TRIANGLE.

Director Thomas Heffron, whose last picture under Triangle colors was with William Desmond in "The Sudden Gentleman," has begun work on "The Hopper," a screen adaptation from Meredith Nicholson's story by the same name, which appeared in Colliers' Weekly. Jack Cunningham did the continuity.

It is a crook comedy story, with a reformed safe-blower in the title role, and in this story the man who wanted to go straight finds himself forced into a kidnapping and a robbery. How he escapes the penitentiary and instead finds some warm friends, is the surprise of the story. Included in the cast are such well-known Triangle players as William V. Mong, who has the title role, Irene Hunt, Walt Whitman, George Hernandez and Peaches Jackson.

Bill Desmond, Triangle star, whose last picture was directed by Heffron, is so proud of his Irish ancestry that he has a harp and shamrock with his initials on his automobile, and now Bill is busily engaged in denying the rumor that his initials are "B. V. D.," for, from a distance, the harp between his initials B and D certainly does look like a V.

"HER SECOND HUSBAND" COMING DECEMBER 31.

Miss Edna Goodrich, one of the most popular and brilliant of the speaking-stage celebrities who have won additional fame on the screen, has a splendid dramatic vehicle in her new Mutual production, "Her Second Husband," a story of society based on Wall street and the strange social and financial alliances formed there. "Her Second Husband" comes to the screen December 31.

The plot has to do with a striving young capitalist's effort to make his charming and beautiful young wife pull his financial chestnuts out of the fire by diverting the men to whom he is heavily indebted.

The story is most skillfully constructed and its plot is one that suits Miss Goodrich admirably. In it she is given an opportunity to display her genius for characterization and to wear some of the most beautiful gowns ever turned out for a motion picture play.

SPOOR'S BILLBOARD CAMPAIGN IS ON.

The opening gun of George K. Spoor's campaign of billboarding the entire country in advertising the ultra features to be produced by him during the year has been fired and as a result the contagious smile of Taylor Holmes is beaming from coast to coast and lakes to gulf.

"Uneasy Money," a comedy-drama featuring Mr. Holes, is the subject of the first poster drive. Twenty-four sheets in six colors are being used exclusively. The first went on the boards December 15.

Following the Holmes' drive will come another twenty-four-sheet campaign for Mr. Spoor's second feature, Mary MacLane, the daring authoress, in a picture from her own pen, "Men Who Have Made Love To Me."

Taylor Holmes in "Ruggles of Red Gap," another Spoor ultra feature, with Taylor Holmes in the role of "Ruggles," will be the subject of the third drive.

Muir Describes Conditions in Canada

Says Exhibitors There as Here Are Suffering from the Upward Tendency in Rentals.

THE serious state of affairs in the motion picture industry, as outlined by Samuel Goldfish recently in his sensational interview, finds ample confirmation in a statement on conditions in Western Canada made by J. R. Muir, owner and manager of a chain of theaters in British Columbia, including the Dominion of Vancouver, the Dominion theater of Victoria, the Dominion of Nanaimo and many other houses in those and neighboring cities.

"The film business is in a critical condition, from the exhibitor's, quite as much as from the manufacturer's, point of view," says Mr. Muir. "Of course, we have the Canadian war tax to face out there, as well as a local levy, and the new Victory Loan. I feel that the last-named, while it is the largest begetter of economy among theater patrons, is also purely transitory. In a short time the pocketbooks will be adjusted to the new outlay and people's normal and constant craving for amusement will rule.

"But I know, as Mr. Goldfish contends, that exhibitors everywhere in Canada as in the United States are suffering from the upward tendency in rentals, due to lack of organization among the producers and to reckless bidding for stars. It is the exhibitor and his patrons who have made these players famous, and when they hold out for huge sums of money which prevent producers from making legitimate profits off any but excessive rentals they are biting the hand that has fed them.

"The producers who have 'come back' by placing such stars in 'specials' are doing almost as much to ruin the legitimate picture business. It gave me immense satisfaction to learn that Goldwyn would release Mary Garden in 'Thais' at the regular rental price to its exhibitors, because I knew it was honest business, good business, and far-sighted business, not only for me and for other exhibitors, but for the whole film industry as well.

"As to public taste in war time—and Canada has had a longer seige than the United States—it is most decidedly away from the heavy and morbid. The people still relish pathos of the finest sort, but it must be pathos relieved by comedy touches. That was the reason why Mae Marsh in 'Polly of the Circus' went so big with us."

"MADAM WHO" (Paralta).

The splendid story of the great spectacle is found in the second Paralta Play, Bessie Barriscale in "Madam Who," by Harold MacGrath, such as the stages of the legitimate theaters can give only in mere glimpses. The "moon" element in "Madam Who" is large, effective, and splendidly handled.

Not that "Madam Who" is a mere spectacle. In fact the spectacular element is present only as a colorful background for the supreme art and emotional acting of the star, which won from Alan Dale, dramatic critic, his seldom given, wholehearted approval. He wrote, after having seen "Madam Who"



Scene from "Madame Who" (Paralta).

at a private showing, that in it Bessie Barriscale did the best emotional acting he had seen in many a day.

In this artistic and thrilling photoplay, Miss Barriscale travels through a great emotional range in such a way as to cause the dramatic critics who saw the feature at private showings to declare that she had an art so great that there was in it no hint of any limit of her powers. In other words, she fully created illusion, was entirely natural in seeming, and never showed a training after effect. All of which is the very highest praise to any player anywhere in the world.

FOX TO FILM LORIMER STORY.

"Jack Spurlock—Prodigal," written by George Horace Lorimer, editor of Saturday Evening Post, is to be filmed by William Fox. It required some persuasion, accompanied by a large sum of money, to get Mr. Lorimer's consent to picturization of his successful tale. Mr. Fox conducted the negotiations which finally made it possible.

Mr. Lorimer's "Jack Spurlock—Prodigal" appeared in serial form and its human interest appeal made it a notable contribution to fiction of the lighter vein. Its introductory chapter, in which young Spurlock, at Harvard awakens after a wild night and discovers a bear with boxing gloves on his feet in his bath-room, which he had brought home as a "lark," compels the reader to settle in his chair anticipating an "out of the ordinary" tale—and he is not disappointed. Irresistible humor, convincing "horse sense" philosophy, appealing human interest touches, a wee bit of love romance and a dash of pathos, all blended by Lorimer's adept hand, make a charming story and one especially adaptable to picturization. What happened to Jack Spurlock—Prodigal might happen



George Horace Lorimer.

to any red-blooded young American—it is entirely within the range of possibility. That's what helps make "Jack Spurlock—Prodigal" so interesting.

The story was read by millions of persons and clippings from twenty-five hundred newspapers testify to the unusual interest it awakened and if the Fox people can convey to film even a tithe of its humor and philosophy the result ought to be gratifying.

HALIFAX DISASTER IN ANIMATED WEEKLY.

The week's number of Universal's Current Events presents one of the most striking series of pictures ever shown upon the screen—scenes in the stricken city of Halifax. Immediately upon receipt of the news of the disaster that had befallen the Nova Scotia capital Jack Cohn, manager of Universal's news-reel department, made arrangements for the transport of a corps of cameramen on the Red Cross Relief train, first out of New York for Halifax. Every possible effort was made to rush the train through, and the Universal photographers were among the first American photographers to arrive there. No time was wasted in getting to work, the result was a collection of views startling in the vision of terrible destruction they present and of highest importance from the news point of view. Despite all Americans have read of graphic description of the horrors wrought in Halifax by explosion and fire, the actual pictures presented on the screen bring a realization of the disaster that words cannot produce.

In this same number of Current Events are shown realistic views of Jerusalem, the Holy City, the one great gift the war has brought to Christian and Hebrew alike, a gift in which both rejoice.

In Animated Weekly No. 2 are shown pictures portraying some of the work wrought by German emissaries. They succeeded in Chicago in destroying by fire a \$400,000 warehouse filled with munitions, and causing a series of violent explosions. Wind and intense cold turning into ice the columns of water poured upon it made the work of firemen battling with the flames tenfold more difficult—striking pictures of the fight with the flames are shown.

A NEW WESTINGHOUSE CATALOG.

The Westinghouse Electric & Manufacturing Company have issued an eighty-page catalog of direct current motors and generators of which that portion devoted to the illustrations, diagrams, and detailed description motor-generators for motion picture service will interest our readers.

The specifications of each size and type of generator and its accessories are very complete in detail, and will prove valuable as references when deciding upon new equipment.

Those who desire a copy of the book should write for same to the Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa., requesting catalog 39, and mentioning the fact that they saw it mentioned in the Moving Picture World, thus identifying themselves as interested parties instead of curiosity seekers.

Artcraft Announces January Releases

Pretentious Array of Attractions for First Month of New Year—Pickford, Hart and Ferguson the Stars.

A PRETENTIOUS array of attractions for the first month of the new year was announced last week by Walter E. Greene, president of Artcraft, presenting Mary Pickford, William S. Hart and Elsie Ferguson. In these productions Artcraft has three of the most notable releases ever presented by this company.

As the initial release, Artcraft offers Elsie Ferguson in "Rose of the World," an emotional drama of exceptional merit. The book, by Agnes and Edgeron Castle, has had wide circulation. Adapted from the book by Charles Maigne and staged under the direction of Maurice Tourneur, it is expected this picture will outshine "Barbary Sheep" and "The Rise of Jennie Cushing." Supporting Miss Ferguson are Wyndham Standing, Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Bendetta, Gertrude Le Brant and Sloane De Masber. Maurice Tourneur directed.

William S. Hart in the Thomas H. Ince production, "Wolves of the Rail," is Artcraft's second offering in January. In this production "Big Bill" appears in the part of an upholder of the law and order rather than an outlaw. As Buck Andrade, a railroad detective, Hart is just as fearless and daring as when opposed to the law, and his business of ridding the railroad of outlaws affords him particular opportunity to present heavy dramatic work such as won him present great popularity throughout the country. The story is by Denison Clift. Volva Vale heads the supporting cast.

"Stella Maris," adapted from the famous novel by William J. Locke, will be Miss Pickford's January offering. The two parts portrayed by "Our Mary" in this picture, those of Stella Maris and Unity Blake, are of exceptional contrast. Marshall Neilan staged the picture. Frances Marion wrote the scenario. The supporting cast includes Conway Tearle, Camille Ankewich, Ida Waterman, Herbert Standing, Josephine Crowell and Mrs. Coonleu.

UNITED DETROIT OFFICE MOVES.

L. J. Gardiner, the popular local manager of the United Theater Equipment Corporation, reports that the Detroit office of the U. T. E. has been moved to the New Film Building, 57 East Elizabeth street, where a large showroom has been equipped for the display of modern theater equipment and supplies. A large and complete stock of motion picture accessories is carried on hand, and special attention is given to machine repairing. Expert workmen only are employed and all work is guaranteed, it being the policy of the U. T. E. to use only genuine parts on machine repairs.

"HER SISTER" (Empire-All Star).

Lavish stage settings and a celebrated cast have been combined with the charming personality and rare talent of Olive Tell in the production of "Her Sister," Mutual's feature release of December 24. "Her Sister" comes from the studio of the Empire-All Star Corporation, which is engaged in the production of Charles Frohman's most popular stage plays in motion pictures. It was directed by John B. O'Brien. The



Scene from "Her Sister" (Mutual).

supporting cast is made up of Frohman players headed by David Powell.

Miss Tell wears gorgeous raiment in "Her Sister." She is cast as a modern New York girl and as an Egyptian priestess. As "Isis, the Seer," Miss Tell wears costly robes. The scenes for this part of the picture are laid in a replica of an ancient Egyptian throne room.

"Her Sister" is the Frohman play in which Ethel Barrymore played to big crowds on Broadway. It deals with the experi-

ences of two girls, sisters, left to support themselves in New York.

The dramatic value of the story and the play has been effectively worked out by Director O'Brien, who staged the play for the camera.

MUTUAL RELEASES END OF "LOST EXPRESS."

Carrying a real punch, the mystery of "The Lost Express" is solved in the final chapter of this exciting railroad serial, in which Helen Holmes has exhibited feats of daring as thrilling as they are novel. In chapter 15, "The Return of the Lost Express," released by Mutual Monday, December 24, Director J. P. McGowan has worked up a high spectacular climax in which an entire town is destroyed by fire and Helen is seen in a scene of rescue from the flames that border on the foolhardy.

Scenes taken in the bowels of the earth where the locomotive and cars were hidden, required special electrical equipment for photographic illumination, while a special piece of superstructure camouflage is instructive in showing how this art is applied.

Learning the secret of the hiding place of "The Lost Express" from one of the syndicate who is dying, Helen, after a wild drive into the mine, her high-powered car and a desperate fight with two of the syndicate, succeeds in backing the iron monster out into the main road.

The solution of the mystery has taxed the imagination of mechanical inventive geniuses and has sustained an interest that culminates in a remarkable climax.

BEST "ARGUS PICTORIAL" YET FOR DECEMBER 30TH.

Argus Pictorial No. 4, released by Pathe the week of Dec. 30, is probably the best issue yet of this animated magazine in one reel, produced by Argus Laboratories, Inc., of which Horace D. Ashton is president.

The famous Piedmont Valley of Virginia, which boasts the finest pack of American fox hounds, is shown in the article on "Fox Hunting with the Piedmont Hounds," showing picturesque scenes in the wild country of Virginia.

Another article is "Garden Monsters," showing the giant garden fighter, the Cicada (who is happy because his wife has no voice), the male harvest fly, the field cricket, the June bug, the robber fly, and other queer insects with which we come in contact in every-day life but which we rarely recognize.

"Numbers that Draw Pictures" shows some of the most amazing effects ever obtained on the screen, establishing a mystical connection between Art and Mathematics.

Another article is "The Anthileptus," a curious little formation found in streams near aquatic plants, usually about 1-500th of an inch in length and mostly colorless.

An unusual novelty is "Scissorsgraphs," showing what a clever hand can do with a pair of scissors and a scrap of paper.

"DAUGHTER OF DESTINY" FIRST PETROVA RELEASE.

In order to co-operate with the many Petrova exhibitors to the fullest extent possible, the week of Dec. 23, which embraces the Christmas holidays, has been chosen in which to release "Daughter of Destiny." The co-operation of many newspapers throughout the country who devote large space to motion pictures have been enlisted and the exhibitors and dailies in each town will work together to attract the attention of the screen patrons to "Petrova Week."

In order to further the plan, arrangements have been made whereby those picture patrons who witness "Daughter of Destiny" during Christmas Week, also "Petrova Week," will be presented by the local exhibitors with an autographed new portrait pose of the famous Polish star and widespread advance publicity will be given this innovation by the use of the theater men's screens and the columns of the newspapers which are interested in the project.

"LOVE LETTERS" (Paramount).

Thurston Hall, who appeared opposite Dorothy Dalton in "The Price Mark," her first Paramount picture produced by Thomas H. Ince, will again be seen in the leading male role of "Love Letters," which will be released December 24.

Aside from the fact that it is a thrilling story, "Love Letters" also teaches a practical lesson, and is a powerful argument against writing letters of a dangerous character, unless it is certain that recipient may be depended upon for his or her discretion. Shannon Fife is the author. It is said to be a remarkable example of dramatic construction.

Having completed "Love Letters," Miss Dalton is working on her next picture, a production having its scenes somewhere in the rugged western country.

"WORK" NEXT ESSANAY—CHAPLIN RE-ISSUE.

Charlie Chaplin never worked harder nor more effectively in the making of a comedy than in General Film's current release in the new edition of Chaplin's early successes made by Essanay and, quite naturally, it bears the name of "Work." This is the fifth in the series of Essanay's Chaplin pictures, and it is a riot of fun from start to finish. Exhibitors everywhere are finding the new editions of Chaplin pictures one of their best box-office bets, and the bookings for these subjects are equally as good as the demands for these pictures when they were first issued.

Olive Tell Leads Mutual Christmas Week

Other Featured Players on Program Are Helen Holmes, Billie Rhodes and George Ovey.

MUTUAL'S Christmas offering will be "Her Sister," a Charles Frohman play in pictures, starring Miss Olive Tell, whose work in "The Unforeseen" established the quality of her screen work and her value at the box office. The subject, which is released December 24, is a picture adaptation of the Broadway success in which Miss Ethel Barrymore scored a sensational hit. This picture was made at the Empire Long Island studios under the direction of John B. O'Brien. In the supporting cast is David Powell, Eileen Dennes, Anita Rothe, Mrs. Clarat-Bracy, Harriett Thompson and Martha Dean. In the concluding chapter of "The Lost Express," "The Return of the Lost Express," released December 24, is cleared up the mystery of the missing train. Helen, after a thrilling series of adventures, in which all previous "stunts" are put in the shade, discovers the train and drives it back to the main track.

Billie Rhodes in the Strand comedy, "Mary's Boomerang," takes the part of a girl who attempts to prove that her chum's husband is a flirt, gets them all mixed up in a family mess, which almost leads to a divorce, but finally emerges from the affair a sadder but wiser girl.

"Oneta," a superhorse with almost human intelligence, is a co-star with George Ovey in the Cub comedy, "Jerry's Best Friend." This equine does stunts that are amazing and rescues Jerry from a band of cattle thieves and outlaws.

Mutual Weekly is full of topics of timely interest, covering a diversity of subjects that are pertinent. It is released Monday, December 24.

BILLIE RHODES GETTING ON IN COMEDY.

Billie Rhodes is meeting marked success in Mutual-Strand comedies, being booked in big houses from coast to coast. Miss Rhodes owes her extraordinary success no less to the fact that she has provided a class of clean comedy that is full of legitimate fun without a trace of slapstick.

Aside from being one of the prettiest girls on the screen, Miss Rhodes is given credit for shrewdness, since it was only through her determined insistence that the new style comedy was substituted for her for the old.

DEVOTES 24 HOURS TO CHANGING COSTUMES.

In looking over the figures of some of the Goldwyn studio's recent statistical tabulations, comparing them with figures got together by the auditing department, the amazing cost of the time it takes a star to change her clothes is seen in black and white. This is especially worthy of note in the case of Mary Garden, who has just completed her work in "Thais." Her costumes were many and elaborate, involving complete renewals of robes, sandals, togas and numerous jewels as the pictures progressed. As it happened, it was not always possible for Director Frank H. Crane to occupy himself with scenes not demanding the presence of Miss Garden, while the actress changed from Thais' grotto costume to her complicated cloth-of-gold gown for the splendid scenes in the courtesan's palace.



Mary Garden in "Thais."

Thus it was a matter of necessity to take account of Miss Garden's time when in her dressing-room. Altogether the minutes spent by Miss Garden in divesting herself of one gorgeous gown to be decked out in other more splendid apparel consumed just twenty-four hours of Goldwyn's golden time. Just how golden the time may be reckoned is not for publication. The point of the story lies in the high degree of efficiency which makes it possible to submit such figures. The monetary equivalent of those hours in the day of this celebrated woman must always be the subject of conjecture.

Universal Combination in Minneapolis

Laemmle and Universal Exchanges Now Under One Roof—New Managers Named.

E. H. GOLDSTEIN, general manager of Universal Exchanges, returned Monday from a two week trip to Minneapolis, Detroit, Indianapolis and Chicago. In the latter place, Mr. Goldstein achieved the consolidation of the Laemmle Film Service and the Universal Film Exchange, one of the recent important film movements, and saw the two factors housed under one roof at 229 South State street before returning East. I. L. Lesserman will have in charge the Universal office. C. R. Plough will father Bluebird affairs and I. Van Ronkel will handle Jewel products and Alice Howell comedies. "Exhibitors in Chicago, through the consolidation of the Laemmle Film Service and Universal Film Exchange, will be insured the very finest degree of service," declared Mr. Goldstein, commenting on this important change.

In Minneapolis, Mr. Goldstein was the guest of Ben Judell, popular Laemmle Film Service manager. In Detroit, where Mr. Goldstein spent Thanksgiving, he appointed C. G. Kingsley manager of the Bluebird office to succeed W. W. Drumm. J. H. Calvert, manager of the Laemmle Film Service, Omaha, Neb., visited with Mr. Goldstein during his stay in Chicago and was appointed by him manager of the Omaha office to succeed F. A. Van Husan, who recently resigned. Barney Rosenthal, of the St. Louis Universal office, was also called to Chicago by Mr. Goldstein to discuss important affairs of his territory.

"THE BLUEBIRD" A RECORD PRODUCTION.

When Artcraft releases "The Bluebird," the big Maeterlinck spectacle, it will have established new records in film production. Maurice Tourneur, the director, has had the exclusive use of the Famous Players-Lasky studios at Fort Lee, N. J., where the regular force of carpenters, electricians and mechanics has been greatly augmented and has been working day and night building the scenery and effects.

The theme is allegorical and symbolical, and great numbers of people are being used in the production. There are a great many characters doing specialties and various well known people have been engaged. Rose Roland, from "Over the Top," now playing in New York, leads several symbolical dance numbers, and Gertrude McCoy impersonates "Light."

Maurice Tourneur has been at work on this production for about six weeks, and expects to complete it in a fortnight. He has already used 130,000 feet of negative, and will need 25,000 to 30,000 feet more to complete the picture. A great deal of this is in double and triple exposure.

ESSANAY SUBJECTS ON KLEINE LIST.

Essanay timed the release of its novelty Perfection Picture, "The Dream Doll," so as to give it to the public during the holiday season. And that it sensed the appropriate time for its releases it evidenced in the heavy holiday week bookings, already reported by the George Kleine offices.

Though not a Christmas picture, "The Dream Doll" is particularly appropriate for holiday programs, as it shows that some remarkable acting is done on the part of some fourteen-inch dolls.

Mary McAlister, the six-year-old Essanay actress, has completed her latest picture, "Sadie Goes to Heaven," adapted from the story published in Good Housekeeping. This production includes some remarkable acting by a small dog, "rented out" by a Michigan farmer. The little animal shows remarkable aptitude for obeying the director. It is released December 24 through George Kleine as an Essanay Perfection Picture.

WALLACE REID IN NEW YORK.

Wallace Reid, favorite of a great body of photoplaygoers and star or leading man in numerous Paramount and Artcraft pictures, will soon be "in our midst"—taking New York as the terminus of his transcontinental journey. He left Los Angeles in company of Kenneth McGaffey, west coast publicity director, on December 5 and, after stopping for personal appearances in a number of the cities en route, reached the big city on the 17th.

While in the East Mr. Reid will be filmed in "The Source," and probably "Believe Me, Xantippe," from the Harvard Prize play, will also be produced on the Atlantic side of the continent.

Mr. Reid has completed two western productions—the first, "Nan of Music Mountain," to be released by Paramount, December 17, the day of the star's arrival in New York.

"FINN & HADDIE" COMEDIES.

In the current series of Sparkle Comedy releases, General Film Company introduced a new comedy team, Finn & Haddie, who present some of their novel fun-making stunts in "Their Model Career" and "Their Fishy Footsteps." Finn & Haddie appear again in a new series of six Jaxon comedies to be released about the middle of January. Billy Ruge and Walter Stahl, two comedians noted for their ability to crowd laughs into a reel of film, compose the Finn & Haddie team. The new series will retain all of the rapid-fire comedy value of the five preceding series of Jaxons.

Pathe Program

Schedule for Week of December 30 Offers Many Excellent Subjects.

GLADYS HULETTE, Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton are the box-office stars on Pathe's program for the week of Dec. 30, and there is also a special cowboy thriller in three reels and an especially interesting issue of the Argus Pictorial.

Gladys Hulette appears in "Over the Hill," a Gold Rooster play in five reels, produced by Astra, story and scenario by Lois Zellner, directed by William Parke. This is one of the best, if not the best, of the Gladys Hulette features.

In "Over the Hill" Gladys Hulette is the wide-awake little business "man" about whom a delightful story of humor and pathos, which is also brought to an exciting and interesting climax, revolves. She gets a job on a little country newspaper, falls in love with the business manager, saves him from disgrace, and, by landing a big contract, puts the paper "Over the Hill" to prosperity. The supporting cast includes J. H. Gilmore, Chester Barnett, as the hero; Daniel Mason, Richard Thornton, William Sullivan, as a young baseball pitcher, who attempts to "marry" the daughter of a wealthy man; Paul Clerget, the famous French actor; Joyce Fair, a star in her own right, and William Parke, Jr., as a young scapegrace. "Over the Hill" is a sure winner.

Doris Kenyon appears as the star in the sixth episode of "The Hidden Hand" serial, under the title "The Flower of Death"—produced in two reels by Pathe. In an attempt to prove that she is the daughter of Judson Whitney, Doris is trapped by the Hidden Hand. She and Ramsey start up the stairs of the church which lead to the steeple. At the top, Ramsey grabs the coiled bell rope. Doris grabs one end and starts down the steep roof and over the edge. The Hidden Hand fires at the rope with his revolver. He hits the rope and it starts to unravel. Doris is falling as the Hidden Hand starts to crawl toward Ramsey with his revolver drawn.

"The Eighth Annual Round-Up, Pendleton, Oregon," is a three-reel topical special. It is characterized as a great cowboy thriller. It takes you to the great West. The West that is fast disappearing. The performers are not professional players. They are real cowboys and cowgirls, white men and Indians, champions of the world in riding wild horses, wild steers, etc. The picture shows broncho-busting, wild horse racing, bull-dogging steers, horse racing by some of the most famous Indian squaws, roping cattle and riding them.

Argus Pictorial No. 4—an animated magazine in one reel—is produced by the Argus Laboratories, Inc. It shows four very interesting articles under the headings: "Fox Hunting with the Piedmont Hounds," "Garden Monsters," "Numbers that Draw Pictures," "The Anthileptus" and "Scissographs."

"Rocky Mountain Park" is a Combitone travel picture in one reel, showing beautiful scenes in the Rocky Mountains, taken by the famous Combitone process.

An International cartoon and educational split reel and Hearst-Pathe News No. 1 and No. 2, complete this program.

MARIE DRESSLER STRONG FOR THE IMPROMPTU.

Some people are born with the knack of being funny in motion pictures, some achieve it by diligent work and others acquire it by accident. In this latter category is Marie Dressler, star of "Fired," now being distributed by Goldwyn.

Miss Dressler gives credit to her long and honorable experience in Weber and Fields burlesque for the comedy training that has made her a laughing success on the screen. The secret of her popularity in the newer medium is due not so much, she confesses, to her ability to be as funny as the scenario of the motion picture allows as to her skill in outdoing the script by comedy improvisation.

"The old Weber and Fields shows were really funny," says Miss Dressler, "because the players never considered it necessary to stick to the lines written for them. Sometimes whole scenes, devised on the spur of the moment, were interpolated. Joe would say something funny to Lew and Lew would have to come back with something funnier. It was a matter of honor with them. In these circumstances the book of the production was often laid aside for improvisation really better than the original.

"I find that this game of nip-and-tuck with which I had the pleasure of having a hand in in the old days, helps me beyond measure in my motion picture work. Directors have complained that I don't follow their scenarios, but they've been obliged to agree when I finished a picture that there were some funny situations they hadn't thought of."

UNIVERSAL INDUSTRIAL DEPARTMENT BUSY.

The Industrial Department of the Universal Film Manufacturing Company, under the personal supervision of Harry Levey, has made the most important strides since the organization in the early autumn and this week announces the successful negotiation of eight of the biggest contracts in the business. They are: The Western Electric Company, The Firestone Tire & Rubber Company, The Fleischmann Yeast Company, The National Cash Register Company, Warner Bros., makers of corsets, E. Z. Van Raalte, veil manufacturers, The Society for Electrical Development and The Disston Saw Company. Its scope is nation wide.

"Cleopatra" to Put Out Forty Shows

It Is Expected All These Will Be on the Road by the First of the Year.

WITH Miss Theda Bara portraying the role of the Siren of the Nile, "Cleopatra" has met with such phenomenal and unprecedented success at the Lyric theater, New York, and in other cities where it has been shown, that William Fox has determined to put out forty road companies.

This spectacular drama not only caused the greatest comment and talk but broke all business records in New York, Washington, Buffalo and Schenectady and has been booked for return engagements. This, too, at a time when theaters playing legitimate attractions are complaining of "bad business."

Some idea of the success of "Cleopatra" may be had from the box office figures in cities in which it has already been shown: New York City, Lyric theater, eleven weeks, \$77,000; Buffalo, Teck theater, one week, \$9,300; Washington, Belasco theater, one week, \$9,100; Schenectady, Van Curler opera house, two days, \$1,951.

In the four cities there was a great diversity of audiences. In Washington the most fashionable people of the city attended and the business increased each day until toward the end of the week it was impossible to obtain seats. In Schenectady it played to the industrial workers and both days were sell-outs. In every city "Cleopatra" has exceeded the receipts of "A Daughter of the Gods" by from 30 to 40 per cent.

Samuel F. Kingston will manage the booking department for "Cleopatra," and expects to have all the forty companies on the road not later than January 1.

The spectacular drama has passed every censor board in the United States and has received the commendation of the National Board of Review, which issued a special report on "Cleopatra."

Mrs. Maude Murray Miller, of the Ohio Board of Censors, passed "Cleopatra" without eliminations.

FAIRBANKS TO WIND UP ARTCRAFT'S YEAR.

Artcraft Pictures Corporation will wind up its release schedule for 1917 with the new Douglas Fairbanks production, "A Modern Musketeer," now being finished at the Lasky studio in Hollywood. Written and directed by Allan Dwan, whose past association with Douglas Fairbanks has played an important part in the success of various popular photoplays, the newest vehicle for the athletic star offers a unique theme. The story deals with the chivalry of days gone by brought up to date by the reincarnated D'Artagnan—Ned Thacker, a youth from Kansas, whose chivalrous deeds get him into many difficulties.

In the production of this film the Douglas Fairbanks players experienced one of the most strenuous expeditions ever made by a motion picture company in staging a photoplay. The entire Fairbanks producing organization made the trip from the rim of the Grand Canyon of Arizona, down to the Colorado River, a descent of over seven thousand feet and a distance of over thirty-five miles, along narrow winding trails that were barely wide enough to allow space for the mules carrying the players and supplies.

After spending two weeks at the Grand Canyon, the entire company of fifty people departed for the Canyon Du Chelly, ninety miles by pack mule from Gallup, N. M. Here a number of other scenes of rare beauty were obtained as backgrounds for the new production. Among the high cliffs of the Grand Canyon, as well as the Canyon Du Chelly, many opportunities for new Fairbanks thrillers were found and taken advantage of by the energetic star.

Supporting him are Marjorie Daw, Kathleen Kirkham, Frank Campeau, Eugene Ormonde and Tully Marshall.

ESSANAY GENERAL FILM RELEASES.

Arthur D. Hotaling, Essanay comedy director, is adding to his staff of comedians for his one-a-week General Film releases. Arthur Bates, who supported Charlie Chaplin in several of his Essanay productions, is to be featured as a character comedian in forthcoming pictures, as are Amedee Rastrelli, the French comedian newly come from the trenches in France, and Howard Higson, an English contortionist.

Essanay's one-reel scenic General Film releases for December 29 is "Through Canada From Coast to Coast," showing the country to the north from Nova Scotia "Where the East begins" to the coast of British Columbia, "The valedictory of the West." The picture includes the showing of wooden ship building and scenes of the great "Soo locks."

For January 5, Essanay has provided General Film with the scenic, "How Canada and the Farmer Cooperate in Grain Raising," instructive to those interested in the soil industries and scenically artistic.

SESSUE HAYAKAWA AND PARTY MISS STEAMER.

Sessue Hayakawa, Paramount's Japanese star, together with his director, George Melford, and party were marooned on the shores of Hilo when a storm came up and prevented the boats from the schooner in which they were to sail back to Honolulu reaching the port where they were located. Thus, after cabling the date of departure for California, they missed the steamer and were forced to remain for a later boat.

"Price of a Good Time" a Winner

Jewel Production Is Greeted by Capacity Houses in All Parts of the Country.

JEWEL PRODUCTIONS, INC., are decidedly pleased with the remarkable success of their feature, "The Price of a Good Time," which has met with capacity houses and "repeat" bookings in all parts of the country. The story of the picture, it will be remembered, deals with the struggle of a young girl employed in a metropolitan department store to resist



Scene from "The Price of a Good Time" (Jewel).

the temptations which beset her on every side. She loves good clothes and wants to have a "good time." She finally gives in and sells herself to a young spendthrift who gives her all that she desires in the way of clothes, money and jewels, but she discovers too late that love formed the essential part of her scheme of life and comes to an untimely end in an automobile crash.

Lois Weber's direction of the delicate situations involved, and the appealing acting of Mildren Harris as the "little drab shop girl," have received considerable attention by the press of the nation. Critics everywhere have commented favorably on the production and there is yet to be said anything which could be construed as a "knock."

Twenty-six of the largest and most popular photoplay theaters in New York, Brooklyn and Newark have or are at present playing the feature. At Fox's Terminal theater in Newark, Sunday, Dec. 9, the crowds which were waiting to gain entrance to the performance were so great, that they finally broke through the police lines and smashed their way through the main doors of the theater. Reserves were called out to disperse the crowd and the run of the feature ended with a "record" box-office statement.

In some parts of the country the feature received personal attention from some of the anti-vice societies which witnessed it with a view to censoring, but decided instead to endorse it as a powerful weapon for good.

Every publicity help which could be extended to an exhibitor was furnished those who booked the picture. Heralds, one three, twelve and twenty-four sheets were ready to shout from the billboards the quality of the production. "On the spot" publicity was furnished by the various zone exchanges and many of the exhibitors arranged elaborate lobby displays to further attract the public.

The result of all this aid is now centering in "return dates." An example of this is the action of the management of the Mount Morris theater at 116th street, New York, which, after playing the feature as a "first run" for three days, is again to play it day and date in opposition to the same feature booked in Moss' Regent theater in the same locality.

Officials of Jewel Productions, Inc., are confident that when the final returns are all in, the feature will prove to be even a greater attraction than "Where Are My Children," and every exchange manager in the thirty-two Jewel branch offices is striving to make predictions become reality.

FORBES-ROBERTSON BIDS FAREWELL TO AMERICA.

Sir Johnston Forbes-Robertson, the eminent English actor, who came to America to take part in Herbert Brenon's production of "The Passing of the Third Floor Back," has folded his tent like the Arabs.

Having completed his role of the Stranger at the Brenon studios last week he has taken his departure for England. He will arrive in London in time to spend Christmas with his family, it is expected.

The last public appearance of the distinguished British actor was at Hero Land, where he spoke briefly in behalf of the Allies' cause and its needs. His final journey to America was made solely for the purpose of fulfilling the contract he had made to appear before the camera in the screen production of Jerome K. Jerome's famous drama.

Another Shorty Hamilton Comedy

W. H. Clifford Photoplay Company Announces Another Release, Named "The Snail."

IN ACCORDANCE with a statement recently made in the trade papers relative to the "Shorty Hamilton Comedies," consisting of twelve five-reel comedy dramas per year, the W. H. Clifford Photoplay Company now announce another release, entitled "The Snail," a Chinese-American story. This title, however, does not suggest in any way the activities of "Shorty" in telling of the story. From its very beginning and continuing through the entire unfolding of the tale there is a rapid fire of action and mirth-provoking incidents with the star in the lead.

Favored with a seemingly inexhaustible fund of real humor, there is a refreshing absence of the slap-stick methods or the over-acting in order to get a laugh. The story is told with a full recognition of its dramatic value and interpreted by a company of recognized screen favorites. The W. H. Clifford Photoplay Company operates in its own studios and laboratory and with every modern facility for turning out the highest type of product. With a guaranteed release on the first of each month, a franchise covering the entire series is of great value to the exhibitors, inasmuch as it permits the announcing of a definite program, and under a financial arrangement which must prove most inviting.

The marketing of the "Shorty Hamilton" series is being negotiated in the Ernest Shipman offices, 17 West Forty-fourth street, New York City, both for the domestic and foreign rights.

HOW LOWRY GOT NIGHT TRENCH PICTURES.

Handling thousands of men at night is not an easy job, even for a movie director, who is not expected to acknowledge any difficulties.

In making "For the Freedom of the World," Ira M. Lowry's spectacular patriotic film now being extensively booked by Goldwyn offices, the director faced the problem of keeping in touch with thousands of men in both our own and "the enemy" trenches. Megaphones of various sizes were experimented with, but when the gun fire began the director realized that this system would not work. A hurry call was sent out for telephone instruments and a complete system of trench telephones was constructed.

Exactly duplicating conditions at the front, transmitters were placed in the dugouts in each trench sector, and the officers were thus able to get the word to charge simultaneously. As a result, not only the actual construction of the trenches and the use of real star shells and light rockets made the battle scenes realistic, but the conduct of the troops was regulated in exactly the same way.

NEW YORK SENSATION IN "THE NAULAHKA."

Doraldina, who will be seen with Antonio Moreno in the Pathe de luxe production "The Naulahka," is creating a tremendous sensation on the vaudeville stage at the famous Palace theater, New York City.

Doraldina is credited with being the most accomplished Oriental dancer that has ever appeared on the boards in New York City, and in "The Naulahka" the screen will be given a special dance, evolved from a number of native East Indian dances that are even more clever than those with which she is creating the present sensation.

In addition to her dancing, according to announcements from the Pathe Company, Doraldina has proved herself to be an exceptionally clever screen actress. It is said that Doraldina will prove to be the best vampire that has yet been seen on the screen.

This would seem to indicate that "The Naulahka," with its strong cast, headed by Antonio Moreno, and supplemented by a current New York sensation, will be one of the big screen successes of 1918.

CONSTANCE TALMADGE IN LOS ANGELES.

Constance Talmadge, Select's brilliant young comedienne, who left Los Angeles less than a year ago, comparatively unknown, returned to the Coast this week in a blaze of glory, a star in her own right, with seventy-foot electric signs on Broadway. And her friends made her arrival in the West the occasion for an enthusiastic demonstration.

Miss Talmadge will begin work shortly on "The Shuttle," which has been arranged for the screen from Mrs. Hodgson Burnett's widely-read novel of the same name. Since her immortal story of Little Lord Fauntleroy, Mrs. Burnett has written nothing more fascinating than this tale of international love and marriage, and the role of Betty Vanderpool, fearless, straight-forward and lovable, is one particularly suited to the star's personality. "The Studio Girl," which Constance Talmadge finished just before leaving New York, is now being titled and cut and, upon release, will be distributed through Select Exchanges.

"TROUBLEMAKERS" GETS GOOD START.

"Troublemakers," featuring Jane and Katherine Lee, William Fox's "Baby Grand" stars, released December 9, found immediate favor with the public, or at least this is the substance of announcement by purveyors of Fox publicity, and it is further stated that it is based upon reports from Fox exchanges.

Triangle Studios Busy

Ladies' Home Journal and Colliers' Weekly Subjects Begun as Rapid Fire Production Schedule Is Followed.

WITH two pictures completed and two new subjects begun, the Triangle Culver City studio continues to keep pace with the exceptional production schedule set by General Manager H. O. Davis, and several dramas of exceptional merit are now in the preliminary stages of production. The scenario department is busy on the screen adaptations of some well known magazine stories and novels by popular authors, and the staff of authors is also working on several promising original photoplays.

Director Frank Borzage has just put the finishing touches on his latest Triangle offering, "The Gun Woman," featuring Texas Guinan. Supporting Miss Guinan are several well known Triangle players, including Ed Brady and Francis McDonald. In the closing scenes Director Borzage worked with a bevy of Triangle beauties as dance hall girls and all of the cowboys from the Hartville ranch as western atmosphere when "The Gun Woman's" saloon and gambling hall was "shot." The picture is now in the hands of the film editors.

Director Cliff Smith has finished the latest offering starring the Triangle cowboy star, Roy Stewart, who scored a decided hit in his latest western release, "The Learnin' of Jim Benton." Stewart's new vehicle is "The Law's Outlaw." Fritzie Ridgeway again supports him in this drama of western life.

A new subject on which Director Smith has started work and in which Stewart will be featured, is the screen adaptation of Randall Parish's well known novel, "Keith of the Border." An exceptionally large cast will support Stewart in this picture. The opening shots are being made with the star in typical western atmosphere. As yet the complete cast has not been announced.

Following "Keith of the Border," the cowboy favorite will appear in the screen adaptation of Charles Alden Seltzer's novel, "Boss of the Lazy Y," declared by Alvin J. Neitz, continuity expert on western subjects, to be the greatest two-gun man story he ever handled. Stewart plays the first four reels as an unshaven rough-neck, bursting forth as a well-groomed gentleman in the closing canto.

Director Thomas Heffron has started work on the screen adaptation of Meredith Nicholson's crook comedy, "The Hopper," which appeared recently in Collier's Weekly, and in this drama William V. Mong, cast in the title role, is shown as a reformed safe-blower who, through a strange trick of fate, is forced into a kidnapping and robbery. Mong's supporting cast includes Irene Hunt, Peaches Jackson, the four-year-old child star; Walt Whitman, George Hernandez, Eugene Corey, Lillian West and Louis Durham.

Other directors who have practically completed their latest Triangle pictures are Jack Dillon, E. Mason Hopper, Raymond Wells and Gilbert P. Hamilton. Directors Jack Conway, Walter Edwards and Frank Borzage are waiting for new stories.

Director Dillon is working with Olive Thomas on the final scenes for the star's fifth Triangle picture, "Limousine Life," from Ida M. Evans' magazine story of the same name. Supporting Miss Thomas are Joseph Bennett, Lee Phelps, Leo Willis and Virginia Foltz, former musical comedy favorite. In this story a great part of the action centers around the shop of a fashionable modiste, and a half score of pretty Triangle girls appear as models in the fashion show included in this subject. Peggy Hamilton, Triangle designer, will show feminine fans some rare works of art when this picture is released.

Robert F. Hill, who has just been added to the Triangle scenario staff, has completed the continuity on Henry Albert Phillips' story, "Heiress for a Day," which will be Olive Thomas' next vehicle.

Director E. Mason Hopper and company are at work this week in a beautiful garden at Sierra Madre, California, where they are taking the exterior scenes for "Mr. Butterfly," a direct reversal of characters and situations in the famous "Madame Butterfly." While Director Hopper is at Sierra Madre, Triangle artists are busy converting one of the big glass stages into an Oriental palace. The set now being erected for Hopper is one of the most beautiful ever built at the Culver City studios.

Many well known actors appear in this picture, among them being Darrell Foss, who has the title role, and Teddy Sampson, who is cast as a beautiful Geisha girl. So many well known Japanese actors appear in this picture that the list of names on Director Hopper's force resembles the directory of "Little Tokio."

Director Raymond Wells, whose last picture was "Man Above the Law," a story of life with the Navajo Indians, is making rapid strides on his latest subject, "Three Godsons of Jeanette Gontreau," from the story of the same name which appeared recently in the Ladies Home Journal. In this photoplay Margery Wilson, who has the lead, plays a dual role, first appearing as a young stenographer and then disguising herself as an old woman with white hair. The transformation is so complete that her most ardent followers will find it difficult to recognize the titian-haired beauty as the silver-haired matron. Supporting Miss Wilson is Jack Mulhall, well known leading man, who is making his first picture with the Triangle. Others in the cast include Aaron Edwards, Wilbur Higby, Percy Challenger and Anna Dodge.

Director Gilbert P. Hamilton is well under way on his latest subject, "Captain of His Soul," from Eleanoret Kinkade's story, "Shackles," and is working with an all-star cast, including such well known favorites as William Desmond, Charles Gunn, Jack Richardson, Walter Whitman, Eugene Burr, Mitzi Gould, Ann Kronan and Claire McDowell.

IRENE CASTLE IN "CONVICT 993."

When the "Convict 993" is released by Pathe on January 6, exhibitors will have an opportunity of offering Irene Castle in a production entirely different from anything in which she has hitherto appeared, and one that has furnished the Publicity Department of the Pathe Company with an opportunity to work up several unique advertising stunts.

The story furnishes Miss Castle with every opportunity for a display of her artistic talents, and for an exhibition of a



Scene from "Convict 993" (Pathe).

gorgeous array of gowns. It also has the virtue of a happy ending after working up a great amount of sympathy and compassion for a popular heroine who finds herself in an apparently helpless situation.

CLARA KIMBALL YOUNG IN "THE MARIONETTES."

In "The Marionettes," the third Select Picture produced by Clara Kimball Young with her own company, Miss Young has used an exact replica of her own bedroom.



Scene from "The Marionettes" (Select).

"The Marionettes" has been arranged for the screen from Pierre Wolff's brilliant French play of marital life, and deals with the transformation of a dowdy wife, who determines to win her husband's love. From an unattractive frump with personal surroundings as drab as herself, she suddenly blossomed out into a gay Parisian butterfly.

As Fernando, Miss Young is enabled to give free rein to the whimsical humor which marks her comedy work, and her study of the chrysalis-wife is one of the most interesting things she has done. "The Marionettes," which was produced by Miss Young, following "Shirley Kaye," will be distributed by Select Pictures Corporation. This subject was directed by Emile Chautard.

GOLD KING SCREEN

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GOLD KING SCREEN CO., Altus, Oklahoma

To All Motion Picture Exhibitors

WAR TAX!

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THE undersigned committee of the Allied Exhibitors' Organizations of America elected by the Joint Conventions of all Exhibitors' Organizations, held at Washington, D. C., December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

Have you suffered a comparative loss? and to what do you attribute same?

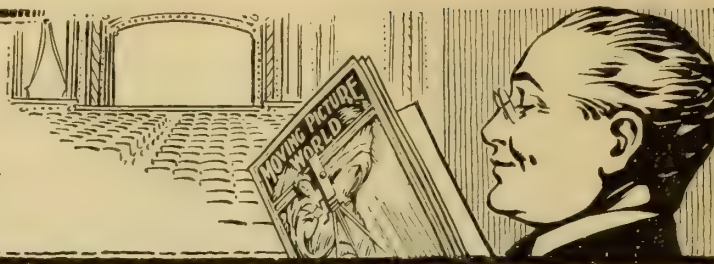
Did the war tax affect your business? and to what extent?

General remarks:

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

New England Filmdom Doings of Past Week

U. S. Exhibitors' Corporation Opens Exchange—New Grandun Film Exchange Established—Other Interesting Trade Notes.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—The U. S. Exhibitors Booking Corporation has organized its New England exchange and established headquarters at the office of the Globe Feature Film Corporation, No. 20 Winchester street, this city. C. R. Osborne, formerly of the Boston office of the General Film Company, has been appointed general manager, and has already inaugurated a vigorous campaign to firmly establish the new organization in New England territory.

Manager Osborne announces the appointment of F. S. Truda, formerly of Goldwyn; Frank J. Larkin, formerly of the Globe Feature; George B. Toomey, formerly of the Globe Feature, and E. R. Tinker, formerly of the General Film, as sales representatives for New England. All these men are experienced film salesmen.

Grandun Film Opens Exchange.

Boston, Mass.—A new state rights organization, the Grandun Film Company, has sprung up in the film section of this city, and has established headquarters at No. 48-50 Piedmont street. The new concern is in the market for big features, and already has two pictures which are being successfully exploited throughout New England. They are "The Modern Lorelli" and "Her Bargain." In addition to these pictures the new company has secured the Lincoln-Parker travelogues for New England, which are going over big.

John E. Dunne, one of New England's foremost film men, is manager of the Grandun Film Company. Mr. Dunne traveled for the Famous Players in New England for over three years, and for the past four years has been associated with Louis B. Mayer, who is now with Select Pictures.

Mr. Dunne declares that he has been more than successful since the new company was organized. He has appointed Miss Marion Naiherseg, well known in New England film circles, as his office assistant, and Frank Vennett, formerly manager of Bliven's opera house in Westbury, R. I., will travel for the new firm.

Providence Prepares for Movie Ball.

Providence, R. I.—Elaborate preparations are being made by motion picture exhibitors of this city for the grand "movie" ball, which will be staged sometime after the first of the year.

Arthur Ashley Visits Park Theater.

Boston, Mass.—Arthur Ashley, celebrated film star, was a visitor in Boston last week, and during his stay in the city was treated royally wherever he went. He appeared at the Park theater, one of the Hub's leading downtown moving picture theaters, on Monday, and after making a short speech to the audiences held a reception in the lobby of the theater, shaking hands and answering the ques-

tions of hundreds of admirers. He declared he expected to be "Somewhere in France" in February, as he had already enlisted, and was awaiting a call to active duty.

Notice as to Hours for Bright Signs.

Boston, Mass.—The Edison Electric Illuminating Company, of this city, prints advertisements in all Boston newspapers notifying theater owners that they may burn signs over the entrances giving the name of the theater and the name of the attraction only from one-half hour after sunset to one-half after the time fixed for the beginning of the evening performance. Moving picture theaters giving continuous performances may burn such signs from one-half hour after sunset to one-half hour after the beginning of the last performance.

Treat For Boston Schools.

Boston, Mass.—The Boston school centers have arranged for a series of motion pictures entitled "Our Allies—Yesterday and Today," designed to bring before the people a complete view of our European allies in their civil and military activities. The first program, "Under the Stars and Stripes," will be of films showing the training and development of our overseas contingent. The course is under the direction of Mrs. Eva W. White, director of the extended use of public schools.

Films of New England Camps Finished.

Boston, Mass.—W. F. Niebuhr, of the National Committee on Public Information and former member of the United States cavalry forces, who is in charge of the work of taking moving pictures of the American troops in training, has just completed his task of filming the doings of the National Army soldiers at Camp Devens, Ayer, Mass., and other army camps throughout New England. Pictures were also taken of naval posts in different sections of New England.

Theaters Aid Red Cross Drive.

Boston, Mass.—Moving picture theaters and legitimate houses "went over the top" in the huge benefit of the American Red Cross which was staged in this city last week. In every theater, from moving picture houses to theatrical houses, Friday of last week was Red Cross Day, and large audiences testified to the popularity of the appeal. \$9,700 was realized for the Red Cross Fund.

Included among the moving picture theaters which donated their matinee receipts were the Beacon, Modern, Orpheum, Columbia, Olympia, Scollay Square, Olympia, Park, Huntington Avenue, Fenway, Washington, St. James, Bijou, Shawmut, Old South, and Allston.

Manager Fecke Gets Silver Cup.

Boston, Mass.—Manager George M. A. Fecke, of the local office of the World Film Corporation, was the recipient re-

cently of a handsome aluminum desk set presented to him by his office staff as an appreciation of his unceasing efforts to secure a new office building.

For several weeks Manager Fecke has been looking out for a new building, and finally secured one on Pleasant street, this city, which proved to be very satisfactory for a film exchange after a few necessary changes in the structure had been made. Complete renovation of the building has been commenced, and it is expected the new exchange will be ready for opening about December 15.

Waltham's New Theater Nearly Ready.

Waltham, Mass.—Waltham's new Central Square theater, in this city's most important business section, will be completed in a few days, it is stated. The new theater will have a seating capacity of 1,100 and will be equipped with every modern convenience and appliance.

The Kingsbury-Bendsev Corporation, which was dissolved recently, controlled the Waltham, Rex and Park theaters. E. H. Marsters, prominent Boston banker, became president of the organization after Mr. Kingsbury resigned. Mr. Bendsev remained with the corporation.

Business Notes of Interest.

Boston, Mass.—"The Warrior" is scoring a tremendous success in New England," declares Herman Rifkin, president and general manager of the Eastern Feature Film Company, of this city. "My bookings on this film are already enormous, and I believe that I will establish a record in the exploitation of this great picture in New England," Mr. Rifkin continued.

Boston, Mass.—Manager Edward L. McEvoy, of the Strand Film Company, a newly organized state rights concern in this city, is enthusiastic over the success of the William S. Hart pictures and the King-Bee comedies which he is exploiting in New England.

"Every Inch a Man," "The Squealer," and "Prowlers of the Plains" are three Hart films which he states are going over big in this territory. He has signed up Marcus Loew's Orpheum and St. James theaters for first run of the King-Bee comedies. He has also booked the entire Poli circuit for these comedies.

Boston, Mass.—"Her Unborn Child" began its four week at the Globe theater in this city this week. Tremendous success is attending the exhibition of the film in this city. This is almost a record period for any moving picture to show in this city.

Boston, Mass.—Over one thousand persons attended the private trade showing of "Draft 258" at the Park theater, one of Boston's leading downtown photoplay houses, last week. In the audience were exhibitors from every section of New England and more than 900 naval reserves from the Receiving Ship at Commonwealth Pier, this city. The exhibitors were the guests of Edward J. Farrell, general manager of the Metro Pictures Corporation, which is exploiting the picture, while the jacksies from the pier were invited by Manager Thomas D. Soreiro, of the Park theater.

Philadelphia Items of Interest.

Philadelphia, Pa.—H. Ernest, of the Fairhill Amusement Company, 2402 Germantown avenue, reports fairly good business. He states that the war tax has not affected the attendance of this house up to the present time. Aircraft, Paramount, World, Select, Peerless, and the General programs are exhibited. Recently two new Power's No. 6 motor driven machines were installed to improve the projection. Beginning December 18 the first episode of the Paramount serial, "Who Is Number 1?" will be shown.

Philadelphia, Pa.—A. G. Buck, manager of the local branch of Foursquare, 1325 Vine street, announces the new serial, "The Eagle's Eye," by William J. Flynn, chief of the United States Secret Service, which tells the inside story of plots which the Imperial German Government planned against the United States.

Baltimore Film Trade Doings of Past Week

Operators' Local 181 Elects Officers for the Year—No Annual Ball—Many More Patriotic Benefits—Newsy Items of the Trade.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The annual meeting and election of officers of the Motion Picture Operator's Union, Local No. 181, took place in the offices of that organization in the Gayety theater building on Sunday, December 2, and the following officials were elected for the ensuing year: G. Kingston Howard, president and business manager; Sam Isaacson, first vice-president; Nelson Baldwin, second vice-president; Norbert Haefele, third vice-president; Otto J. Niquet, financial secretary-treasurer; James C. Whalen, recording secretary; F. Clarence Grote, assistant business manager; John Grauling, sergeant-at-arms.

For Board of Trustees: Charles A. Teddy, Joseph Quade, William George.

For Delegates to the A. F. of L.: Sam Isaacson, Arthur Stewart, George Gregory. For Delegates to the I. A. T. S. E. & M. P. M. O.: G. Kingston Howard and Otto J. Niquet.

For Delegates to the Maryland-District of Columbia Federation of Labor: Sam Isaacson.

Mr. Howard is an able man to be at the helm of the Baltimore branch of the Operator's Union, knowing the business from A to Z, and is well liked by all the brothers in the organization. He was elected without opposition, and succeeds himself as president.

There will be no movie ball held by the organization this year.

Benefits Still Going Strong.

Baltimore, Md.—While the many benefits that are being given by Baltimore exhibitors are not actual bayonette thrusts against the Kaiser still they aid in a very material way the morale and the strength of the men who are making sacrifices for Democracy.

On Sunday night, December 9, through the courtesy of Charles E. Thropp, manager of Nixon's Victoria theater, 415 East Baltimore street, a benefit concert was held under the auspices of the East Baltimore Branch of American Jewish Relief Committee to aid the suffering Jews in Europe, and \$2,000 was donated to the cause by those assembled.

On this same Sunday night, Myer Fox, president of the Linden Company, operating the Rialto theater, North avenue at Linden, and Arthur B. Price, manager, gave a benefit performance under the auspices of the Women's Twentieth Century Club for the Maryland Boys' Christmas Fund. Mary Pickford in the stirring picture, "The Little American," was screened.

On the afternoon and evening of this Sunday benefit performances were given by Manager Charles Nolte at the Linwood theater, 902 South Linwood avenue, under the auspices of the Kenwood Democratic Club for the selected men in the First Ward now at Camp Meade.

Joseph Brodie on the same Sunday again

Twenty Pennsylvania Film Men Fined

Disregard of Censor Eliminations the Principal Charge—Alleged Offenses Are Mostly Old and Witnesses for Defense Hard to Find.

By T. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Magistrate Beaton fined over twenty exchangemen Monday, December 9, on charges preferred by Frank Shattuck, chairman of the State Board of Censors. The principal offence charged by Shattuck was regarding eliminations, which he claims were not carried out as ordered. A majority of the aforesaid offences were reported to have been committed back in July, August, and September, for which the usual fine of \$25 and costs were paid. No appeals were made, except in one instance. The majority of the managers could not obtain

witnesses who saw the pictures in question two or three months back. In most instances the exchangemen try to follow out the instructions for eliminations as ordered by the board, and because they do not happen to cut scenes according to the censors' conception it constitutes sufficient cause for prosecution, or so it seems.

The outcome of the affair, it is reported on good authority, will result in the organization of an Exchange Managers' Club for their mutual protection.

Local Scenes Shown Weekly at the Stanley.

Philadelphia, Pa.—The management of the Stanley theater has added another feature to make the regular Stanley programs more enjoyable. This is the screening of important events and people who figure in the news of this busy city. It will be the work of the Stanley camera man, the ubiquitous fellow who secures the pictures of all the happenings in which the public is generally interested. Every day at the noon hour the Stanley cameraman can be found industriously engaged in taking pictures of the crowds at that busy intersection of Broad and Chestnut streets, and the result of his work at these corners and others where big things are going on are displayed on the screen at the Stanley theater.

Represented Pennsylvania at Convention.

Philadelphia, Pa.—The following men were delegated to represent the Exhibitors' League of Pennsylvania, at the convention at Washington: J. Conway, A. H. Nace, H. Green, J. S. Evans, B. Shindler, C. Rappaporte, A. Bonnen, and President J. O'Donnell.

Geo. J. Gormley Now Metro Salesman.

Philadelphia, Pa.—George J. Gormley, formerly a popular local exhibitor, has joined the Metro's large staff of expert salesmen.

Wedding Bells for Benjamin Harris.

Philadelphia, Pa.—Benjamin Harris, who is in charge of the shipping department of the Masterpiece Film exchange, will embark on the sea of matrimony with Miss Sarah Liebowitz, and will be married on Sunday, December 23, by Rabbi Levinthal. After a reception, which will be given at the bride's home, the young couple will leave for their honeymoon for a trip to Baltimore and Washington. Upon their return they will reside at 1942 North 31st street.

Notable Films of the Week.

Philadelphia, Pa.—Notable photoplay productions which made their debut here during the week of December 10 were:

"The Devil Stone," with Geraldine Farrar, which made a big hit at the Stanley.

Mark Twain's famous hero, "Tom Sawyer," with Jack Pickford, was given a good reception at the Arcadia in conjunction with a new O. Henry story entitled "One Dollar's Worth," which was exhibited all week.

The Victoria played "Alimony" and "The Man of Painted Post," with Douglas Fairbanks, during the first half of the week, and Emily Stevens in "Alias Mrs. Jessup" during the last part of the week.

At the Strand, "The Judgment House," with Violet Hening, and "Bab's Matinee Idol," with Marguerite Clark, shared honors during the week.

The Loceust presented Douglas Fairbanks in "Reaching for the Moon" during the entire week.

Parkway Will Entertain Wallace Reid.

Baltimore, Md.—It is now announced by Bernard Depkin, Jr., supervising manager of the Parkway theater interests, that during the latter part of the week beginning December 17 the Parkway theater, 3-9 West North avenue, will have Wallace Reid as its guest. Several other well known stars may visit the Monumental City while Mr. Reid is here. While in Baltimore, Mr. Reid and the other popular actors and actresses will appear in person at the Parkway, and a special reception is being planned so that they may be introduced to many of their Baltimore admirers. When "The Woman God Forgot" was shown at the Parkway and Strand theaters in Baltimore recently it played to crowded houses.

Personal Notes and Business Items.

Baltimore, Md.—L. A. Sears, formerly with the Milo Film, of Baltimore, is now a member of the 313th Infantry at Camp Meade. During his spare moments he is writing scenarios.

The revised edition of "Quo Vadis" began a week's run at the Auditorium theater on Monday, December 17.

"The Birth of a Nation" began a week's run at Ford's opera house on Monday, December 17, with an orchestra of 24 pieces, and admission prices of 25 cents to \$1 at night; 25 and 50 cents for matinees.

Goldwyn's film version of "The Auction Block" proved a great drawing card at the New theater.

Washington Exchanges Can Rest Till April

New Fire Regulations Will Not Be Enforced 'Till April First—Commissioner Brownlow Will Issue Informal Order—New Exchange Building Expected.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—With the near approach of January 1, Washington's exchange managers are very much worried over the lack of a suitable film building. On that date the proposed new fire regulations dealing with motion picture exchanges are scheduled to go into effect. It is understood, however, that the district authorities will be willing to have the effective date of these regulations postponed. To this end, Sidney B. Lust recently sent a letter to Commissioner Brownlow, who has had the matter under consideration, the text of which is as follows:

Letter on Building Code Regulations.

"As chairman of the Exchange Men's Association, of Washington," Mr. Lust wrote, "I would like to ask whether it would be possible to defer the enforcement of the regulation relating to the housing of film exchanges?"

"We had practically made all arrangements for a building in G street to be renovated and remodeled with fireproof vaults, and after all these arrangements were made and the lease ready to be signed the Government took over this building.

"We had promises also from two builders some time ago that they would erect a fireproof building for the exchange men, but on account of the cost of building materials, and not being able to get some materials at all, we were disappointed in these.

"I, myself, am making arrangements to move into a suitable place with a fireproof vault, but on behalf of the other exchanges would respectfully ask that you take action looking to the suspension of the regulations in question until conditions more favorable to our purposes prevail.

"In furtherance of this plea for relief we would submit that we have fourteen film exchanges in Washington, employing, in the aggregate, over three hundred people. Our deposits are over \$50,000 a week in the Washington banks, and we have been approached by the Chamber of Commerce of Baltimore and a number of other business people to move there. Personally, however, I have observed the liberal attitude displayed by you in the handling of propositions where the commercial interests of the Capitol City were concerned, and I speak for my associates when I say that our hope rests in the belief that, with our case in your hands, an understanding can be had with the district officials that will permit of the adoption of a workable plan whereby we can make arrangements to comply with the law without working an unnecessary hardship on the film exchange men of this city, either as a group or individually.

"In passing, we believe that it is not amiss to offer that our difficulty in a measure is born of our ready deference to the demands of the Government in its levy on office space in the District of Columbia, which, had we had any choice but concede the Government's right, would have been with a graciousness so unstinted as the whole-hearted co-operation thrown behind the Nation's movements for war preparation along the several lines which have been so successfully promulgated through the various mediums of publicity.

"Respectfully,

"SIDNEY B. LUST,

"Chairman of Film Exchange Men's Association, of Washington."

World Man Interviews Commissioner.

When asked by the Moving Picture World correspondent as to what action he would take in response to the request of Mr. Lust, Commissioner Brownlow stated that it was his desire to be fair with the exchange managers, and, realiz-

ing the condition of affairs was one beyond their control, he would issue an informal order suspending the date of the proposed order until April 1.

There is some confusion over whether or not the Government will take over the Mather building on G street, near Ninth street, Northwest, now being remodeled so as to be suitable for a film exchange building. The report spread that this structure would be commandeered by the Government for use as an office building as soon as it was ready for occupancy. This is at times denied, and the latest information is that the Government will not take such action, leaving the building alone for the film men. It is said that it would be to the best interests of the Government to permit the exchanges to take possession of the structure and so lessen the fire risk. With Government departments in all sorts of buildings not erected for the specific purposes to which put the risk of fire is greater than under ordinary conditions, and if that risk exists, as the fire marshal declares it does with respect to the film exchanges of Washington, then they should not be hampered in getting a building suited to their particular needs.

Everything at Odds and Ends for Shippers.

Washington, D. C.—The mail, express and telegraph service is in such condition as to greatly hamper the film business, according to Manager E. G. Evans, of the Mutual Film exchange in this city. The result has been a slowing up of business, it being impossible to make inter-city shipments and get films back again for further service on anything like a schedule. The express companies can give no promises of delivery, and it is very often that they cannot get cars to ship matter to the southern points. Christmas coming on top of the ordinary congestion is serving to complicate matters to an even greater extent.

With the telegraph service there are also great delays—the telephone service is aggravating. The former has a great deal more excuse for the condition of its lines because the Government orders wires set up for the transmission of messages to a given point or points, and nothing else moves until those wires are released. The telephone service, it is declared, is a matter more of inefficiency.

The Post Office Department is impossible. Every once in a while an entire delivery is eliminated, and, while the annual reports speak of the service in glowing terms, the exchange managers and exhibitors have their own idea of things. Just at present, aside from normal business, the various Government departments and offices are literally filling the mails with press agent "dope" addressed to newspapers and individuals all over the country. The film men want this needless use of the mails stopped during the holiday period and all efforts bent to the handling of the commercial and personal mails.

Some Super Films Office Changes.

Washington, D. C.—A number of changes have taken place in the office force of the Super-Films Attractions, Inc. R. T. Fuller, who has been in charge of the office, has been assigned to the Baltimore-Eastern Maryland territory. Meyer Emanuel, formerly of the Equitable Film Company, of New York, has been made office man.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that is the require-

Atlanta News Letter.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Empty Stocking Fund Helped by Many Theaters.

ATLANTA, GA.—The Annual Empty Stocking Fund given each year by an Atlanta paper has won a lot of big hearted friends. Sig Samuels and Williard Patterson, the director and manager of the Criterion theater, are two of its greatest boosters. They gave to the fund a generous percentage of the gross receipts of their popular theater Wednesday, December 5, when the picture shown was "One Hour."

Six theaters, and each by itself, are doing their part, and each is worthy of special mention: Criterion, Alamo No. 2, Vaudette, Strand, Rialto, and Forsyth.

There is no first and last in this list. They all have come to the scratch for the kiddies who otherwise would have a pitifully unhappy Christmas day.

At a date soon to be announced each of these six theaters will give a generous percentage of the entire day's receipts to the Empty Stocking Fund. There is not much that needs to be added—only it isn't just dimes and dollars these six theaters are contributing. They are giving happiness to children who would miss it otherwise. You can't measure that in dollars and cents.

Had a Lobby Full of Old Lamps.

Atlanta, Ga.—Williard Patterson, manager of the Criterion theater, is long on publicity. If one special ingredient is absolutely necessary to the success of a moving picture theater in Manager Patterson's mind that unit is publicity. The happy thought stuck "Pat" that as a lobby stunt it might be well to have the original "Aladdin's" lamp on exhibition on the Sunday preceeding the exhibition of "Aladdin's Wonderful Lamp."

He made known his wishes around the theater, and Jim, the janitor, loyal and true, planned to help the boss to the best of his ability. He spread the news that Mr. Patterson was in urgent need of an old lamp. That was sufficient.

Every boy in Jim's neighborhood and adjoining neighborhoods got out and made a still hunt for old lamps, and then they began arriving at the Criterion with their plunder. There were old gas lamps, bicycle lamps, kerosene lamps, student lamps, flashlights, busted auto lamps, in fact every sort of lamp that was ever invented, and not one of them looked at all like the lamp Mr. Patterson wanted. It took about three hours for manager Patterson to convince the crowd he had a lamp, and it was not Aladdin's original lamp, but it was no candle.

Red Cross Day at Lyric and Grand a Success.

Atlanta, Ga.—Red Cross Theater Day, Wednesday, December 5, at the two local theaters, the Lyric and the Grand, who volunteered all their resources for benefit performances, was a great success financially. Bills at both houses were supplemented by feature attractions in which professional and amateur entertainers appeared, and in which the military atmosphere had a part.

PITTSBURGH NOTES.

M. H. Hoffman Visits.

Pittsburgh, Pa.—M. H. Hoffman, general manager of the Foursquare Pictures, is visiting in Pittsburgh the week of December 16 for a conference with Manager T. C. Bronstetter, of the local branch office.

J. F. Young, an experienced film salesman, has been added to the staff of the Pittsburgh office of the Foursquare Pictures.

Important Theater Changes.

Pittsburgh, Pa.—The Orpheum theater in the Squirrel Hill district, Pittsburgh,

has been purchased by J. Weinberg from the Rex Amusement Company. The Orpheum is one of the largest and finest houses in this section, and will be continued by the new owner with high class feature pictures.

Morellville, Pa.—The Lyric theater, Morellville, Pa., has been purchased by Joseph Gottdener, who will conduct the house with high class motion pictures. Mr. Gottdener plans a number of improvements in the Lyric in the near future.

Pittsburgh, Pa.—The Elite theater, Federal street, Northside, Pittsburgh, has been purchased by Fred. Barth. The house has been remodeled throughout and new equipment installed, and now presents a very attractive appearance.

Clairton, Pa.—An attractive new moving picture theater has been opened at Clairton, Pa., by James Pizzola, and initial business is reported as very satisfactory.

Johnstown, Pa.—The attractive Garden theater, Johnstown, is now undergoing an extensive remodeling process, and is to be reopened soon under the name of the Park theater. This house, which has been leased by Sherer and Kelly, well known exhibitors, is one of the finest in the western part of the state. Ralph Bettner will be manager of the Park.

Uniontown, Pa.—The Rex theater, Uniontown, Pa., is to be remodeled and enlarged in the near future, and plans have been laid by the management to make it one of the finest picture houses in its locality. A new company to operate the Rex is being formed among residents of Uniontown, and will be incorporated.

Confluence, Pa.—An attractive and up-to-date moving picture theater is being erected at Confluence, Pa., by C. E. Yeagley. The house will be ready for opening about the first of the year, Mr. Yeagley states.

Pittsburgh, Pa.—The Rowland & Clark chain of theaters, Pittsburgh, have booked the William S. Hart feature, "The Cold Deck," released by the Supreme exchange, and will show it the weeks of December 3 and 10.

Corry, Pa.—After remaining dark for some time past the Lyric theater, an attractive picture house of Corry, Pa., has been reopened under new management. High-class feature attractions will be offered.

Pittsburgh, Pa.—J. Walter Lowenhaupt has become sole owner of the Comique theater, Beaver avenue, Northside, Pittsburgh, Pa. H. E. Greider has retired from the firm.

Pittsburgh, Pa.—Manager H. P. Kester, of the East Liberty Cameraphone theater, Pittsburgh, has booked D. W. Griffith's spectacular production, "Intolerance," for the entire week of January 14.

Pittsburgh, Pa.—A Pittsburgh news film weekly, consisting chiefly of local events and soldier life at the various cantonnments, is being promoted by Charles F. Miller and J. B. Buchanan, who have established headquarters on the fourth floor of the Seltzer Film building.

Pittsburgh, Pa.—A largely attended showing of the new Pathe serial, "The Hidden Hand," was held by Manager Leo Levison, of the local Pathe branch, on Sunday, December 2, at the Moose Temple Auditorium. About two hundred exhibitors were present from the Pittsburgh district and surrounding territory.

Pittsburgh, Pa.—Manager Harvey B. Day, of the Pittsburgh Select exchange, announces the consummation of a deal whereby the East Liberty Cameraphone theater, one of the city's leading houses, has secured the Select star series pictures. Each release will be shown an entire week, the new arrangement starting the first of the year. The subjects features Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady. The Regent theater, New Castle, Pa., has also contracted for the entire output of Select pictures.

Film Trade News in Pittsburgh Last Week

New Frederick Theater Opened—Other New Houses—Notes Gathered from the Exchanges—Personal Items of Interest—Business Jottings.

From Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—The handsome new Frederick theater, East Pittsburgh, Pa., was auspiciously opened December 13. The Frederick is owned by Melanos Brothers, the well known firm of exhibitors, and is one of the most attractive picture theaters in its locality. The house is fireproof, and embodies the latest ideas in arrangement and equipment. The seating capacity is 750. Only the best feature pictures obtainable will be offered by Melanos Brothers at the Frederick.

Sidney Letcher and Donald Allen Join Pathe.

Pittsburgh, Pa.—Sidney Letcher, formerly of the Bluebird sales staff of the Independent Film exchange, Pittsburgh, has joined the road force of the local Pathe office. Mr. Letcher will travel in the northwestern part of the state, making his headquarters at Erie, Pa. Another recent addition to the Pathe organization is Donald Allen, formerly of the Paramount and Goldwyn offices in Philadelphia. Mr. Allen will represent Pathe in West Virginia. R. S. Patterson, formerly of Detroit, is now cashier at the Pathe exchange.

B. Trumbley Buys Ridgeway Opera House.

Ridgeway, Pa.—The Opera House, a leading moving picture theater of Ridgeway, Pa., has been purchased by B. Trumbley, of Johnsburg. The new owner will alternate feature pictures and road shows. George Long, the former owner, conducts the Opera House at Johnsonburg, and will hereafter devote his entire attention to that theater.

Penn Film Service Opens Exchange.

Pittsburgh, Pa.—The Penn Film Service, a newly organized concern, has opened an exchange on the sixth floor of the Film Exchange building, 938 Penn avenue, Pittsburgh. Joseph Spero, a pioneer in the film industry here, is in charge of the new enterprise. It is announced that the Penn exchange will specialize in the distribution of short feature subjects in the Western Pennsylvania and West Virginia territory. Mr. Spero states that a deal has been closed whereby the company will release at least fifteen reels weekly, in addition to a bi-monthly special release.

J. C. Ragland Transferred to Cincinnati.

Pittsburgh, Pa.—J. C. Ragland, for the past three months manager of the Standard Pictures department of the William Fox exchange in Pittsburgh, has been transferred to the Cincinnati office of the same company. Local Manager C. F. Burhans is now looking after the Standard Pictures, in addition to his other duties.

E. J. Farrelley and Harry Guth Join Fox.

Pittsburgh, Pa.—E. J. Farrelley and Harry Guth, both experienced film salesmen, have been added to the Fox staff recently. They are specializing on the Sunshine comedies.

Hatch Will Open Theater in Pittsburgh.

J. Frank Hatch, the well known film magnate, visited in Pittsburgh recently, and while here announced that a branch office of his new film exchange project will be opened in this city some time in January. Mr. Hatch states that "The Whip," recently acquired by him for Pennsylvania, West Virginia, and Ohio, is meet-

ing with much success in the territory covered.

Liberty at Johnstown Reopened.

Johnstown, Pa.—The Liberty theater, Johnstown, Pa., formerly conducted by J. B. Foley, was purchased recently by J. C. Knox. Mr. Knox was manager of the Garden theater in Johnstown for several years, and is an experienced exhibitor. The Liberty was reopened in an auspicious manner December 1. The opening attraction was the Butterfly production, "The Man From Montana."

Edwin Goodman Building in Midland.

Midland, Pa.—A new moving picture theater is being erected at Midland, Pa., by Edwin Goodman, owner of the attractive Elite theater. The house will have a seating capacity of 750, and will cost about \$40,000 to build. It is planned by Mr. Goodman to have the theater ready for opening in the spring.

Geo. Vogenberger Enlists as Bird Man.

Pittsburgh, Pa.—George Vogenberger, the popular manager of the Belmar theater, Pittsburgh, one of the Rowland & Clark chain of theaters, has enlisted in the Aviation Corps, and expects to join the colors within the next week or ten days. He is followed by the good wishes of a host of friends in the trade.

T. Miller Joins Staff of Select.

Pittsburgh, Pa.—T. Miller, a pioneer theatrical man, has joined the sales staff of the Select Pictures exchange, Pittsburgh. Mr. Miller was recently advance representative for the "Cheating Cheaters" company, and was also formerly Western representative for the Edison talking pictures.

Jack Levy Joins Liberty Film Staff.

Pittsburgh, Pa.—Jack Levy, formerly of the road staff of the local Goldwyn exchange, has joined the staff of the Liberty Film Renting Company, Film Exchange building, Pittsburgh. Mr. Levy will specialize on "The Submarine Eye," "Lust of the Ages" and other big features handled by the Liberty.

Doris Theater Changes Hands.

Wilksburg, Pa.—The attractive Doris theater, Wilksburg, Pa., has been sold by G. W. Hunter to H. H. Kinter, a well-known exhibitor of Oil City, Pa. Mr. Kinter is making a number of improvements in the Doris, including the installation of a new pipe organ. The house is being redecorated throughout.

Local Concern Buys Cleveland Exchange.

Pittsburgh, Pa.—The United Business Association of Pennsylvania, Inc., 804 Penn avenue, Pittsburgh, has announced the purchase of the Metropolitan Film exchange, Cleveland, O. The exchange will be operated as a branch of the local firm, which controls a number of big feature subjects in this territory and Ohio.

Marine McQuiggan Back for Visit.

Pittsburgh, Pa.—E. A. McQuiggan, formerly manager of the National Film Booking Service, 804 Penn avenue, Pittsburgh, and now a member of the U. S. Marine Corps, visited here several days recently and called upon his former associates and friends in the trade. Mr. McQuiggan joined the colors last June and is stationed at the Philadelphia Navy Yard.

Buffalo Film Business Waits on Blizzard

Some Theaters Left Without Shows—Make-Shift Programs—Few Patrons Brave the Weather—Road Men Compelled to Stay Over.

By Joseph A. McGuire, 157 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo and many points in Western New York were in the grip of a terrific snow storm, which began Saturday morning, December 8, and continued up to the following Monday morning. As a result, during that period the shipment of film in and out of Buffalo was greatly demoralized. Many of the theaters in towns in the Buffalo territory had to go without their shows and things didn't begin to right themselves until Tuesday.

Buffalo's outlying houses received a fairly good business during the storm, but the downtown theaters had a very slim attendance. The express companies refused to accept film shipments out of this city on Sunday and Monday and those that went out Tuesday were subject to delay. Even shipments from Buffalo to Niagara Falls were negligible for many hours.

In some of the smaller cities a few of the exhibitors followed a co-operative plan and used emergency shows. A few reels were assembled here and there, mostly old material, so that their slim audiences were not entirely disappointed. Fortunately some of the Buffalo exchanges had wisely arranged in advance for such an emergency. The local exchange managers who had made heavy shipments Friday night and early Saturday morning, before the storm had begun to clog transportation, were delighted with their good fortune. They are now claiming medals for being weather prophets.

On Tuesday one train from the east brought two hundred cases of film to this city. These had accumulated at Rochester, Syracuse and other points. An outstanding feature of the storm was the presence here of several handsome road men who were stranded in Buffalo all day Monday and couldn't get out on their respective territories until the following day.

Buffalo Select Chooses New Office.

Buffalo, N. Y.—The Buffalo branch of Select Pictures will move to a fine new home at 176 Franklin street about the last of this month. The exchange will occupy an entire building and, according to Manager Charles R. Rogers will be one of the finest. The place will be elaborately furnished, will have a large vault, a rear entrance for shipping and other facilities. The comforts of the exhibitors will not be overlooked. There will be a rest room for their benefit. This will have a fireplace, with real fire, which will bring warmth and cheer to the film men during Buffalo's famous below-zero weather. There will be a table covered with late magazines and the walls will be adorned with good pictures of Select stars.

"We will also have a bulletin board carrying advertising suggestions and news showing how other exhibitors have put over different productions," said Mr. Rogers.

Why Harry Dixon Didn't Make Speech.

Buffalo, N. Y.—Harry Dixon, who used to play a rube part in vaudeville, and is now managing the Frontier and Variety moving picture theaters in this city, used a couple of rural expletives when he met the Buffalo correspondent Tuesday.

"Gosh darn it," he said, "I haven't been getting The Moving Picture World for two weeks and simply can't get along without it. Jot down my subscription in your note book RIGHT NOW."

Mr. Dixon occasionally addresses his audiences at the Variety, using "conservation" and other timely subjects, but he said he refrained at his Sunday matinee. This was when Buffalo's snow storm raged in fury and nearly everybody remained at home.

"I would have addressed my audience Sunday afternoon, but there was no use—the man was deaf," explained Mr. Dixon.

Chapin's Remarkable Lincoln Now Booking.

Buffalo, N. Y.—The Buffalo office of the William L. Sherry Feature Film is prepared to take contracts on "Son of Democracy," a series of two-reel pictures featuring the life story of Abraham Lincoln. Daniel J. Savage, manager of this exchange, was a recent visitor in New York. Homer Howard, special representative, was caught here in Monday's storm and was unable to get out on his territory until Tuesday.

A. J. Amm Will Assist at Metro.

Buffalo, N. Y.—A. J. Amm has been appointed assistant to Charles A. Taylor, manager of the Metro, Buffalo. Mr. Amm has had three years' practical experience at Shea's Hippodrome in this city. He later was employed by the Fox Film in Syracuse.

Buffalo Territory Newslets.

Buffalo, N. Y.—Louis Green, manager of the George Kleine System, Buffalo, re-

cently screened "Uneasy Money," featuring Taylor Holmes. "For thirty days there will be sixty-two billboards carrying advertisements of this production," said Mr. Green. "Twenty-four-sheets will be used. The locations will be the best in Buffalo."

Mr. Green expects to spend Christmas at his former home in Boston, where Mrs. Green has gone for the holidays.

S. Z. Williams, of Pittsburgh, has been appointed cashier of the Pathe, Buffalo. He succeeds Carl Neilson.

"The Strand, Buffalo, has taken on the first-run Triangle service and is also showing the Hart and Fairbanks reissues," said T. C. Montgomery, manager of the Triangle in this city. Bert Ryde is the new poster man at this exchange.

The Majestic moving picture theater, Buffalo, has a fine new front. This house is having a good business. William Bean, a pioneer in the film game, is proprietor.

Olean, N. Y.—Fire recently damaged the decorations and furnishings of the Palace theater, Olean, N. Y. A. W. Root is manager. As a result the house has been closed several days for repairs. The blaze started next door shortly before the Palace audience would have assembled for a matinee.

Westfield, N. Y.—Road shows and pictures are being featured at the new Grand theater, at Westfield, N. Y. Mr. Carlson is owner and manager. The Grand seats 950 and has all modern conveniences.

The Family moving picture theater, Buffalo, is displaying this sign: "Closed for alterations. Watch for opening date."

Ohio Theaters Struggle with Marked Slump

War Tax and Cold Wave and Coal Shortage Affect Patronage of Shows as Hot Weather Only Has Heretofore—Business May Brighten After Xmas.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Business conditions among the theaters of Cleveland and throughout Ohio have shown a drop within the last four weeks comparable only to the usual hot weather slump every summer. Reports from exhibitors say they never experienced such a drop before except during summer seasons.

In Cleveland the falling off has been general—not confined to any class of houses. The largest and smallest have suffered, and the smallest in a number of cases have closed up or are operating only a few nights per week.

The writer has been receiving many reports from theaters all over the state. One exhibitor in central Ohio says he has had to close up, except for four nights a week. Another says his business has dropped about \$75 a week. He is from southern Ohio. A man from northeastern Ohio, on the lake, says: "My business has dropped almost fifty per cent. Last fall my prices were 5 and 10 cents, this fall 10 and 15, and in spite of this during November my business was over \$900 less than last November, so you see I will have to eventually close my doors at this rate."

A man from a very small inland town says November was the poorest month he ever had. An exhibitor from another small town says his profit during November was \$22.44.

All ascribe these conditions mainly to the war tax, although some say the bad weather had much to do with it. However, the fact remains that business is bad in this section, and probably will be until Christmas. The weather has been bad. There has been coal shortage, and pessimism all around is not astonishing. The war tax has been the deciding factor, but it has been helped from all directions.

Nine Screen Stars in Cleveland Same Week.

Cleveland, O.—The two weeks ending December 15 were weeks to be remembered by the photoplay fans of Cleveland.

For during that time nine screen stars were in that city.

The first week saw the Fairbanks Twins, formerly with Thanouser and with Ziegfield Follies. Naturally many photoplaygoers were attracted to the show on that account. The same week who should come to town but Jackie Saunders and her husband, E. D. Horkheimer. She appeared at the Knickerbocker theater Thursday, stopping off en route from California to New York.

That same day Gail Kane arrived in town, and the next day she and Jackie and Jackie's husband left for New York. They received a fine reception, and left town just before a blizzard arrived.

The fore part of the week saw Evelyn Nesbit in the city, when she came to play a week at Keith's Hippodrome. About Thursday her son, Russell Thaw, was brought from his home at Mt. Lebanon, Pa., to visit his mother.

Richard C. Travers, former Essanay star, came December 2 to visit his wife. "Dick" had just been commissioned a captain at the Ft. Sheridan training camp. He appeared at several theaters, including the Sun, Market Square, Fountain, Halthnorth, Dennison Square, and Clark National.

Fritzi Scheff closed a week's engagement at the Grand theater, December 8.

The second week, Wallace Reid was in Cleveland. He came on the 14th and left on the 15th for Pittsburgh. From there he was to go to New York.

The Famous Players Film Company arranged a fine reception for Mr. Reid, who also appeared at the Stillman theater.

An unusually large crowd greeted the star, and incidentally contributed liberally to the smoke fund being conducted by a local newspaper.

Three Exchanges Now in New Sloan Building.

Cleveland, O.—The Sloan building, one of Cleveland's newest structures, is rapidly becoming another film building. So far the Wolfberg Attractions, the Foursquare, and the U. S. Booking Corporation are

located there, as well as the First National Exhibitors' Association, which is just opening offices.

Walter Luck Takes Up New Job.

Cleveland, O.—Manager Walter Luck, of the Mutual Film exchange in Cleveland, has resigned his position and has entered upon new duties as manager for the First National Exhibitors' Association.

He announces that offices will be located on the third floor of the new Sloan building.

E. A. Eschmann Leads Exchange Assn.

Cleveland, O.—E. A. Eschmann is the Cleveland manager of the World Film, but he also deserves much credit for the organization of the Film Exchange Managers' Association, of Cleveland, of which he is the president. This organization is affiliated with the Chamber of Commerce, and holds regular meetings at which important matters regarding the betterment of the film business in northern Ohio are taken up. The good likeness of Manager Eschmann that is



E. A. Eschmann.

printed with this item shows a man who will naturally be popular and respected.

Sam Bullock and W. J. Slimm in Washington.

Cleveland, O.—William J. Slimm and Sam Bullock, Cleveland exhibitors, left for Washington, December 10, to attend the convention in that city as delegates from the Cleveland league.

Maritime Provinces News

From Alice Fairweather, Standard, St. John, N. B.

Many Film Men Visitors in St. John.

ST. JOHN, N. B.—Never since the last convention have there been so many motion picture men in St. John. Last week the following well known managers were in the city: C. W. Fraser, of the United Booking Office, of Boston; J. F. O'Connell, of the Academy of Music, Halifax; Fred Winter, of the Grand opera house and the Empress, Moncton, N. B.; A. K. Acker, of Acker's Family theater, Halifax, N. S.; J. M. Franklin, of the Strand, Halifax. E. I. Bizar, of the Montreal office of the Metro, will be in St. John for some time looking after the Hoffman Four-square, the Chapman, the Olga Petrova and the Herbert Brenon productions, as well as the Metro specials.

A. C. Smith Becomes Famous Players Manager.

St. John, N. B.—There have been several changes in the local office of the Famous Players here. John F. Grier has returned to Pittsburgh, severing his connection with the Famous Players. M. Bernstein is appointed sales manager for the Monarch and Famous Players companies, while A. C. Smith becomes local manager for both companies. The office staff is to be enlarged. A. Gaudet is to be out on the road as traveling salesman. The serial "Who Is Number One?" has been booked by W. C. McKay, of the St. Johns opera house.

Pantry Sales at the Imperial.

St. John, N. B.—The Imperial theater is a great center of patriotic endeavors in

Five Minute Speakers Welcomed in Toronto

Managers of City's Leading Theaters Make Arrangements to Have the Patriotic Message Bearer Talk to Patrons.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—The managers of Toronto's leading theaters conferred with Federal Government representatives at the King Edward hotel, Toronto, on December 6, with respect to arrangements to enable prominent citizens to address the audiences between acts or performances for five minutes. The plan is somewhat similar to the privilege extended to the "Four Minute Men" in the United States. The local exhibitors readily assented to the proposal, and asked for only one consideration—that no reference be made by the orators to political matters.

Vitagraph Goes to Top of Building.

Toronto, Ont.—The Greater Vitagraph's office in Toronto now possesses the "Top of the Hermant Building," 15 Dundas Street East, Manager Barrett having taken over the whole floor of this modern structure. Space has been increased by forty per cent. On lower floors are to be found the local Mutual and Fox branches.

More Names on the Honor Roll.

Toronto, Ont.—The first draft of men under the Military Service Act of Canada is taking about twelve more members from Local 173, Toronto Operators' Union. There are already some thirty members of the same organization in France or England, thus making the honor roll of the local more than forty.

R. C. Higgins Becomes Chief Operator.

Toronto, Ont.—R. C. Higgins has become chief operator at the York theater, Toronto, in succession to Charles A. Dentelbeck, who has gone to the new Allen theater. Both men are highly qualified for projection work and the

St. John and its large lobby is used for Pantry Sales almost every week. A drawing for a patriotic lottery took place there on Tuesday evening.

Interesting Trade Notes.

Glance Bay, C. B.—John Connors, of the Savoy theater, has booked from G. A. Margetts, of the Canadian Universal, the two serials, "The Mystery Ship" and "The Red Ace."

Sydney Mines, C. B.—W. H. Cuzner, of Sydney Mines, has given G. A. Margetts, of the Canadian Universal, a yearly contract for Bluebirds. Mr. Cuzner has had twenty Bluebird productions and has kept a careful account of them. Of the twenty he found nineteen that pleased his patrons, so he has taken this yearly contract.

Sydney, C. B.—"The Red Ace" opened at the Palace theater, Sydney, to good business.

Halifax, N. S.—The Academy of Music is scheduled to open December 29 under its new policy, pictures and vaudeville. The first picture is Clara Kimball Young in "Magda."

St. Johns, N. B.—The Lyric theater ran "The Warrior" week of December 2 and had good houses. Dr. Bridges, chairman of the Provincial Board of Censors, said: "In my opinion it is the greatest motion picture ever brought to St. John, and you may quote me as saying so if you wish."

Truro, N. S.—F. G. Spencer has booked from G. A. Margetts the Alice Howell comedies for the Princess theater, Truro, N. S.

"God's Good Man" has had several trade showings here.

"For the Freedom of the World" was shown to exhibitors last week.

maintenance of cabinet equipment, according to officials of Local 173.

Made Theater Pay and Sells It.

Toronto, Ont.—The Adamac theater, 1398 Queen Street West, Toronto, has been bought by Manley Sine from J. Campbell, who took the house over a few months ago when the weekly receipts were around \$55. Under changed methods, however, the theater soon picked up a good family patronage. Mr. Campbell is in the market for another theater.

Theater Opens as the New.

Toronto, Ont.—The small but attractive picture theater at Queen and Sherbourne streets, Toronto, was recently opened as the New theater after it had been dark for a year or more. The theater has now been rechristened the Moss Park theater. The policy of the management is to hold matinees daily, with changes of program twice each week.

A Clever Way to Handle Prices.

Toronto, Ont.—Manager F. E. Osborne, of the Star theater, Kitchener, Ontario, hit upon a novel scheme to enable him to raise the price of admission for his house. He issued combination tickets for 50 cents, which was good for three different shows within nine days, one attraction being "Womanhood." His admission price had been 15 cents, and with the three-show combination ticket the admission became only approximately 17 cents. But without a combination coupon the admission for "Womanhood" was 50 cents, and for the two succeeding productions the general admission price was 25 cents each. The combination ticket made a saving of 50 cents to a purchaser, but it practically guaranteed patronage three times during the nine days. The idea made it quite easy for Osborne to work up to the increased price of 25 cents permanently.

Windsor Has a Juliette Day.

Montreal, Que.—Following the making of extensive alterations, including the installation of a new heating system and the decoration of the house, the Windsor theater, Dorchester and Windsor streets, Montreal, held a "Juliette Day" on Sunday, December 9, when "Betty and the Buccaneers" was presented. "Jack and Jill," starring Jack Pickford and Louise Huff, was shown during the first half of the week of December 10, with "The Woman God Forgot" during the last half.

Notes of Interest from Canada.

Montreal, Que.—The Specialty Film Import, Ltd., has lined up nine Montreal theaters for the new Pathé serial, "The Hidden Hand," the first run of which was presented at the Strand theater for three days, December 10-12.

Toronto—Arrangements have been made by the Canadian Universal with the Manitoba Government for the presentation of one program each week at the Provincial Asylum for the Insane at Brandon, Manitoba. This is an innovation for this institution. Subjects shown include educational, news weeklies, and comedies.

Toronto—Manager Ben Crook, of the fine new Allen theater, Toronto, broke away on December 10 from his adopted policy of running through the whole week with one program when he split the week with two attractions. During the first half, "The Woman God Forgot" was shown, while the feature for the last half was "Scandal." Manager Crook is making a specialty of advertising that the complete feature is shown after ten o'clock each night.

Cold Weather and Little Coal in Dayton

Zero Temperature Follows Snow and Several Theaters Are Forced to Close—Some on Account of Cold, Others Fail to Get Shows.

By P. J. G., Dayton Correspondent.

DAYTON, O.—The entire theatrical business in Dayton, legitimate as well as the picture houses, suffered a slump in business last week owing to the sudden cold spell, which was the worst seen here since 1899. The writer well remembers 1899, and can safely say that it was not as bad as the present cold snap.

Preceded by a heavy snow storm of about eight inches came the extreme cold weather on Saturday the 8th. On Saturday night business slumped, but it grew worse as the cold weather continued, and on Sunday it was colder than ever. There is a shortage in coal in Dayton at the present, and many of the picture houses will be forced to close if relief does not come soon.

On Sunday the motor trucks operated by the Exhibitors' Service Co. were not able to make the trip from Cincinnati with the usual shipment of films, this made it necessary for a special train to make the trip with most of the films. One theater, the Alhambra, did not get its shipment, and in this way lost a Sunday matinee, and would have lost the evening show if the film company in question had not sent a special messenger with the show for the night performance. One other house did not open Sunday afternoon, for, although it received the pictures on the special train, the house is heated indirectly by gas, of which there is a shortage at present, and it was forced to close. The owners of the Mecca, which closed, also control the Midget a few blocks away, and only operated on Saturday and Sunday, so they switched the film to the Midget.

Business picked up some Tuesday, and if the weather breaks things will again be normal.

Glenn Culp Takes a Few Days Off.

Dayton, O.—Glenn Culp, superintendent of the Strand theater here, skipped a few days last week on a trip to the northern part of the state for a brief visit before the holiday rush. The writer has never yet failed to see Glenn on visiting the Strand. He is one of those people who are never satisfied unless busy, and deserves the rest. He is indeed the right person to act as aid to Clay Brehm in making the Strand one of Dayton's finest picture houses.

Want to Make Fox Films Popular.

Dayton, O.—One T. Chifos at the Apollo is surely using a newspaper space to get them in on a second week of the "Honor System." In one of his ads said Theodore states that William Fox, in a personal letter, told him that he should make the price of admission low enough so that everyone could see Fox pictures in Dayton. Fox also said that he wanted to see his pictures made popular in Dayton. Not a bad request at that. If the public is sure the Fox pictures will stay at the Apollo they will respond in large numbers, and we hope the Fox question is settled for once and all.

Mrs. Lotta Hurtig Dies.

Dayton, O.—Mrs. Lotta Hurtig, wife of Max Hurtig, manager of the Lyric theater here, which is now a legitimate house, died last Thursday evening at her home. Mrs. Hurtig was formerly a member of some of the greatest extravaganza successes of years ago, and is very popular among the profession. The burial was at Riverview Cemetery, this city, last Sunday (9th). Jules Hurtig, of Hurtig & Seamon, as well as Joe Hurtig from the New York offices was here for the funeral, also Israel Hurtig, of Cincinnati. Among the pall bearers was James L. Weed, manager of B. F. Keith's theater here. Truly it is a great loss, for Mrs. Hurtig always

had a kind word for everyone from usher to manager, and to the lowly court reporter, as well as the city editor. Her loss is felt by theatrical Dayton in its entirety, and many hearts go out to Mr. Max Hurtig.

"Italian War Pictures" Fill Theater.

Dayton, O.—Lefty Miller, Harry Marcus and associates had a good opening for the Italian war pictures at the Majestic. Long before the doors opened for the matinee the entire house was sold and even single seats were hard to get. The orchestra was complete with eight pieces—the same as that at the Victoria the week previous—and it rendered a musical program worth while.

Harry Marcus, well-known in Pennsylvania, West Virginia and Eastern Ohio, is managing the show at present pending the arrival of E. A. McFarland.

Coal Shortage Closes House.

Piqua, O.—According to an announcement by M. W. Kress, who operates the Strand theater as well as May's opera house in Piqua, Ohio, it was learned that the Strand was forced to close owing to the shortage in coal. The Strand is one of Piqua's leading picture houses and the writer remembers it as being a splendid house. Mr. Kress has enough coal on hand to operate the opera house for forty days, but after that time that house may be forced to close. Many Dayton theaters are facing coal shortage and as yet none of the managers have announced they have enough coal for the winter. None of the houses have been forced to close by reason of this however.

Interesting Personal Jottings.

Dayton, O.—Al Kinsler says business at the Elite is holding up fine.

George Wilson, of the Standard at Cincinnati, has not been seen around these parts for some time. George we miss you muchly.

Owing to the cold weather no work has been started on the rebuilding of the Auditorium.

The latest gossip has it that the Ideal here is to present the Metro program in the near future.

To H. W. R.: Sure I like your pictures and the whole program, but there are others.

Quite a few exhibitors witnessed "The Judgment House" at the Strand last week, and it must be good, for, with one exception, they all agreed in their verdict—fine stuff.

The Apollo theater here is playing another week of the "Honor System," which makes its second for Dayton. The other time it was presented at the Victoria.

"The Judgment House" was well received at the Strand here last week. Chance brought me into the Orpheum last Monday, and John Lyons allowed me a glimpse of his new organ, which, although it is not installed, is an elegant instrument.

Al Kinsler spent a few more days last week at his favorite pastime—hunting—it seems as though Al enjoys the sport, this making his third time this season.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Kentucky News Letter.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

The Mary Anderson Goes Back to Vaudeville.

LOUISVILLE, KY.—The B. F. Keith Circuit has announced that its Mary Anderson theater, which for several years has been operated as a moving picture house, will go back to high grade vaudeville at usual standard prices in other cities, while its National theater in Louisville will continue as a twenty-five-cent vaudeville house, that price including the war tax.

Lee Goldberg Managing Big Features.

Louisville, Ky.—Lee Goldberg, who for several years has been in charge of the Mary Anderson and Strand theaters for the Keith interests, has left the Keith interests, and is now giving his entire time and attention to the management of the Big Features Rights Corporation, with which he has been identified for some time past. The latter concern has recently taken over the entire second floor of the Rex Theater building, taking the old exchange which was formerly operated by the Mutual and Central Film exchanges. Mr. Goldberg is secretary-treasurer of the Big Features Company, which controls the district output of the First National Exhibitors' Circuit, including Kentucky and Tennessee.

"Submarine Eye" Drew Well.

Louisville, Ky.—In spite of bad weather the Walnut theater drew fairly good crowds to its showing of the big, new feature, "The Submarine Eye," which was extensively advertised. Live war topic pictures have proven fairly active trade improvers, and this film has proven no exception to the rule. As claimed by the management of the theater, "A picture that will draw attendance in such weather is truly some picture."

Strand Gets Artcraft and Fox.

Louisville, Ky.—A deal has been closed whereby the Strand theater will show the Artcraft productions first run, having just signed a contract with the distributors of these high grade film productions. In addition to the Artcraft pictures the theater will show Fox productions and some other material.

Neat Sum Raised for Red Cross.

Louisville, Ky.—The sum of \$2,100 was raised for the Red Cross fund in benefit shows given at three theaters, the Gayety, Keith, and Macauley's. Of this sum \$1,500 was taken in at Macauley's.

Interesting Notes of the Trade.

Louisville, Ky.—Harold David McLellan, who for several years was connected in various capacities with Macauley's theater, has been accepted into the aviation service, and has left for Fort Sam Houston, Tex., where he joins the birdmen.

Uniontown, Ky.—Edgar Duncan, head of the Idle Hour theater, of Uniontown, Ky., will start Sunday night shows, although he is bucking some public sentiment. However, the theater is the only place of amusement in the city, and he has received many requests for Sunday shows.

Louisville, Ky.—Suit for \$2,500 has been filed against the United Theaters Co., of Louisville, by Hortense Hornsby, who alleged that she suffered injuries when she fell on the dark steps of a balcony.

Theater Notes from Nebraska.

Kearney, Neb.—H. E. Wait has purchased the Comet theater from A. F. Bills.

Ulysses, Neb.—C. M. Hogan has purchased the Crystal theater from Earl Bloketer.

Genoa, Neb.—The Grand theater has been opened here.

TENNESSEE LETTER.

Big Business and Big Fish.

Knoxville, Tenn.—The illustration herewith is an excellent likeness of Thornton Parker, manager of the Grand and Star theaters, of St. Petersburg, Fla.; Nat L. Royster, sales manager of the Special Features Company, of Knoxville, Tenn., and Mr. A. 129 Lb. Tarpon. In addition to



Thornton Parker and Nat L. Royster.

big fish, Mr. Royster also reports big business on their features in the South, although the war taxes and other unsettling conditions have hurt business quite a little. Many houses are just about breaking even. He thinks conditions could be greatly improved if film salesmen would study the theaters and co-operate with the managers more closely. The winter season is usually good for the exhibitors in Florida on account of the influx of visitors at all the winter resorts, and conditions are expected to improve after the first of the year.

Loew's Princess Theater Opens Xmas Week

Memphis House Will Be Managed by A. B. Morrison—Four Changes a Week for Best Features at Popular Prices—Loew May Build.

By J. L. Ray, Trade News Service, Nashville, Tenn.

MEMPHIS, TENN.—A. B. Morrison, a Memphis man, has been appointed manager of the new Loew house, which will be known after December 22 as Loew's Princess.

The deal whereby the Princess theater was purchased by Marcus Loew from the Princess Amusement Company was engineered by E. A. Schiller, Southern general manager for the Loew interests. The new management will assume charge of the house on December 18, and between that date and December 23, when the formal opening will take place, extensive alterations and renovation work will take place.

"Loew's Princess will be operated upon the same high plane as Loew's Lyceum," declared Mr. Schiller. "It will be the policy of the theater to run only the best film attractions obtainable, and these will be changed four times a week, with popular prices prevailing." The operation of the new house will in no way affect the policy of Loew's Lyceum. The opening of the Princess under Loew management is only in pursuance of the plan of Marcus Loew in establishing motion picture theaters throughout the country. Mr. Loew has now nearly 100 exclusive moving picture theaters in addition to his string of nearly 100 vaudeville houses. Several thousand dollars will be spent in fitting up the Princess.

Unseasonable Cold Wave Visits Cincinnati

Flow of Natural Gas Lowered by Cold Weather Leaves Many Theaters with Inadequate Heating—Attendance Is Heavily Reduced.

From Kenneth C. Crain, 307 1st National Bank, Cincinnati, O.

CINCINNATI, O.—Moving picture exhibitors suffered with the rest of the population when on Saturday, Sunday, Monday, and several succeeding days, beginning December 8, the most severe weather for early December in more than forty years struck the city. Gas pressure was extremely low, and the supply was limited, causing actual hardship and suffering to many people, and having a direct and adverse effect on the numerous exhibitors with smaller houses using gas stoves for heating. These exhibitors found themselves unable to heat their theaters comfortably, and patrons did not linger long nor come again during the cold snap. The downtown houses did not find this a factor to any great extent, as they are all heated by steam furnished by boilers using coal as fuel; but attendance on Saturday and Sunday was heavily reduced in the downtown district from its usual large proportions on account of the storm and the severe cold keeping people at home.

At that, according to one leading exhibitor, the reduction was not as much as one might think, as many people resorted to the picture houses as a convenient and economical means of getting an evening's amusement in a warmly-heated building. This effect was the more pronounced on the week-days following the blizzard, as greater numbers of people were downtown on business, and welcomed the shelter of the theaters from the biting cold. The storm set records that will probably stand for some years in the matter of prolonged low temperatures for early December and in the extent of the snowfall in a few hours.

Cincinnati Theaters Paying Footage Tax.

Cincinnati, O.—A survey of the local field, with reference to the manner of handling the tax on moving picture films, reveals that of the thirty or so exchanges in Cincinnati furnishing films to exhibitors not less than twenty-four are collecting from their customers the charge of fifteen cents a reel worked out as a

fair basis for meeting the tax. Several exchanges are making no charge whatever pending some adjustment of the matter, which is expected to result from the joint meeting planned at Washington, and one exchange is reported to have met the situation by adding to its tariff a dollar a day for its features, which, of course, covers the tax of fifteen cents with something to spare.

Local exhibitors have almost unanimously taken the tax kindly enough, and there has been little or no friction as a result of it. Of course, it is by no means welcome, but it is felt that the method adopted of taking care of it is fair to all, and that there has been no intention apparent on the part of the producers to take advantage of their clientele, the contrary being the case.

Work Begun on New Logan House.

Logan, W. Va.—Several local contractors have been awarded part of the work for a \$40,000 house at Logan, W. Va., which C. and E. A. Weber, local architects, are building for Frank Middleburg. The largest part of the work, however, will be handled by P. Rozazz, of Logan. Temporary delays due to inability to secure heavy building steel have been taken care of by the substitution of lighter material, with the necessary changes in the plans, and the work on the house will go ahead as rapidly as possible.

Small Fire in Youngstown Opera House.

Youngstown, O.—What threatened for a time to be a disastrous fire in the historic old Grand opera house, of Youngstown, was fortunately taken care of by quick work on the part of the fire department, and the blaze was extinguished with comparatively small loss. The fire occurred early in the evening, and the house was empty. The cause of the blaze was not known.

Will Build Theater in Celina.

Celina, O.—The Celina Theater Co., recently incorporated by Fred Schlenker, Wm. H. Bretz, Jr., and other local capitalists, will build a new moving picture theater during the coming season at a cost of approximately \$10,000. The capital stock of the company is \$12,000.

Film Folk Here Shivered Last Week.

Cincinnati, O.—Some of the leading film exchanges of the city and their employees had an extremely uncomfortable time during the severely cold weather which began on December 9. These exchanges are the ones located in the Film Exchange building, at Seventh and Main streets. The building uses gas as a fuel under its boilers. When the gas got low the steam also went down, and the film folks noticed the cold very decidedly. The Metro, Pathe, World, Vitagraph, Standard, Progressive, and other exchanges are located in the building.

Atlanta's Efforts for Soldiers Praised.

Atlanta, Ga.—The free motion pictures and music provided for the soldiers from Camp Gordon and Ft. McPherson every Sunday afternoon at the Auditorium by the Atlanta commission on training camp activities have received the hearty endorsement of officers from Camp Gordon. At the round table luncheon of the commission, Colonel Pierce, commanding the 319th Artillery, said: "The great problem for the soldier on Sunday leave is where to go and what to do. Not knowing the people of the city if he chances to be from the north, and all places of amusement closed, it is a very difficult proposition for him to find anything that interests him outside of questionable places."

Mutual Closing Out in Memphis.

Memphis, Tenn.—The local Mutual exchange is making short work in closing out their office at this point, as practically every part of their belongings have been transferred. District Manager Stephens, of the Southern division, has been in the city supervising the closing up work.

Combines Three Marion, Indiana, Theaters

Miss Dolly Spurr, Head of Mutual Amusement Company, Takes Over Lyric and Indiana Theaters—Now Controls Royal-Grand.

From Indiana News Service, 861 State Life Bldg., Indianapolis, Ind.

MARION, IND.—Miss Dolly Spurr, manager of the Royal-Grand theater for the last six years, and head of the Mutual Amusement Company, on Monday, December 17, will have assumed control of three of the largest theaters in Marion. Leases have been signed by Miss Spurr and representatives of the Washington Amusement Company, which owns the three theater properties mentioned, giving her control of the Lyric and Indiana theaters in addition to the Royal-Grand.

Miss Spurr is one of the most successful theater managers in the business. She started about nine years ago, operating a 5-cent motion picture house in Marion. Later she assumed the management of the Marion airdome, and for the last six years has been manager of the Royal-Grand. She has spared neither pains nor expense in bringing to this city the highest priced and best motion pictures for her patrons.

She expects to give the three theaters her personal and undivided attention, and says she will endeavor to make each house more popular than ever before. She stated emphatically that only attractions of the very highest order will be shown, and that they will be clean and wholesome in every respect.

Her nine years of theater management in Marion, she says, has placed her in a position to know almost exactly what the theatergoers of Marion want, and she is going to do her utmost to fulfill their desires. She is young, alert and conscientious, and the people of Marion predict a great future for the three theaters under her management.

It is understood that extensive improvements will be made at the Royal-Grand and most likely at the Indiana soon after the first of the new year. It is probable that the seating capacity of both houses will be enlarged, as well as improved interior decorations.

Deputy Says Some Managers Are Lazy.

Terre Haute, Ind.—Early returns from the war tax on motion picture theaters in this district are straggling, according to J. T. Spencer, deputy collector, but the returns indicate a larger revenue for the Government than was first expected.

"Some of these theater managers are a lazy lot," said Mr. Spencer. "We have had to send back a lot of reports because they were not properly made out, and its hard to make the managers understand that when we say they must send two copies of their report we mean it. Some of the theaters located in the city of Terre Haute were the first to make their reports in this district, but we can not give out a statement of the returns until we get all of them."

Raised Prices, Now Lowers Them.

Bloomington, Ind.—Robert H. Harris, proprietor of the Princess and Harris-Grand theaters here, will go back to his original plan, charging all children 5 cents admission and adults 10 cents, each person to pay his own war tax.

When the war tax first went into effect, Mr. Harris raised the prices to 10 and 15 cents, and gave a bigger program. The change, however, did not justify him, he says. The present system, he said, also worked a hardship on the children and forced them to stand the blunt of the tax.

W. P. Cluppy Closes Star Theater.

Cayuga, Ind.—William P. Cuppy, manager of the Star theater at Cayuga, has announced that the theater would be closed indefinitely. He gave the increasing cost of staging films, war tax, etc., as the reasons for the discontinuance of the theater.

Indianapolis Operators Lose Test Case

Operator R. L. Gavin Has to Pay Fine—City's License Fee Is Lawful—Union Not Satisfied and Will Appeal to the Circuit Court.

INDIANAPOLIS, IND.—Robert L. Gavin, a member of the Indianapolis Motion Picture Machine Operators' Union, who was arrested two weeks ago on a charge of operating a machine without a license, was fined \$1 and costs by Judge James E. Deery in the city court, Wednesday, December 6, when his case was tried. The case was to be regarded as a test case to decide whether the city has the right to impose an annual license of \$6 on motion picture machine operators, as authorized in the new municipal code.

It was originally intended to arrest all operators who had failed to take out licenses, but the other members of the operators' union got wise to what was going to happen, went to the city hall and purchased licenses under protest, agreeing whereby a test would be made of the case of Gavin and the others would abide by the decision.

Ralph Spaan, attorney for the operators, has appealed the Gavin case to the circuit court.

Notes of Interest in Indiana.

Crawfordsville, Ind.—Frank Catherwood, of Dayton, Ind., has purchased the Joy theater, a local motion picture house, from Glenn C. Jones, of Lafayette, Ind. Mr. Catherwood, for some time in charge of the public schools at Mulberry, took charge of the house Monday. The consideration was \$3,500. The theater has a capacity of 350, and is located on Main street. It was formerly owned by Theodore W. Dees, of this city.

Detroit News Letter.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

M. H. Hoffman Pleased with Prospects.

DETROIT, MICH.—M. H. Hoffman, general manager of Foursquare Pictures, was in town for several days last week. The World correspondent spent a very pleasant hour with Mr. Hoffman chatting on all phases of the motion picture industry. "We are doing a splendid business wherever we have established branches," said Mr. Hoffman. "Our best pictures are coming from now on. The longer we remain in business the better selection we will have to offer, for the reason that we are making our selection with 'our eyes open,' having found out just the kind of attractions which exhibitors want. I am enthusiastic about Foursquare Pictures, our policy and our plans, and I am proud to say that every week is showing a healthy gain."

Additions to the Honor Roll.

Detroit, Mich.—"On the Roll of Honor" of those who are serving their country we take pride in mentioning the names of Floyd S. Wadlow, of the Virginia Park theater, Detroit, who has joined the Aviation Corps; L. L. Hook, of the Your theater, Detroit, who is at Camp Custer; Sam Harris Vitagraph booking manager, who has gone with the Aviation Corps; L. G.

Parkhurst, Vitagraph assistant manager, who enlisted at Camp Custer, and Earl H. Rathbun, son-in-law of Col. W. S. Butterfield, and former booker at the State Film Co., who has enlisted in the Quartermasters' division at Camp Custer. Hurrah for all of them.

Dave Blythe Will Manage U. S. Exhibitors' Booking.

Detroit, Mich.—Dave Blyth, well known song writer, and recently personal representative to George Weeks, has been appointed manager of the Detroit branch of the U. S. Exhibitors' Booking Corporation, which makes its headquarters in the Four-square exchange. Dave has already booked "The Last Raid of the Zeppelin" to the Orpheum theater for one week.

Universal, Jewel and Bluebird in One Office.

Detroit, Mich.—E. H. Goldstein, general manager of Bluebird and Universal exchanges, was in Detroit last week, and while here announced that the Universal, Bluebird, and Jewel exchanges would occupy the same quarters on the fourth floor of the Film building not later than January 1, although each would continue under separate management. For instance, Henry Fried has charge of Universal; Ira Aronson in charge of Jewel, and C. G. Kingsley in charge of Bluebird. The object of the merger is to make for greater efficiency and economy, and hence better service to the exhibitor.

Phil Gleichman Joins Tax Payers.

Detroit, Mich.—Phil Gleichman, of the Broadway-Strand theater, Detroit, has joined those who will pay the film tax. He says after giving the whole matter due consideration he feels that the tax is justly coming to the producers, who are spending more money than ever to make their pictures interesting and consistent.

The Kunsky houses agreed to pay the tax some weeks ago.

Standard Will Not Charge Tax.

Detroit, Mich.—J. C. Fishman, of the Standard Film Service Co., announces that by a new arrangement made with the producers his company will not charge the film tax from December 10 on.

National Circuit Gets "Sign Invisible."

Detroit, Mich.—George Montgomery, manager of the Madison, announces that John H. Kunsky, as the Michigan representative of the First National Exhibitors' Circuit, has purchased for this state "The Sign Invisible." It will be released through the Madison Film Exchange, and have its premier either at the Washington or Madison theater.

C. G. Kingsley Appointed Manager.

Detroit, Mich.—W. W. Drum, former Detroit manager for Bluebird, has been appointed manager of the Los Angeles branch of the Hoffman Foursquare Pictures. He left for California on Saturday, December 8, to open the new office.

C. G. Kingsley, recent manager at Indianapolis for Fox, and for many months acting similarly in Detroit, has been appointed manager of Bluebird in Detroit succeeding Mr. Drum.

Detroit Notes of the Trade.

Detroit, Mich.—Business is so good at the Mutual that George DeBute, manager, is working a day and night force of shipping clerks.

Three Rivers, Mich.—Fitzpatrick & McElroy, of Chicago, have purchased the lease of the Rex theater, and are continuing same.

Detroit, Mich.—Blair McElroy, of Fitzpatrick & McElroy, Chicago theater owners, was a recent Detroit visitor, looking over the new Film building and arranging bookings for his chain of Michigan houses.

Business Notes from Kansas City.

Kansas City, Mo.—The General Film Company announces that "The Seven Deadly Sins," which has been distributed through Triangle, has been taken over by the General, and that bookings on the picture are coming in good order.

Barney Rosenthal, district manager for Universal, was a visitor at the local office of the Universal December 8. Mr. Rosenthal makes his headquarters in St. Louis, Mo.

The local Select office reports that prints have been received first Alice Brady picture, "Her Silent Sacrifice."

Theater Notes Over Texas.

Seguin, Tex.—H. H. Starcke has taken over the management of the Palace theater.

Lampasas, Tex.—Roy. L. Walker, of this place, and his brother, Lee A. Walker, recently of Kansas City, have purchased the Wichita opera house and airdome property. Lee A. Walker will have charge of the property. Some improvements will be made.

Bastrop, Tex.—Bastrop will soon have a new opera house. Chester Erhard, W. A. McCord, W. E. Goodman and Earl C. Erhard have purchased all the stock of the Arion opera house. Plans have been accepted for the complete remodeling and refurnishing of the building. The improvements which have been decided upon will cost over \$3,000.

Clarksville, Tex.—Billy Elwood, the new lessee and manager of the Grand opera house, has scheduled December 10 as the date for the opening.

Nacogdoches, Tex.—The Crown and Ideal theaters have been consolidated and a new building is being fitted up. The building is on West Main street.

New Theaters and Changes in Oklahoma.

Drumright, Okla.—C. E. Barber, of Muskogee, has purchased the Passtime theater and will operate it.

Okemah, Okla.—E. H. Gragson, of Eufaula, has leased the Jewel theater. Mr. Gragson at one time owned a picture show at Mangum.

Tulsa, Okla.—William Smith, manager of the New Empress theater, has closed a contract for a \$14,000 grand organ which will be installed in the present Empress when it is converted into an exclusive motion picture house, which will take place the first of the year. The name will then be changed to the Rialto.

Oklahoma City, Okla.—The Palace theater will close December 8, according to D. C. Mills.

Kaw City, Okla.—C. F. Knedler has torn down his airdome and will discontinue the motion picture business in Kaw City.

Frederick, Okla.—L. A. Harrel, until recently a resident of Tipton, has assumed control of the Gem theater, which he purchased recently from F. L. Cauby. Mr. Harrel will manage the theater himself.

Sapulpa, Okla.—The new St. Dennis theater, owned and operated by James Dennis Flynn until recently, has changed hands. In the future it will be managed by J. H. Moulder, present owner and manager of the Empress theater.

Oklahoma City, Okla.—The Palace theater will close December 8, according to D. C. Mills.

In answering advertisements, please mention Moving Picture World.

Foursquare Now Has Kansas City Exchange

New Offices Opened at 1120 Walnut Street—Under Manager S. J. Baker, Who Will Also Be Division Manager—An Able Sales Staff.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The Hoffman Foursquare Pictures Corporation formally opened the Kansas City office on the fifth floor of 1120 Walnut street, December 3. The office is in charge of S. J. Baker, who formerly represented the company in St. Louis. Prior to this he managed the Bluebird and Fox offices there. He has been actively engaged in the moving picture industry about four years. Mr. Baker will also be division manager for the company, having the states of Iowa, Nebraska, Oklahoma, Missouri, Kansas and Southern Illinois in his division. He is planning trade showings which will soon be held on the new serial featuring King Baggot and Marguerite Snow "In Eagle's Eye," which picture is reported to be booking fast.

He has announced the signing of the following salesmen: Leo Plank, J. P. Grimes and J. Erwin Dodson. Mr. Plank and Mr. Grimes come to Kansas City from St. Louis, while Mr. Dodson was formerly assistant manager of the Universal Film and Supply Company here.

Fred Thiele Now Omaha Triangle Manager.

Kansas City, Mo.—Fred Thiele, formerly booker for the local Triangle office and now manager of the Omaha, Neb., office of that company, was a visitor in Kansas City December 8.

F. L. Kiltz Leaves Mutual Exchange.

Kansas City, Mo.—F. L. Kiltz, who for the last three years has managed the Mutual Film office here, has resigned. At present he has made no plans for the future, but intends to continue in the moving picture business. The local office is now in charge of M. J. Sullivan, personal representative of John Freuler, of New York City. He is in charge of the selection of a new manager for the Kansas City office and now has a number of applicants under consideration. The Kansas City office does a great amount of shipping and is a valuable exchange for the company.

Charles Goetz in Kansas City.

Kansas City, Mo.—Charles Goetz, district sales manager for the Select Pictures Corporation, arrived in Kansas City December 9. The roadmen working out of the Kansas City Select office were called in for a sales meeting. While in the division territory Mr. Goetz will make his headquarters at Kansas City.

H. C. Robertson Gets Different Job.

Kansas City, Mo.—H. C. Robertson, who since the opening of the local Goldwyn office has been traveling in southern Kansas and in southern Missouri for that company, has been made cashier at the local office of the company.

Goldwyn Will Open at the Liberty.

Kansas City, Mo.—The local Goldwyn office has won the coveted contract among the Kansas City exchanges. This contract is with the Liberty theater, now under construction and to be completed early in February. This is a first run contract of seven days a week for a year. This will be Kansas City's largest downtown theater, having a seating capacity of 1,800. He will open with a current release. Other Kansas City theaters having contracts with Goldwyn are the Linwood, Elsworth, Warwick, Benton, Bonaventure, St. John, Glory and Strand.

With Missouri Exhibitors.

Kansas City, Mo.—The New Liberty theater, which is in the process of construction, will be opened early in February. The house will have a seating capacity of 1,200. Dave H. Harding and Samuel Harding will have charge of the theater. It will be one of the finest in the United States.

St. Joseph, Mo.—Hal Kelley, who recently disposed of his business in Beatrice, Neb., has purchased a moving picture show here.

East Prairie, Mo.—The engine room of the Lyric theater was recently destroyed by fire.

East Prairie, Mo.—A fire in the rear of the Lyric theater did slight damage recently.

St. Louis, Mo.—Robbers recently obtained \$26 from the Pageant theater, 3351 Delmar Boulevard.

Caruthersville, Mo.—Cecil Mears, of Blytheville, who is now in charge of the leading movie house here, will also manage the Exchange theater.

Kansas City, Mo.—The Queens theater here has been bought by A. K. Bossard from Samuel Taylor. Mr. Bossard is also owner of the World in Motion theater here.

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East Prairie, Mo.—The engine room of the Lyric theater was recently destroyed by fire.

Among Kansas and Nebraska Theaters.

Russell, Kan.—R. C. Cunee, who has been manager of the Isis theater for the past several years, has purchased the outfit from the owner, John Thuenall. He will take charge in the near future.

Coffeyville, Kan.—Frank E. Garverick has succeeded the late F. H. Weaver as manager of the Jefferson theater.

Ganey, Kan.—H. R. Bisby, of Kansas City, has purchased the Iris theater of George Atgood, and will open it to the public in the near future. He will remodel the theater.

Diller, Neb.—The Rex theater has moved to the Senoir building, north of Locke store.

Both Are Good Fellows.

Kansas City, Mo.—That the exhibitor and the exchange are working more closely together than ever was evidenced in a postal card received by a Kansas City exchange recently. The following was on the back of the postal: "Have you shipped to-morrow's program to Herbert & Leach, Atlantic, Iowa?" Then followed the name of the picture and the date on which it was to be played. This was followed by "Please ask your booker if it has gone forward. Thanks." At the bottom of the card was written a little note to the exchange manager. Such things as these are good business ideas and tend to bring two mentioned elements of the industry into the friendly relation that should properly exist between the buyer and the seller.

Texas Weather Cold But Business Is Fair

Optimism Is the Good Word Among Many Exhibitors Who Gathered Last Week in Dallas—Other Notes from the Southwest.

By Douglas Hawley, The Times Herald, Dallas, Tex.

DALLAS, TEX.—Patrons of picture theaters in not a few north Texas towns would have appreciated fire scenes in the films they saw during the second week in December far more than the finest "snow stuff" that was ever filmed. Theaters were cold, and blue noses and numbed fingers predominated. But the theater men weren't responsible. Whatever the cause, a number of cities which depend on natural gas from the Oklahoma fields suffered. The thermometer went down to around ten, which is cold for Texas, and the gas mains "busted." 'Twas an awful combination, and it lasted for a full day until repairs were made.

But it was a good week from the business viewpoint just the same. A whole lot of exhibitors from all over Texas attended a conference here, and none of them had any hard-luck stories to tell. Their general report was that things were rocking along nicely, and that if some advantageous arrangement could be made with the powers that be at Washington on the tax question the future would be rosy indeed.

The cold weather brought some snow up in the Pan Handle country and at some points in north Texas, which will help a lot toward bringing up the badly slumped annual precipitation average. West and southwest Texas still needs a lot of rain, which, if it ever shows up, will make things hum in every line of endeavor.

Making "Heart of Sunset" in Texas.

Dallas, Tex.—California's native sons are the best advertisers California has. Why shouldn't Texas' native sons dwell at length and large on the beautitudes of Texas' climate and the plethora of sunshine her skies furnish for the man with the moving picture camera? She has it, and to prove it a new play by Rex Beach is now in course of making in Texas. P. S. McGeeny, director for the Shamrock Photoplay Corporation, arrived at Eagle Pass, Tex., on December 6 to assist Director Frank Powell in the making of "The Heart of the Sunset" for the Rex Beach Pictures Company. The film is to be finished in the studios of the Shamrock Corporation at San Jose, Tex. Leads in "The Heart of the Sunset" are Anna Q. Nilsson and Herbert Hayes. A number of beach scenes in the picture have been made at Corpus Christie, Tex., which these same native sons declare equals California save, of course, for Seal Rocks and things like that. Mr. Beach conceived the idea of the picture in Texas, and its scenes are laid principally around the Texas border.

Waxahatchie Exhibitor Says We Erred.

Dallas, Tex.—On page 1375, issue of December 1, of this paper we said that the town of Waxahatchie lacked a good picture theater, and that Dallas capital was casting an eye in that direction. We have just received a remonstrance from the Waxahatchie Amusement Company calling our attention to the good shows it is putting on at the Empire and Dixie theaters. We are far from wanting to deny any exhibitor credit for good work anywhere. These theaters are pleasing their patrons and making money. That's a pretty sure test.

Tom Pokwers An Aviator at Everman.

Dallas, Tex.—It may not have been a new experience for Powers, but it was for Powers' pupils and comrades when they saw the man who enacted the leading male role in the Goldwyn "Auction Block," a Rex Beach novel, on the screen at their own aviation camp. Tom Powers did the male lead in "The Auction Block." Tom Powers is not only an actor, but an

aviator, and a good one as well. He's now an instructor to the Canadians encamped at Camp Everman, some thirty miles west of Dallas.

They Must Have Noticed Thornton.

Dallas, Tex.—George W. Thornton travels Arkansas territory for Vitagraph. He's built along the lines of Wayland Trask, and has features cast in the mold of Francis Xavier. He's squire to the ladies than whom etcetera. But now he's wondering whether it's his winning ways or merely camouflage. Vitagraph traveling men attended a dinner after recently meeting here with Manager J. B. Dugger. They ate in a regular hotel where there were a lot of Hawaiian musicians, including two handsome girls. Somebody "framed" it so that Thornton came in for marked attention, and that's why he's wondering.

Dallas Mutual Gets New Territory.

Dallas, Tex.—Mutual releases, henceforth, are to be handled for all of Texas

and parts of Arizona and New Mexico through the Dallas office, with G. C. Reed as manager. Mr. Reed assumed charge about the middle of November, and has things smoothed out and running nicely. Offices heretofore maintained at Houston and El Paso have been merged with the Dallas office because of better advantage in shipments and other particulars.

First-Run Pictures Seen in Dallas.

Dallas, Tex.—Broadway had nothing on Dallas and Texas during the week beginning December 8 in the way of new offerings.

The Old Mill gave the Goldwyn "Auction Block" and Marguerite Clark in another "Bab."

The Washington offered Alma Reubens in the Triangle, "Firefly of Tough Luck" and Billy West in two reels, "The Goat."

The Hippodrome played to excellent business with the Selig, "Garden of Allah," the first time shown here.

At the Rex theater, Manager Gohlman has enjoyed a big run with the Metro, "Draft 258," and Ethel Barrymore in "The Eternal Mother."

Mr. Gohlman has recently installed a magnificent pipe organ, which adds materially to the attractiveness of his comparatively small, but excellently appointed house.

K.C. Feature Has Fine Des Moines Exchange

Manager R. C. Li Beau Thinks He Has Best Appointed Office in Iowa—Furnished to Expedite Business in Every Way—Experienced Staff.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The K. C. Feature Film Company has opened its Des Moines exchange at 415 West Eighth street. The suite of offices occupies the entire second floor of the Bush building. The suits are splendidly lighted with numerous big windows on three sides. The general offices occupy little over one-third of the space. With advertising, inspecting and shipping departments in the rear. A modern fireproof vault for 2,000 reels has been installed. In fact every type of the latest fixtures for a film exchange construction have been installed.

In the general offices, Manager Li Beau has chosen wax-finished quarter-sawn oak for the furniture, and he has been most generous in the number and styles of desks and chairs and files.

His private office, the private office of Assistant Manager W. F. Coleman, and the "lecture room" for the use of the salesmen and private conferences have been elaborately fitted and tastefully arranged for convenience all around. An indirect system of artificial lighting has been installed for the few times it will be needed. Long rows of splendidly constructed poster and photograph and slide racks have been arranged. Manager Li Beau mapped out the arrangement of the advertising department, and is justly proud of the carefully measured and well built racks. The inspecting tables, steel covered, are furnished with splendid light from mammoth windows, and the shipping tables, also steel covered, are conveniently placed to the freight elevator and vault.

A full office force is to be installed, many experienced clerks coming from Kansas City who already know the K. C. system. They will attend to the booking and shipping of Paramount and Artcraft pictures to the Iowa and Nebraska customers.

Iowa and Nebraska exhibitors should fully understand the relation of this office to the Des Moines Film and Supply Company that recently moved from the Utica building to 702 Mulberry street. R. C. Li Beau was former manager of the latter office, which, by the way, never handled any shipping of film, and is to have charge of the K. C. Feature Film Company. Stanley J. Mayer, long employed by the K. C. Feature firm, will have the management of the Des Moines Film and Supply Company, handling all supplies relative to the

operation of a picture house, and of the Yale Photoplay Company, a state rights organization also located at 702 Mulberry street.

The phone number of the Des Moines Film and Supply Company at the new location is the same as the one in the Utica building, Walnut 1861. While the K. C. Feature Film Company and R. C. Li Beau can be called at Walnut 2062, the address being 415 West Eighth street.

Forney and Kvidera Give Red Cross Benefit.

Toledo, Ia.—Messrs. Forney and Kvidera, owners of the Grand theater in Toledo, are right there when it comes to patriotic performances. Recently they presented "The Slacker" with a big percentage of the receipts to the Red Cross, and now they have arranged to show "Joan of Arc" for two days, also for the benefit of the Red Cross.

Find More Patrons Since War Tax Begon.

Des Moines, Ia.—A. H. Garland, salesman for the K. C. Feature Film Company of this city, made an unusual kind of report recently. He says that Geo. W. Neholin, manager of the Empress theater in Rockwell City, and O. D. Benjamin, of the Electric theater in Ruthven, gave him the same curious story. They say that since the admission war tax has been installed they have noticed that their patrons have increased to a remarkable degree. That does not mean that their profits have increased any, but that the number of their patrons night after night are decidedly more than ever before. In fact the two made the same statement that their increase in numbers of patrons was 35 per cent. In the face of streams of falling off of business complaints the reports from these exhibitors are very interesting.

A. H. Blank Enterprises Office Grows.

Des Moines, Ia.—With the removal of the Select Picture office force from the suite in the Garden Theater building the A. H. Blank Enterprises have been able to stretch out. S. S. Schwartz, who has been connected with the A. H. Blank Enterprises for the past eighteen months,

has the management of the office. H. L. Wallick is representing the office through the state, with Fred P. Martin covering Nebraska. At present the enterprises have no representative in Kansas, but one will be obtained in the near future. The enterprises will have the booking and shipping of the First National Exhibitors' Circuit pictures in this territory, and also the state rights pictures controlled by A. H. Blank.

C. W. Taylor, who had the management of the Des Moines Select offices, will act as manager for the new office in Omaha, at 1512 Howard street. Fred Solomon, formerly the manager of the General Film exchange in Omaha, will act as assistant manager. During the removal of the offices, Mr. Solomon spent ten days in Des Moines, while Mr. Taylor superintended the arrangement of the offices in Omaha.

Exhibitor Has Fine Patriotic Idea.

Kellerton, Ia.—Manager B. S. Harriman, of the beautiful little Orpheum theater in Kellerton, is continuing to present the wives and children of all men in the service of Uncle Sam with an annual pass to his picture theater, good for every night in the year. This seems to the writer to be one of the best plans for real patriotism yet brought to notice. For what better act could be thought of than the one that takes the mind of the "ones that are left behind" away from their great grief if only for the brief time of a picture show. To give the husband of a family to the service of his country means hard privations for those behind, and their entertainment is necessarily limited. Mr. Harriman deserves a lot of credit for his idea and its working out. And this act is a generous one, too, for there have been an exceptional number of married men leave Kellerton for the front.

San Francisco Briefs.

The Maio Biograph, on Market street, is making a test of mazda lamps in the projection room, and the results are declared to be quite satisfactory.

Mrs. N. Lewis has closed the York theater at Twenty-fourth and Bryant streets.

J. Jacoby, formerly operator at the Regent theater, has opened the Searchlight theater on Twenty-ninth street.

Wm. Knotts, formerly with the World Film, is now with the Vitagraph as salesman.

The Premier Films Corporation has been incorporated, with a capital stock of \$50,000, by Adele B. Robinson, F. D. Wismer, and Hale Ayres.

"Kiddies Week" will be observed again this year at the New Mission theater, when 10,000 toys and an equal number of free admission tickets will be distributed by the Mission Merchants' Association.

Northern California Notes.

Los Gatos, Cal.—The Strand theater is now being conducted by Wolf & Thompson.

Sacramento, Cal.—The management of the T. & D. theater has been experimenting with the use of twenty-four sheets as an advertising medium, and has decided that these are much more valuable than any other form of out-door advertising.

Oakland, Cal.—Charles Sexton has taken over the Heidelberg theater and changed its name to that of the Liberty theater.

Petaluma, Cal.—Dr. John A. McNear, Jr., of the Petaluma opera house and the Mystic theater, has returned from an Eastern trip.

Stockton, Cal.—The Maze theater is now being conducted by James W. Barlow.

Kingsburg, Cal.—A new moving picture house will be opened by Messrs. Holsinger & Bell.

Sacramento, Cal.—The Sacramento Film Co. is completing the erection of a studio under the direction of W. McGinn, and will commence work on the first picture before the end of the year.

Eugene Roth Tenders Banquet to Film Men

Exchange Manager in San Francisco Have a Rare Treat at Repast Fit for Lucullus—
Little Dinner in New York Honors Event—Those Present.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—On the evening of December 4, Eugene H. Roth, managing director of the California theater, tendered a banquet to local film exchange men in the Monte Carlo rooms of Bergez-Frank's Old Poodle Dog restaurant. The affair was an expression of appreciation by Mr. Roth for the handsome engraved testimonial presented him upon the opening of the new theater on November 1, the signers of this all being present, with the exception of four, who were out of the city.

The entire decorative scheme and the selection and preparation of the menu was under the personal direction of Camille Mailhebau, known as Camille to food connoisseurs all over the world. Each menu card bore a photographic reproduction of the engraved testimonial together with a list of the signers. The menu itself was a remarkable one, and was thoroughly enjoyed by all. It included such delicacies as pate de foie gras, clear green turtle soup, stuffed brook trout, supreme of capon, canvas-back duck, fresh hearts of palms from the East Indies, and Alaska Surprise, with wines for which the Old Poodle Dog is famous.

During the course of the dinner moving pictures were shown, and later in the evening moving pictures were made by Edward H. Kemp. Under the guidance of Mr. Roth there was a steady flow of merriment, short talks were made by many present, raconteurs displayed their wit, and a series of poetical gems touching upon the qualifications of those present were read by Dr. Henry Harris. When the fun was at its height a telegram was received from New York signed by Tom North, Sol. L. Lesser, Mike Rosenberg, Leon Netter, and C. Mel. Simmonds expressing regrets at being unable to be present, but advising that they were holding a jollification of their own in honor of the occasion.

The guests of Mr. Roth at this delightful affair were: Herbert Rothchild, president of the Popular Amusement Co., which conducts the California and Portola theaters; Dr. Henry Harris, a close friend of Mr. Roth; E. J. Carroll, a leading exhibitor of Australia; Joseph Partridge, of the U. S. Exhibitors' Booking; Harry David, associate manager and director of publicity of the California theater; Van Clement, manager of the Portola theater; Benj. F. Simpson, Triangle exchange; Louis Reichert, Metro; Herman Wobber and J. W. Allen, Paramount-Artcraft; Newton E. Levi, Mutual; E. M. Asher and E. B. Johnson, Turner & Dahnken exchange; Louis R. Greenfield, Kahn & Greenfield; Louis Hyman, All-Star Feature Distributors; E. O. Child, Pathe; R. B. Quive, Vitagraph; M. L. Markowitz, California Film exchange; A. Markowitz, Western Film exchange; Marion H. Kohn, Consolidated Film; E. C. Jensen, World Film exchange; X. K. Stout, Select Pictures; M. J. Cohen, George Kleine; Harry A. Schmidt, General Film; Edward H. Kemp, Motograph representative; T. A. Church, Moving Picture World; Joseph Huff, representing Wobber's, and J. L. Padilla, official photographer.

Exhibitors Find Business Quiet.

San Francisco, Cal.—In spite of ideal weather exhibitors in this territory are complaining of quiet business. Some ascribe this to the holiday season, others blame the war tax, while still others express the belief that the many "drives" by the Red Cross, the Y. M. C. A., Y. W. C. A., Knights of Columbus, and dozens of charitable organizations is absorbing much of the loose change that formerly found its way to the theaters. The large downtown houses are doing about their customary volume of business, but the

neighborhood theaters are not being patronized as formerly.

Exhibitors who are complaining most bitterly are those who formerly conducted 10-cent houses, but who are using service which carries with it a provision that 15 cents must be the minimum price of admission. Within the past few months these have advanced their prices from 10 to 17 cents, and in many instances patronage has dropped off sharply. Exhibitors are still fighting the charge of 15 cents a reel per day being made by most exchanges, and court proceedings are being instituted by Alameda county exhibitors through their organization.

Joseph Partridge Here to Open Office.

San Francisco, Cal.—Joseph Partridge, representing the U. S. Exhibitors' Booking Corp., arrived here early in December to establish a branch office for this organization. While full details have not been decided upon it is settled that headquarters will be established at 191 Golden Gate avenue with the All-Star Feature Distributors, Inc. Before leaving for Los Angeles, Mr. Partridge announced the selection of W. H. Korper, well known through his work for the International Film exchange and the K-E-S-E, as the local representative of this concern.

Alhambra Changes Hands.

San Francisco, Cal.—The Alhambra theater on Market street, conducted for some time as a combination vaudeville and moving picture house, has been taken over by a circuit which controls the Superba theater, of Los Angeles, among others. The local house has been renovated and reopened as a straight moving picture theater, the initial attraction being "Sirens of the Sea." Al. Nathan, the new manager, promises a number of improvements in the house, including the installation of an organ and changes in the lobby.

X. K. Stout Resigns from Select.

San Francisco, Cal.—X. K. Stout, who has had charge of the local branch of the Select Pictures for several months, has tendered his resignation, and plans to leave for Denver, Col., about the middle of December to become associated with Foursquare Pictures. J. L. Mulhauser, who has also been connected with this concern for some time, has left to assume charge of the Haight Street and Sunset theaters of this city.

Supply House Secures New Location.

San Francisco, Cal.—Work will be commenced at an early date on a two or three-story building to be erected at Jones street and Golden Gate avenue, the entrance to Film Row. The George Breck Photoplay Supply Company, now located on Turk street, will occupy the ground floor, and the space upstairs will be taken over for film exchange use, possibly by the Triangle. The supply company has outgrown its present quarters, and has been seeking a location on Film Row for several months. It is doing a big business, recent sales of machines having included a Simplex for the Pacific Automatic Advertising Co., of this city, and one for the Westminster Presbyterian Church, Sacramento, and Dolores Church, of this city.

Addition to Hippodrome Circuit.

Sacramento, Cal.—The Empress theater has passed into the hands of Ackerman & Harris, of San Francisco, owners of the Hippodrome circuit, and will henceforth be known as the Hippodrome. The deal involved about \$100,000.

Where the War Tax Burden Falls Heaviest

Small Exhibitors Feel That the Footage Tax Puts a Heavier Burden on Their Receipts Than It Should—Percentage Is Too Great.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—J. S. Nelson, Mutual salesman, who has just returned from a trip through the Eastern Washington territory, made some very interesting observations about the motion picture business in the small towns of that part of the state. He reports that many of the exhibitors are closing their houses for two or three nights a week, because of a decrease in business, for which the exhibitors blame both the draft and war tax. The smaller men particularly, he states, are complaining about the tax of 15 cents a reel which the exchanges have passed on to the exhibitors.

These men hold that it is unjust to levy a tax on them as great as is put upon the houses where the box office receipts are five or ten times as great. Mr. Nelson said that he closed many contracts for Mutual service because of the insistence of other companies of levying this tax upon the exhibitor.

"The exhibitors have come to the point where they must count every penny," said Mr. Nelson, "and in a way it is better for the motion picture industry that they must. It is going to make real business men of most of the exhibitors. Those who can't be made over will fall by the wayside. And this in turn is going to force a more business-like management of the producing and distributing companies. The great amount of waste that has heretofore been looked upon as a necessity will have to be stopped, or those producing and distributing companies will follow the unfortunate exhibitors. It means that the entire industry will be reorganized on a strictly business basis upon which legitimate profits will be calculated and made according to the careful business methods of other industries."

J. S. Woody Comes Back to Head Select District.

Seattle, Wash.—J. S. Woody, well known in Seattle and throughout the Northwest territory as an exchange manager, has returned to the city after an absence of several months to take over the post of general manager of the Pacific Northwest for Select Pictures, Inc. Mr. Woody will also have charge of the Seattle office. He returns to this city from Chicago, where he was general manager of the Chicago territory for Triangle.

B. R. Keller, who opened the Select office in Seattle, has not yet announced new connections. George J. Ekre, former salesman out of the Seattle office, has accepted a similar position with the Exhibitors' Film Exchange.

Ackerman & Harris Plan New Theaters.

Seattle, Wash.—Irving Ackerman and Sam Harris, owners of the Hippodrome circuit of vaudeville picture theaters on the Pacific Coast, will arrive in Seattle this week from San Francisco, to decide on a location for a new house which they expect to build this winter. From here they will go on to Tacoma, and then to Vancouver, B. C. They will build new theaters in both these cities also.

Alaska Exhibitors Are Lucky.

Seattle, Wash.—W. H. Code, owner of the two motion picture theaters of Nome, Alaska, has come down to Seattle to spend the winter. Mr. Code states that in spite of the setback to the development of Alaska which the war has caused, his motion picture business in Nome this last summer was the biggest that has ever been done in the history of the town. The war tax is being handled by Alaska ex-

hibitors in a new way. The regular admission in all the larger towns of Alaska is 25 cents. No smaller coin is in circulation there. The exhibitors did not want to necessitate the bringing in of nickels by raising to 30 cents, so they decided to raise to 50 cents on Sundays, leaving the daily admission unchanged. The Sunday receipts and the weekly receipts are then balanced, and if the increased price has brought in more than enough to cover the 10 per cent. war tax for the entire week, the balance is turned over to the Red Cross. Mr. Code states that this method is proving very satisfactory.

E. L. Houck Now with Paramount.

Seattle, Wash.—E. L. Houck, formerly road representative out of the Seattle Goldwyn office, has accepted a similar position with Paramount-Artcraft.

S. P. Peck Traveling for Exhibitors' Film.

Seattle, Wash.—S. P. Peck, formerly with Paramount-Artcraft, is now traveling for the Exhibitors' Film exchange.

C. R. Coulter Back in Seattle.

Seattle, Wash.—C. R. Coulter, formerly engaged in the state rights business in Seattle, and more recently general manager of Motoy Comedies, is back in Seattle.

Will T. Reed Will Manage Colonial.

Seattle, Wash.—John Danz has obtained the services of Will T. Reed as house manager of the Colonial theater. Mr. Reed comes directly from Everett, where he managed the Star theater. Before that he

managed the Casino in Spokane for a year, and before that was for several years employed by James Q. Clemmer at the Clemmer theater, Seattle.

Changes Among the Theaters of the State.

Chehalis, Wash.—T. K. Metz, one of the chief exhibitors of Chehalis, has bought the Empress theater. The Bungalow, Colfax, has been closed, and R. G. Clendenning has moved into the building formerly known as the Bungalow and changed the name to the Pastime, the name of his old house, which he closed.

Ellensburg, Wash.—J. D. Farrell, manager of the Colonial theater, Ellensburg, has leased the Isis from Mrs. Mille Sayles.

Tolt, Wash.—L. C. Brown, an exhibitor of Duval, has taken over the motion picture theater at Tolt.

Molson, Wash.—Dunham & Potter, of Milson, will open a new motion picture theater this month. The building was to have been completed last month, but owing to the lumber strike it was impossible to finish it.

Notes of Passing Interest.

Seattle, Wash.—It is announced from the Seattle Paramount-Artcraft office that this office is doing the biggest business of its career.

Seattle, Wash.—James Q. Clemmer, of the Clemmer theater, has signed a contract for Vitagraph service, to go into effect the middle of December. Mr. Clemmer's original policy included Vitagraph productions, but for the last few months he has been showing only special releases.

Seattle, Wash.—The Portland Pathe office has been closed and all Oregon business will be handled hereafter through the Seattle office.

Minnesota Exhibitors Making No Money

November, Usually the Banner Month, Has Been Slim—Tax Takes Profit Out of Business—Footage Excise Expected to Close Many Houses.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Just how the new Government percentage tax has effected exhibitors of the Northwest is becoming known as visitors to the city come in to do their "Christmas shopping" at the exchanges and to attend meetings of the Northwest Exhibitors' Corp. The World correspondent conversed with over a dozen out-of-town exhibitors, and, although not one of them "hollered" because the Government got its money, none of them would admit that they had made any money since the tax had been in effect.

Judging from what visiting exhibitors say the following is about the way the Government tax has "hit" them: November is usually the banner month of the year for the Northwest exhibitors. The November just past was a splendid show month as far as weather was concerned. The exhibitors had some splendid November shows to pick from this season, and were prepared to handle a big month's business. The tax (one exhibitor stated) took away about all that had previously been profit, because most exhibitors were afraid to raise their admissions. Exhibitors that did raise their prices felt a slump, and during the best month of the year a little slump goes a mighty long ways. One exhibitor stated that though the Government tax was said to be 10 per cent. that on 15-cent admissions it was really 15 per cent. He stated that this tax combined with the Government, state and city licenses and lastly the tax of 15 cents per reel had taken away any chance he had to make a cent. Another exhibitor reported that in contrast to last year's November record he had to cut down his number of film showings this year from seven to five, and that if con-

ditions grew much worse he would only be able to show pictures on Saturday and Sunday nights in the future.

Instead of trying to help the exhibitor as one would expect, one exhibitor remarked to the writer, the producers are now putting more money into their productions than ever, paying their stars too much money, and demand that the local exchanges charge amounts for film rental that will not possibly allow for profit to the exhibitor and nine times out of ten keep the theater man from booking features.

The addition of a fifteen cents tax per reel to the film rental prices charged will cause 20 per cent. of the exhibitors of the Northwest to close their theaters for good by the first of February, according to a consensus of opinions of visiting exhibitors.

As an example of how "hard hit" some exhibitors are one Minnesota theater man informed the writer that recently he booked a feature that had played to a big business in St. Paul, Minneapolis, and Duluth, and paid forty dollars for one day's rental, advertised it two weeks ahead, and when he showed it his receipts amounted to \$18.45.

December has made its debut in the Northwest with sub-zero weather and severe northern winds that threaten to keep the attendance at film theaters unusually low. The week of December 2, despite the fact that "Draft 258," "For the Freedom of the World," "The Garden of Allah," and a score of other equally strong drawings cards were featured at Minneapolis theaters, the cold weather coupled with street car strike disturbances kept the attendance at all theaters down.

Associated Theaters Increases.

Minneapolis, Minn.—General Manager T. J. Hamlin, of the newly organized Associated Theaters, Inc., has announced that over 600 theaters have either bought stock in the new organization or agreed to do so before Christmas. Mr. Hamlin states that he expects to be able to have a list of 750 theaters by January 1, and shortly after that date the board of directors will hold a meeting and complete arrangements for the distribution of films and advertising matter according to the organization's plan. Six people are now busily engaged in getting the organization whipped into shape.

Philip Judell Enters State Right Field.

Minneapolis, Minn.—Philip Judell, a brother of Benjamin Judell, local exchange manager, has entered the state rights field here. Mr. Judell came to Minneapolis recently from Milwaukee, where for several years he has been manager of the New England Mutual Life Insurance Co., and he has secured headquarters for his new enterprise on the fifth floor of the Jeweler's Exchange building. Mr. Judell has secured territorial rights on "Purity," featuring Audrey Munson, and "Redemption," featuring Evelyn Nesbit Thaw and her son. He is also negotiating for rights on several other productions, and will likely be able to announce new acquisitions shortly.

Features and Shows.

Manager Bert Goldman, of the New Princess, St. Paul, will get the first run of "Draft 258" in the Capitol City instead of Manager Hays at the New Garrick. Ruben & Finkelstein, owners of the two theaters, decided to put "The Garden of Allah" into the New Garrick, and caused the switch to be made.

"For the Freedom of the World," a Goldwyn release, began a run at the Blue Mouse, St. Paul, Sunday, December 9.

"The Auction Block," Rex Beach's Goldwyn play, began a four-day run at the Strand, Minneapolis, Sunday, December 9.

"The Man Without a Country" began its second Minneapolis run at the New Garden theater, December 9, 16 and 17, the feature will be shown at the Calhoun theater, one of the leading neighborhood theaters of the city.

"The Whip," a Friedman feature, began a run at the New Garrick, Minneapolis, December 9, to a good business.

"More Truth Than Poetry," featuring Olga Petrova, was the feature at the New Lyric the first half of the week of December 9. "The Silent Man," featuring William S. Hart, was scheduled for the last half of the week.

With the Exchangemen.

Minneapolis, Minn.—W. C. Cook, special representative of the U. S. Exhibitors' Booking Corp., is here to talk about "The Zeppelin's Last Raid" and other forthcoming U. S. E. B. C. productions. His headquarters while here will be in the office of Manager Law, of the Hoffman-Four-square exchange, Film Exchange building.

Manager Wilson, of the American Maid exchange, has installed a new projection machine in his exchange, and is keeping an operator busy showing "I Believe," George Loane Tucker's production, to interested exhibitors.

Hugh C. Andress, former International exchange manager here, and also manager of the New Lyric theater later, has joined the Triangle sales force. He will undergo an operation at a local hospital next week, and will commence activity for the three cornered offices upon recovery.

L. A. Hummell, former Dakota roadman for Vitagraph, has been commissioned a second lieutenant following a three months' drill course at Fort Snelling, here. Phil L. Ryan, of the Standard exchange, is in New York City on a business visit.

Coppers Shown to Be Unpopular in Oregon

Theater Patrons at Pendleton Stay from Shows Rather Than Carry Pennies—Come Back When Price Is Raised—Notes of Interest.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—C. G. Matlock, vice president of the Motion Picture Exhibitors' League of Oregon, and one of the liveliest exhibitors in the eastern part of the state, has written a most interesting letter concerning the business conditions in Pendleton, where he is associated with J. F. Greulich in the Pendleton Amusement Company, operating four theaters.

True to the traditions of the real West, Pendleton people shun the pennies as a medium of exchange and an attempt to introduce them at the theaters of the Pendleton Amusement Company to meet war-tax conditions, did not result favorably. Says Mr. Matlock in his letter:

"The Cosy theater of this city was a fifteen-cent house prior to the advent of the admission tax. The Pastime was a fifteen-cent house week days and a 25-cent house Sundays and Mondays. The Alta, a vaudeville house, charged 25 cents showing two acts of vaudeville. On November 1, with the advent of the tax, we charged at the Cosy 17 cents admission, 17 cents week days at the Pastime, and 28 cents adults, and children 10 cents Sundays and Mondays; at the Alta, 28 cents adults and 10 cents children. We frankly admit the public did not like this and there was a falling off of patronage.

"On November 13 we put a new policy into effect, raising the price at the Cosy to 20 cents adults and 5 cents children, also raising the price at the Pastime week days from 15 cents for adults to 20 cents, but leaving the Sunday-Monday prices at the Pastime as they were before the tax went into effect. At the Alta we raised the price to 30 cents for adults, leaving the children's price at 10 cents.

"Since adopting this policy we have had no trouble and the attendance is as good as it ever was. We have found out it was not the additional few cents asked for the war tax that kept the public away, but we figure it was the use of pennies. People now say they are satisfied and we hear no more complaints."

Mr. Matlock desired to correct the impression that all theater admissions in Pendleton had been raised to 25 cents before the tax went into effect. The theater that did charge 25 cents was a vaudeville house showing two acts of vaudeville, together with Paramount, Goldwyn and Fox features. The Pastime, which charges 25 cents for Sunday and Monday shows, plays Artercraft and Fox Standard features.

Even Change Better Than Pennies.

Portland, Ore.—George B. Guthrie, Oregon theater, Salam, reports that after a fair trial of both 17 and 20 cents admission, business is better at 20, the patrons apparently not wanting to bother with the penny change and the inconvenience attached thereto. The Oregon now charges 10 cents on week day matinees, 15 cents on Sundays and holidays and 20 cents every night, absorbing and equalizing the war tax this way.

Ed. Hudson Gets More Territory.

Portland, Ore.—Ed Hudson, the genial Goldwyn road man, has had his territory extended and consequently has a lot more work to do. He now covers all of Oregon and southern Idaho and reports business in these parts good for Goldwyn.

Business Better South of Portland.

Portland, Ore.—B. J. Sperry, Paramount representative, who has been covering the Southern Oregon territory, reports more optimism in those parts than has existed for some time. While the war conditions

have affected the theater business considerably, general conditions are better than usual and if exhibitors can stick it out until the tax conditions adjust themselves there is at least a little money to be made in the show game south of Portland. Six months or so ago film companies came to the rescue of the exhibitors in quarters and cut the film prices down to ridiculously low bids so they could get by. Several exchanges now report that the southern Oregon men are paying a more equitable price for service.

Medford is doing exceptionally well, says Mr. Sperry, and the Rialto, the new place, as well as the popular Pops Theater, is coming rapidly to the front. Business has picked up in Roseburg, too, while Grand Pass, located only 32 miles from Medford, is compelled to put on shows in metropolitan style to keep the show goers there from motoring to the neighboring city for amusement.

Joe Belter, traveler for Perfection Pictures, recently returned from Marshfield and surrounding towns and says the exhibitors there manage to get along despite war conditions. Marshfield is getting 10, 20 and 25 cents admission with 50 cents for the big features.

Schlaifer Attractions Expands.

Portland, Ore.—Melvin G. Winstock, with the Schlaifer Attractions Company, in Seattle, has been around his old stamping grounds in Portland for some time, contracting his service. Mr. Winstock reports that his company is going into new and larger quarters in Seattle with Louis Amacher as office manager. The company now has three road men out for it selling 16 state right attractions.

Pacific Northwest Briefs.

Portland, Ore.—Reports at the exchanges here are that Lew Cullins of The Dailies has cancelled all film service which demands the war excise.

Weiser, Idaho.—The picture show here has been compelled to cut out one night a week, due to business depression following the raise in admission to meet the war tax.

Ontario, Ore.—The Dreamland theater is now being operated by A. Janssen, a new man in the business, but a comer.

Medford, Ore.—Mr. and Mrs. George Hunt, former owners of the Page and Star theaters, are now living in Seattle.

Portland, Ore.—C. E. Waite, manager of the General Film office, reports an increase of 400 per cent. in business, due undoubtedly to the removal of the war excise.

Portland, Ore.—F. C. Weskil, owner of the Bungalow theater at North Powder, Oregon, was a recent visitor, and booked a full line of service for his theater until April.

Portland, Ore.—Manager C. M. Hill, of Paramount, reports excellent business on "Who Is Number One?" through the territory, with early calls for "Joan the Woman."

Portland, Ore.—Real patriotism is shown by exhibitors here when they show slides on their screens that takes their business away and gives it to the Red Cross benefits. This occurred during the Allied Bazaar, held at the Auditorium. It was exploited in the picture shows and the average attendance was about 5,000 people a day, which set the photoplay theaters back not a little.

Calendar of Daily Program Releases

Releases for Weeks Ending December 29, 1917, and January 5, 1918

(For Extended Table of Current Releases See Pages 2007, 2008, 2009, 2010.)

Universal Film Mfg. Company

MONDAY, DECEMBER 24, 1917.

SPECIAL PRODUCTIONS—Bucking Broadway (Five Parts—Drama) 02823
NESTOR—The Guy and the Guyser (Comedy)..... 02824

WEDNESDAY, DECEMBER 26, 1917.

L-KO—Ambrose's Icy Love (Two Parts—Comedy).. 02825
UNIVERSAL ANIMATED WEEKLY—Issue No. 4 (Topical) 02826

SATURDAY, DECEMBER 29, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 51 (Educational) 02827
UNIVERSAL CURRENT EVENTS—Issue No. 33 (Topical) 02822
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 11, "The Burning Span"—Two Parts—Drama) 02829
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 5—"The Fire God"—Two Parts—Drama) 02830

MONDAY, DECEMBER 31, 1917.

HERBERT RAWLINSON PRODUCTION—The High Sign (Five Parts—Drama)..... 02931
NESTOR—Busted Hearts and Buttermilk (Comedy). 02932

WEDNESDAY, JANUARY 2, 1918.

L-KO—Carnivals and Cannibals (Two Parts—Comedy) 02933
UNIVERSAL ANIMATED WEEKLY—Issue No. 5 (Topical) 02934

SATURDAY, JANUARY 5, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 52 (Educational) 02935
UNIVERSAL CURRENT EVENTS—Issue No. 34 (Topical) 02936
UNIVERSAL SPECIAL PRODUCTIONS—The Red Ace (Episode No. 12—"Overboard"—Two Parts—Drama) 02937
UNIVERSAL SPECIAL PRODUCTIONS—The Mystery Ship (Episode No. 6—"Treachery"—Two Parts—Drama) 02938

Mutual Film Corporation

MONDAY, DECEMBER 24, 1917.

MUTUAL STAR PRODUCTION—Her Sister (Frohm—man—Five Parts—Drama) 05956-57-58-59-60
MUTUAL—Mutual Weekly No. 156 (Topical)..... 05961

TUESDAY, DECEMBER 25, 1917.

STRAND—Mary's Boomerang (Comedy)..... 05962

THURSDAY, DECEMBER 26, 1917.

CUB—Jerry's Best Friend (Comedy)..... 05963
SIGNAL—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama) 05964-65

MONDAY, DECEMBER 31, 1917.

MUTUAL STAR PRODUCTION—Her Second Husband (Goodrich—Five Parts—Drama)..... 05966-67-68-69-70
MUTUAL—Mutual Weekly No. 1 (Topical)..... 05971

TUESDAY, JANUARY 1, 1918.

STRAND—Her Awful Fix (Comedy)..... 05972

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Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

"THE DOOR BETWEEN."

Bluebird Presents an Adaptation of Samuel Merwin's "Anthony the Absolute," by Elliott J. Clawson. Produced by Rupert Julian.

Cast.

Heloise Crocker.....Ruth Clifford
Anthony Ives Eckhart...Monroe Salisbury
Archibald Crocker....George A. McDaniels
Sir Robert.....W. H. Bainbridge

The Story: Anthony Eckhart, a student of Oriental music, meets Crocker in a Geisha house where he extricates the intoxicated man from the results of an attack upon a waiter. Crocker explains that his wife has left him and there is only drink left. Anthony discovers a woman with marvelous voice at the hotel and falls in love with her before he finds that she is Crocker's wife. He confesses to Crocker and offers to leave if Crocker will leave her alone. Crocker promises an answer, but comes to kill his wife. Anthony prevents him and at last Crocker proves a man.

Program Lines: An Occidental story with an Oriental setting.

One of Merwin's best stories in Bluebird's best style.

Advertising Phrases: No one knows the European in Japan like Samuel Merwin.

A love story of our own people in a far-off land.

Feature These Players: Dainty Ruth Clifford as the errant but innocent wife.

Monroe Salisbury who loves a woman well enough to give her up.

Advertising Aids: One and two-column cut mats.

MY LITTLE BOY.

Bluebird Presents a Unique Combination of Dickens' A Christmas Carol with Eugene Field's Little Boy Blue, with Ella Hall and Zoe Rae.

Cast.

Fred Emory Johnson
Clara Ella Hall
Paul Zoe Rae
Uncle Oliver.....Winter Hall
Joe Harry Holden
Clara's Mother.....Gretchen Lederer

The Story: Fred and Clara marry and there comes to their home the little boy they have dreamed of and whom they determine to call Little Boy Blue. The marriage has estranged Fred's uncle, but he comes to spend Christmas with them. Their hopes of a full reconciliation are dashed when he objects so strenuously to Little Boy Blue, but things happen that wring the heartstrings and through Little Boy Blue a truly happy Christmas morning dawns.

For the Program: A story with smiles, a sob and merry laughter.

A tale with all the charm of Field and Dickens.

Advertising Phrases: The charming story of a wholly human child.

With all the charm of Charles Dickens and the pathos of Eugene Field.

Features These Players: Ella Hall, who dreams of the Little Boy Blue who is to be.

Emory Johnson as the father.
Zoe Rae, the tiny star, in the title role.

Stunt Suggestions: Get the phonograph stores to feature the song, Little Boy Blue, and show a placard, "This song is the inspiration for My Little Boy, a BLUEBIRD photoplay to be seen at (theater and date here). Come in and hear it played." Feature the record (with an advertising slide) in your theaters for a few days before presentation, crediting the stores on the slides. For a lobby display use a haystack and a dummy Little Boy Blue with shepherd's crook; hat over face.

Advertising Aids: One and two-column mats.

DAUGHTER OF DESTINY.

Mme. Petrova Presents Herself in Her Own Production of a Stirring Play of European Chancellories—A Tale of Thrills and Heart-Appeal.

Cast.

Marion Ashley.....Mme. Petrova
The Crown Prince.....Thomas Holding
Franz Jörn.....Anders Randolph
Ambassador Ashley....Robert Broderick
Police Agent Morhange.....Henri Leoni
Graham West.....Richard Garrick
Secret Service Man.....Carl Dietz
American Minister.....Warren Cook

The Story: Married to a spy who seeks to induce her to betray her country, the daughter of the American Ambassador to Belmark welcomes the news of her husband's death not knowing that he has merely staged a deception. She becomes the morganatic wife of Prince Leopold, of Belmark, but renounces the marriage that war may be avoided, only to learn that the new alliance means a still greater war. She persuades Leopold to renounce the compact, then saves his life by throwing herself between him and an exploding bomb—but the story does not end there.

For the Program: At last, Petrova in a play worthy her merit.

Not a play of the Great War, but a story of what might have come before.

Advertising Phrases: You've seen Petrova. Now see her in a real play.

A stunning spectacle and a stupendous story.

Feature These Players: Mme. Petrova, as the beautiful American girl who gives up hope and happiness for her adopted country.

Thomas Holding, as Prince Leopold. Former leading man with Clara Kimball Young and Pauline Fredericks.

Anders Randolph as the spy, a former Vitagraph favorite.

Robert Broderick and Harry Leoni, both well-known light opera stars, have important parts in this production.

Stunt Suggestions: Make a generous use of window cards and photograph sets, particularly in the better sections of town. You should be able to get Petrova in windows where other plays might be barred. In cities where Petrova has appeared use cards along the general lines, "You who have seen Petrova on the stage may have been disappointed in her screen work. See her in this, the first of her own productions. It is different."

Advertising Aids: Two ones, two threes, one six; one 24-sheet. Window cards. Three sets of photographs. Two one-column half-tones. Two one-column line cuts. Three two-column half-tones, one three-column half tone. One half-tone

and line thumb cuts. One portrait and two scene slides.

"THE ETERNAL TEMPTRESS."

A Paramount Production Offering Lina Cavalieri in a Play of War-time Italy. Play by Mme. De Gresac, Production by Emile Chautard.

Cast.

Princess Cordelia Sanzio...Lina Cavalieri
Angela.....Mildred Conselman
Harry Althrop.....Elliott Dexter
Count Rudolph Frizl.....Allen Hale
Prince Estezary.....Edward Fielding
Colonel Althrop.....Hallen Mostyn
Ambassador Lawton.....James Laffey
Borgslov.....Pierre De Mattels
Jeweller.....Peter Barbier

The Story: Austrian diplomats, seeking papers in the possession of the United States diplomat, work through the infatuation of his son, Harry, for an Italian widow. In his desperate financial straits, he is induced to turn traitor to his trust, but the woman, truly loving him, saves him from the consequences of his crime—at the cost of her own love and life.

For the Program: A war-time Camille.

She gave her life for Italy—and love.

Advertising Phrases: The Queen of Song in a Silent Symphony.

Screen Debut of the Darling of Paris and New York.

Feature These Players: Lina Cavalieri, known in the Parisian music halls as "The Most Beautiful Woman in Europe," and later a star at the Grand Opera House, Paris, and Metropolitan Opera House, New York. Her first appearance on the screen.

Elliott Dexter, who plays the part of the young attache.

Allen Hale, as the dashing Austrian Count.

Stunt Suggestions: Emphasize the costly dressing and the famous Cavalieri pearls through window displays by dry goods stores and jewelers. Use signs stating that the displays are rivaled by the costumes or pearls worn by Cavalieri. Mention store displays in screen and program advertising. Use a handsome Italian girl in a show window or in an automobile for street work, with placards.

Advertising Aids: Paper—2 ones, 2 threes, 2 sixes. Photos. Cuts and mats: 5 one column, 3 two column and 2 three column cuts and mats on production and the same for the star. Advertising layout mats. Slides.

Released Dec. 3.

"THE SMALL TOWN GUY."

An Essanay Special Feature Presenting Taylor Holmes in a Dramatization of a Munsey Novelette, "A Picture of Innocence."

Cast.

Ernest Gledhill.....Taylor Holmes
Eleanor Ramsdell.....Helen Ferguson
Swell Dresser.....Fred Tilden
Slim McClearn.....Mark Elliston

The Story: Coaxed by sharpers, who seek to profit by his rustic innocence, the boy from the small town goes to the city with them and become, innocently enough, a successful swindler, but he learns of the

deception and returns home, too ashamed to seek his old sweetheart. The crooks return to try a blackmail game, but Ern- nie's eyes are opened now. He cleans up in whirlwind fashion.

For the Program: He was slow, but he learned to be speedy.

He cut his wisdom teeth on a gold brick.

Advertising Phrases: Taylor Holmes' newest conquest.

Another Holmes play of laughter and love.

Feature These Players: Taylor Holmes, Broadway musical comedy star and over-night screen favorite.

Stunt Suggestions: Rube the streets with a countrified young man soliciting subscriptions for the Typemetal Club. Send out a postal card reading: "Are you easy? Did you ever contribute to 'We Boys'? If you would learn about fraudulent solicitors, see Taylor Holmes in The Small Town Guy at (your theater and date). It may save you money." Play up the first and last lines.

Advertising Aids: One, three and 24-sheets. Lobby displays (2 sets) four page heralds. Still photographs.

Released December 3.

"THE DREAM DOLL."

An Essayay Screen Fantasia with Marguerite Clayton, Offering Some Unusual Trick Photography, from the Story by Howard S. Moss.

Cast.

Ruby.....Marguerite Clayton
The Toy King.....John Cossar
A. Knutt.....Bobby Bolder
Ruby's Fiance.....Rodney La Rock

The Story: A. Knutt, a crack-brained chemist, discovers an elixir that will endow dolls with life. He does not know that it will change living persons to dolls. He shows his invention to the Toy King and his lovely daughter, and Ruby is overcome by the fumes and is changed into a doll, eloping with a doll lover and undergoing many strange adventures.

For the Program: A play with all the charm of Peter Pan.

A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from tales of Fairyland.

A drama of dolls with living players.

Feature These Players: Marguerite Clayton as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the dog house in which Ruby and her doll husband are supposed to set up housekeeping. Use a large kennel with a "Furnished Rooms" sign beside the door. If desired an upper floor can be added furnished as a doll house. Work with the toy shops for window displays of doll scenes suggested by the still pictures, the wedding, the discovery of the bomb, etc.

Advertising Aids: One, three and six-sheet posters. Two sets of lobby displays. Four page heralds.

Released December 10.

"SADIE GOES TO HEAVEN."

An Essayay Picturization of a Magazine Story Featuring Charming Little Mary McAllister. By Dana Burnet.

Cast.

Sadie.....Little Mary McAllister
Her Mother.....Jenny St. George
Mrs. Welland Riche.....Frankie Raymond
The Butler.....Bobby Bolder

The Story: Six-year-old Sadie O'Malley has gained her imperfect ideas of Heaven from the teachings of a settlement worker, and when she sees a handsome limousine in front of the settlement laundry, she thinks it must be the bus to the promised land, and conceals herself in a hamper inside the car. She is whisked away to

the home of Mrs. Riche and is thoroughly enjoying herself when that philanthropist by proxy returns. Mrs. Riche dislikes unfashionable dogs even more than slum children, so Sadie and George Washington Square decide that it really isn't heaven.

For the Program: It couldn't be heaven, for they didn't like dogs.

Little Sadie McAllister goes to heaven by automobile.

Advertising Phrases: She was only six years old, but she knew it wasn't heaven.

The littlest Screen Star in a new triumph of sentiment and mirth.

Feature These Players: Little Mary McAllister, the heroine of Pants, as the slum child who knew what heaven should be like.

Stunt Suggestions: Get an interesting-looking mongrel for the lobby with the placard: "Should dogs like this go to heaven? See Little Mary McAllister in Sadie Goes to Heaven (date here) for the answer," or use a slide with the dog's picture. Offer a prize of tickets for the best argument for or against the proposition.

Advertising Aids: One, three and 24-sheet posters. Two sets of lobby displays. Four page herald. Still pictures.

Released December 24.

AMERICAN MAID.

Mutual Presents Edna Goodrich in the Story of a Red Cross Girl and An American Soldier Who Has Done His Bit—In Five Parts.

Cast.

Virginia Lee.....Edna Goodrich
Senator Lee.....George Henery
David Starr.....William B. Davidson
Sam Benson.....John Hopkins

The Story: Virginia Lee, daughter of a United States Senator, meets David Starr, a wounded United States soldier, in a field hospital in which she is serving as a Red Cross nurse. Starr returns to the trenches and Virginia's base hospital is moved. Starr is again wounded and invalided home. Virginia has lost sight of him. She returns to America; and in Washington, Starr sees her at a ball at the French Embassy. Feeling her too far above him, socially, he goes West, whither Virginia's father takes her, on a business trip, and there a vital drama is enacted.

For the Program: A thrilling tale of France and the Golden West.

A red-blooded drama that starts on the fighting line and ends in the Rockies.

Advertising Phrases: Trench life and our own great West.

From the Somme trenches to the Santa Fe Trail.

Feature These Players: Edna Goodrich, star of "Queen X" and "A Daughter of Maryland."

William B. Davidson, as the American who did his bit.

Stunt Suggestions: Put a Red Cross worker in a store window, making bandages, with a card announcing the production. If possible, work in with the local Red Cross Chapter. Display war pictures in the lobby with cards for the attraction under the captions.

Advertising Aids: One, three and six-sheets. Banner one sheet by six. Cuts one-half, one two and three columns wide. Program cover cut 4x4. One slide. Lobby photos.

Released Dec. 3.

THE SECRET GAME.

Paramount Presents Sessue Hayakawa in a Five-Part Story in Which the Japanese Spy This Time Works in Behalf of the United States.

Cast.

Nara-Nara.....Sessue Hayakawa
Major Northfield.....Jack Holt

Kitty Little.....Florence Vidor
Miss Loring.....Mayme Kelso
Dr. Ebel Smith.....Charles Ozle
Mrs. Harris.....Raymond Hatton

The Story: There have been innumerable stories of Japanese spies working against the United States, but Nara-Nara, a famous Japanese detective, is employed by his own government and ours to discover a leak in the Pacific offices of the Quartermaster's department. He finds the real informant to be Kitty, the stenographer, whom Northfield, the officer, loves, but through his efforts all comes out to the contentment of all, save the unfortunate Nara.

For the Program: A story of Prussian treachery and Japanese Loyalty.

Hayakawa in a unique and sympathetic role.

Advertising Phrases: What would you do if you found your best girl to be a spy?

The first story of the new United States-Japanese entente.

Feature These Players: Sessue Hayakawa as the Japanese spy who solves a knotty problem.

Jack Holt, as the quartermaster, who finds his sweetheart is a spy.

Florence Vidor, as the spy under compulsion.

Stunt Suggestions: Make a profile scene model of a fleet of U. S. transports on the ocean. Put in a box with a pair of dummy binoculars for peep holes. Above letter, "What Kitty and the Major saw at the end of 'The Secret Game.'" Shown here (date). Have envelopes printed on the face, "This is what the Major gave Kitty. What would you do with it? Find the answer in 'The Secret Game' at (house and date). A novel Hayakawa story." Enclose in the envelope merely a sheet of blank paper. Work toy transports in store windows, with fan for flags.

Advertising Aids: Two each one, three and six-sheets. Four kinds of photo sets. Five one-column, three two-column, and two three-column cuts and mats, each, on star and production. Advertising layout mats. Slides. Press book.

Released Dec. 3.

TOM SAWYER.

Jesse L. Lasky Presents Jack Pickford in a Vivid Visualization of Mark Twain's Immortal Story of Real Boys, Tom Sawyer, Huck Finn and Their Friends.

Cast.

Tom Sawyer.....Jack Pickford
Sid.....George Hackthorne
Mary.....Alice Marvin
Aunt Polly.....Edythe Chapman
Huck Finn.....Robert Gordon

The Story: No classic of boyhood is better known than Mark Twain's famous story of Tom Sawyer. Paramount has reproduced all the familiar incidents of the book, in the very town in which Tom and Huck were supposed to have lived, Hannibal, Mo. They play pirates on the very same island Tom and Huck camped upon, and perhaps it is the very same fence that is again whitewashed at a huge profit.

For the Program: They went to their own funeral services.

Those famous boy pirates of the Mississippi.

Advertising Phrases: Mark Twain lives again.

Meet Tom Sawyer and Huckleberry Finn at—

Feature These Players: Jack Pickford as the immortal Tom. One of the most congenial roles he has ever played.

Alice Marvin, as Mary, his little sweetheart.

Stunt Suggestions: Dress three boys in old suits, wooden swords and cutlasses and provides a black pirate flag. Have them distribute throwaways throughout your territory. Offer a copy of the book to the child bringing in the largest mat-

inee party. Work the libraries and get book stores to make a special window display.

Advertising Aids: Two each one, three and six-sheets. Four styles of photos. Cuts and mats for star and subject, five each one-column, three two-column and two three-column. Advertising layout cuts and mats. Rotogravure. Press book. Slides.

LOVE LETTERS.

Thomas H. Ince Presents Dorothy Dalton in an Exciting Story of Love That Rose Above Suspicion—Form the Story by Shannon Fife.

Cast.

Eileen Rodney.....Dorothy Dalton
Raymond Moreland.....William Conklin
Eleanor Dare.....Dorcas Matthews
John Harland.....Thurston Hall
Robert Maxwell.....Howard Mack
Amos William Hoffman

The Story: Eileen Rodney believes herself in love with Raymond Moreland, who poses as the leader of an oriental cult, but discovers his duplicity in time to avoid the serious consequences of an elopement. She marries her guardian, John Harland, and is happy until Moreland returns and seeks to reopen the affair under threat of exposure. Moreland is killed, and her husband, as District Attorney, takes charge of the case. Her efforts to recover the love letters she wrote Moreland are nearly her undoing, precipitating an unusually thrilling chain of action.

For the Program: A mystery play that thrills the blood.

A murder mystery without morbidity.
Advertising Phrases: Don't write in haste to repent at leisure.

A story that keeps you guessing.

Feature These Players: Dorothy Dalton, as the young wife.

William Conklin, as the pseudo occultist.

Thurston Hall, as the District Attorney.

Stunt Suggestions: Offer a small prize for the best-written love-letter. Work this with a newspaper. For the lobby build a small fireplace, fill the grate with old letters in their envelopes, and with an electric fan blow up "flames" of salmon-colored chiffon lighted by red lights below the letters. Put the chiffon in among the envelopes, and char those nearest these flames. Above, place a sign, "Burn love letters. For the reason see Dorothy Dalton in 'Love Letters.' (Date.) She was nearly charged with murder."

Advertising Aids: Two each one, three and six-sheets. Four styles of photos. One two and three-column cuts and mats of star and production. Rotogravures. Press book. Advertising layout cuts and maps. Slides.

THE DEVIL STONE.

Jesse L. Lasky Presents Geraldine Farrar in Cecil B. DeMille's Production of a Romantic Story of Superstition on the Breton Coast.

Cast.

Marcia Manot.....Geraldine Farrar
Guy Sterling.....Wallace Reid
Robert Judson.....Hobart Bosworth
Silas Martin.....Tully Marshall

The Story: Marcia Manot, a simple Breton fisher maiden, has found an exquisite emerald, once the property of an ancient Norse queen. The stone is supposed to be cursed, because it was wrested by her from a Christian priest. Silas Martin, the avaricious American owner of large Breton fisheries, marries Marcia to gain possession of the stone, while she marries him in the hope of persuading him to better the condition of his employees. She soon finds that the stone is his sole interest, and that he has planned to divorce her, by compromising her with his busi-

ness manager, Sterling. In an effort to regain possession of the stone she kills Martin in self-defense and believes the curse to be working, but eventually the stone is given to the priest, that the curse may be lifted, and Marcia escapes the fancied penalty.

For the Program: A Breton maid and a millionaire.

Do devils lurk in glittering gems?

Advertising Phrases: How a Breton maid broke an ancient spell.

Death followed the emerald through long centuries.

Stunt Suggestions: Get some prominent jeweler to make a display of emeralds in his window with "These Are Not Devil Stones. For the story of the Devil Stone see the play (theater and date) and learn how the curse was lifted." Offer matinee tickets to all girls born in May and who, therefore, have emeralds for their birthstone.

Feature These Players: Geraldine Farrar, star of "Carmen" and "Joan the Woman." Wallace Reid, who supported her in the above plays.

Hobart Bosworth, as the detective.

Tully Marshall, as the miserly Martin.

Mention that all four players have been starred.

Advertising Aids: See press book.

Released Dec. 31.

A MODERN MUSKETEER.

Artcraft Presents Douglas Fairbanks in a Rollicking Story of a Hero of the Past in the Strenuous Present.

Cast.

Ned Thacker.....Douglas Fairbanks
Dorothy Morane.....Marjorie Daw
Mrs. Morane.....Kathleen Kirkham
The Navajo.....Frank Campeau
Raymond Peters.....Eugene Ormonde
Philip Marden.....Tully Marshall

The Story: Ned Thacker, through prenatal suggestion, is born in Kansas with the spirit of D'Artagnan, of Gascony, and, naturally, his gallantries are very much misunderstood by maids and matrons of today, but when he falls in love with Dorothy Morane it takes something more than a millionaire rival to head him off, and it takes even more than a half-crazed Indian guide and the face of the Grand Canyon to keep him from the lady of his choice—not even her mother can do that.

For the Program: His love was deeper than the Grand Canyon.

Dumas had nothing on "Doug."

Advertising Phrases: A Fairbanks Fantasy in God's own wonderland.

The apotheosis of acrobatic amours.

Feature This Player: Douglas Fairbanks, as the man who felt himself a king's musketeer.

Stunt Suggestions: Borrow pictures of the Grand Canyon of the Colorado or similar views from the railroad agent or other sources. Label them, "See Douglas Fairbanks drop down these fearsome cliffs in 'A Modern Musketeer' at (theater and date). He outdoes all past achievements." Mount a man in cavalier dress and send him through the streets with a banner on his back.

Released Dec. 17.

FANATICS.

Triangle Presents a Curiously Complicated Story of Mistaken Motives and Misguided Revenge, by John Lynch.

Cast.

Mary Lathrop.....Adda Gleason
Nicholas Eyre.....J. Barney Sherry
Hugh Grosbeck.....Wm. V. Mong
Robert Lathrop.....Donald Fullen
Lola Monroe.....Olga Grey
Billy Haskell.....Eugene Burr

The Story: Failing to get a loan from Nicholas Eyre, the Steel King and friend

of his wife's father, Robert Lathrop induces his wife to beg for the money he plans to spend upon his mistress. He is given a check. Hurrying to Lola's apartments, he finds her in the arms of her lover, Haskell. In the fight that follows, Lathrop is killed and left in the park. Believing her husband to be a suicide because Eyre refused to advance him funds, the wife plans to revenge what she considers his murder, but enlightenment comes after terrible damage has been done.

For the Program: She sought through anarchy to avenge her fancied wrongs.

A story of sin and steel.

Advertising Phrases: She sought to kill, but kissed instead.

Steel King resists vampire's advances.

Feature These Players: Olga Grey, as the adventuress.

J. Barney Sherry, as the Steel King.

Stunt Suggestions: Send out a soap-box orator to talk on labor, being careful that he says nothing that will offend either capital or labor. When he has attracted a small crowd let him announce that one solution of labor problems will be found in "Fanatics" at your theater on certain dates. Then he moves on to another pitch, working up and down the main streets. In the lobby display a framed check made out by Nicholas Eyre to Robert Lathrop. Below explain that "This check from the Steel King to the libertine is the point about which the story of 'Fanatics' revolves. Here (give date)."

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Rotogravure heralds, slides, special music, 11x14 lobby displays, electros, mats, stills.

Released Dec. 9.

THE LEARNIN' OF JIM BENTON.

Triangle Presents a Masterly Picture of the Old Feud Between the Sheep and Cattle Grazers—Story by Al Neitz, Directed by Cliff Smith.

Cast.

Jim Benton.....Roy Stewart
Evelyn Hastings.....Fritzi Ridgeway
Joe Walter Perry
Harvey Knowles.....Ed Brady
Sid Harvey.....Thornton Edwards

The Story: Jim Benton has been too busy making money to learn to read and write, but he persuades Evelyn Hastings to open school on his ranch and he is her most devoted pupil. The sheepmen carry out their threat to cut off Benton's water supply and Evelyn makes him promise to shoot only in self-defense. He keeps his promise, but still he has to kill, and a packed jury of sheepmen bring in a death verdict. The cattlemen attempt a rescue, but it is Evelyn who saves the day.

For the Program: He could shoot, if he couldn't spell.

His millions could not save his life.

Advertising Phrases: What chance has the Cattle King with sheepmen on the jury?

The unfenced range is gone, but its romance lingers still.

Feature These Players: Roy Stewart, as Jim Benton, the Cattle King.

Fritzi Ridgeway, the girl who could read and ride.

Stunt Suggestions: Build a jury box in the lobby and fill it with twelve tailor's dummies. Below place a sign reading "Jim Benton might as well have faced these twelve as to hope for justice from the sheep sympathizers. See 'The Learnin' of Jim Benton.' (Date)." Get out an imitation jury notice to sit on the case of Jim Benton at your theater on a certain date. Copy as closely as possible the style of the local notice.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Herald in rotogravure. Slide. Lobby display in sepia or tint. Electros, mats. Press sheet. Released Dec. 9.

THE MATERNAL SPARK.

Triangle Presents a Drama of the Little Town and the Big City, with Irene Hunt—Story by E. Cecil Smith, Script by George du B. Proctor.

Cast.

Howard Helms.....Rowland Lee
Mary Helms.....Irene Hunt
Bumpkins.....Joe Jacobs
John J. Mills.....Edwin Jobson
Clarice Phillips.....Josie Sedgwick

The Story: Brought from a small town to the big city as the protege of a railroad president, Howard Helm proves himself too weak for the town. His rapid advancement leads to stock gambling and, of course, the other woman. The railroad president checks the gambling by the simple process of breaking and firing Helm; Mary looks after the other woman and they go back to Pepperell to start afresh.

For the Program: He was too small for a big town.

A small-town peg in a big-city hole.

Advertising Phrases: He took the count on the Great White Way.
No woman is wholly bad.

Feature These Players: Irene Hunt as the resourceful young wife.

Rowland Lee, as the man too small for the big town.

Stunt Suggestions: Construct a miniature pond, in which place the largest china or paper frog obtainable. Place in the lobby with a card reading "Howard Helm found it was better to be a big frog in a small-town puddle than to be a tadpole in the city lake. See 'The Maternal Spark' (Date)." The pond can be a small basin set into a soap box filled with dirt with a few branches and evergreens for a backing. For street work send out a man, woman and little boy in an auto. Letter the side, "They're going back to Pepperell. For the reason see 'The Maternal Spark' at (house and date)."

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Herald in rotogravure. Slide. Sepia or tinted lobby display. Electros, mats. Scene photos. Press sheet.

Released Dec. 16.

BECAUSE OF A WOMAN.

Triangle Presents a Story of Love's Renunciation That Was Its Own Reward—Story by E. Magnus Ingleton, Script by George E. Jenks.

Cast.

Noel Clavering.....Jack Livingston
Valerie Greenway.....Belle Bennett
Allan Barrett.....George Chesebro
Muriel Gwynne.....Louella Maxam
Lucia Malvern.....Lillian Langdon
Colonel Gwynne.....Josef Swickard

The Story: Because he desires to shield the father of the girl he loves, though he suspects another to be the real culprit, Clavering takes upon himself the reproach of business treachery and seeks a hiding place as operator at a little telegraph station in the desert. There comes the man he suspects, and Clavering wrings a confession from him, but lets him go when he declares that he is married to the girl. Too late he discovers his error, but in seeking to shield the girl from further distress finds happiness from an unexpected source.

For the Program: Renunciation proved its own reward.

He thought he was giving up happiness when he was really finding it.

Advertising Phrases: A vampire who wasn't.

Fate leads to love by devious paths.

Feature These Players: Belle Bennett, as the Broadway beauty.

Jack Livingston, who gave up a career for love.

Stunt Suggestions: Send out cards with "If you've been disappointed in love" in

large letters, running into, "don't despair. In 'Because of a Woman,' to be shown at (theater and date) Noel Clavering gave up his career, and she married his rival, yet Noel found greater happiness than she." And in the same type as the top line, "Don't worry. It will come out right." Use a teaser slide on the screen reading, "Would you give up the woman you love to the man you hated?" Run this a week before the showing. Two days before the playing date, add the title and date.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Herald. Slide. Lobby displays and scene photos for lobby. Cuts and mats. Press sheet.

Released Dec. 16.

THAIS.

Goldwyn Presents Mary Garden (Screen Debut) in a Splendidly Spectacular Picturization of Anatole France's Opera, Thais.

Cast.

Thais.....Mary Garden
Paphnutius.....Hamilton Revelle
Lollius.....Crauford Kent
Cynius.....Lionel Adams
Niclas.....Charles Trowbridge
Mother Superior.....Alice Chapin
Nun.....Margaret Townsend

The Story: Paphnutius, a wealthy Alexandrian, is about to embrace the new faith of Christianity, but is persuaded by a friend to first see Thais, the most notable courtesan of her time. He falls in love with her, but is forced to kill a rival and conscience again urges him toward the new faith. He becomes a monk, but leaves the cloister to return to Alexandria to seek to convert Thais. In this he succeeds and she joins a nunnery. He saves her soul but loses his own peace of mind. Note—It would be better to hold the program story to an announcement of the elaborate presentation of this famous opera and to copy the full story from the press sheet for general distribution.

For the Program: The most widely-known operatic artist in her best-known role.

A rival in splendor and story to Cleopatra.

Advertising Phrases: The most colorful opera in a splendid production.

The greatest love story of ancient Egypt.

Feature These Players: Mary Garden, one of the best-advertised women of the operatic world, in the work in which she was first introduced to America. Even the newspapers that are generally hard to reach will take stuff on this star.

Hamilton Revelle: See a recent issue for his Picture Personalities.

Stunt Suggestions: Make a special drive on musical societies, music teachers and literary clubs. If there is a French population, work to them. Work through the musical editors of the newspapers as well as the photoplay men. Send specially printed announcements to a select list of those not generally interested in photoplay. Miss Garden will bring in many persons not interested in pictures. Work to hold them. Make an elaborate production of the film. Work the windows with photographs. See press sheet.

Advertising Aids: Free mat layout. Photographic line cut copy. Cuts from two columns to half pages. Paper, etc.

Released Dec. 30.

UNKNOWN 274.

William Fox Presents June Caprice in the Story of an Unknown Orphan Who Became the Wife of a Millionaire—Story by George Scarborough.

Cast.

Dora Belton, in later life....June Caprice
As a child.....Kittens Reichert
Miss Stegall.....Florence Ashbrook

Her assistant.....Inez Marcel
Professor Jim.....Dan Mason
Pete Davis.....Richard Neill
Franz Marsh.....Tom Burroughs
Mine Gordon.....Jean Armour
Paul Windsor.....William Burns

The Story: The arrest in America of a foreigner for evading military service in his native land results in his daughter becoming "No. 274" in an orphanage. She is later adopted by a couple who plan to sell her into matrimonial slavery, but she wins the love of a rich young man, who marries her. Later she is reunited with her father through playing a violin, to which she has clung through all her misadventures.

For the Program: "The Sunshine Girl" is coming.

She fought her way to happiness.

Advertising Phrases: June Caprice, the girl with the smile.

From orphanage to palace.

Feature This Player: June Caprice, as the little orphan who found her father through her violin.

Stunt Suggestions: Try to interest ministers and welfare workers in the propaganda material in this play. Get a music dealer to display a violin in his window with a card "It was through this violin that June Caprice found her father in 'Unknown 274' at (house and date)."

Advertising Aids: Two each one, three, and six-sheets. Sepia lobby displays, 8x10, 11x16, and 22x28. Slides. Press sheet. Mats.

Released Dec. 16.

Film Stories

General Film Company, Inc.

BROADWAY STAR FEATURE.

TWO RENEGADES—(One of the O. Henry Series—Two Parts).—The cast: Bernard O'Keefe (W. L. Rodgers); Doc Milliken (Chet Ryan). Directed by David Smith.

At a reunion of the Confederate Veterans at the Old Soldiers' Home for the Confederacy the moribund veterans were swapping stories and one of their most enthusiastic hearers was a hated yank, Bernard O'Keefe. When asked what he was up to Barney explained why he was "assisting at the wake of the only nation that ever did him a good turn."

It seems that some months before he had gone down to Panama to get in on the ground floor of the Panama Canal "Irritation" and contracted chagres fever. Doc Milliken was sent for and he appeared with a tomato can full of calomel and a saw. Doc, by the way, was an ex-reb to whom Yanks were pizen, but als powders knocked the fever and he and Barney became friends. O'Keefe revolted with the straw hat crowd, was captured by the Colombians, court-martialed and sentenced to be shot. He bribed his captors to take him to the drunk and disorderly Consul, who brought him tobacco and banana fritters, but refused to bring the Atlantic squadron to his rescue.

Finally O'Keefe sent for Doc Milliken and was told that his only hope was in the "grandest nation that ever existed—the Confederate States of America." Barney felt that all was lost if his only hope was in a government that is only remembered on Decoration Day, but he expressed a willingness to try Ku-Klux in place of Khaki, confessed a fondness for whisky and 'possum, took the oath of allegiance to the Confederate States of America, and told Doc to get busy. Negotiations were opened between the two nations, with the result that a mysterious keg was brought to the jail and Barney was bowed out. Bewildered, he asked Doc what it all mean and was told that he had better leave on the steamer sailing in the morning before experts passed on the twelve thousand dollars—Confederate money—that had secured his release.

WHISTLING DICK'S CHRISTMAS STOCKING (One of the O. Henry Series—Two Parts).—The cast: Whistling Dick (George Cooper); Virginia Rodney (Adele De Garde). Directed by George Ridgwell.

Whistling Dick, so named because of his abil-

to whistle almost any air, is invited to leave the city on the day before Christmas to escape the annual round-up for the reek pile, and trudges out into the country in search of a proper resting place for a man of leisure. As he whistles his way along a country road he is passed by a young lady who calls "Merry Christmas" to him. In her excitement she loses one of a pair of new stockings she is taking home, and Dick picks it up. His nose leads him to a hobo stew being prepared in a gully near a hobo plantation home and he finds Boston Harry, a crook friend, and his gang, and partakes of the feast.

He is invited to assist in robbing the home in which the young lady lives but refuses and is held under guard until the robbery can be pulled off. Dick gets an idea when he finds the stocking in his pocket, writes a note and sticks it in the toe of the stocking with a stone. When no one is looking he slings it through the window of the house, his message of warning alighting on the table during the Christmas Eve celebration. The men capture the gang and release Whistling Dick, who is feasted and honored all evening and is put to bed with the promise of the best job on the plantation. The idea of work is repugnant to his nature, however, and he escapes the next morning to resume his annual hunt for winter quarters.

ESSANAY.

LUNCH (One Reel Comedy).—John is hungry but has only ten cents. He enters a restaurant, observes how others are getting big feeds for ten cents, and seeks to do likewise. He orders a tray full of food, and, winking at the waiter, passes him a button in lieu of a ten cent bribe. The waiter punches his check at 65 cents. Aghast, John switches checks with another patron, but finds the purloined check is for an even high amount. However, he is forgiven by the management when he reveals how the profits are going, and is given a job. But John, too, becomes a victim of temptation, is caught mis-punching checks, and pummelled unmercifully. Things might have gone harder with John had not a big burly westerner gotten up and chased the crowd out with his revolver. The end of the picture shows John hiding under the counter, his head protruding, eating a big piece of pie.

SPARKLE.

THE DETECTIVE (One Reel Comedy).—Jennie Million, in town on a shopping trip, is kidnapped along with her chauffeur, coming out of a department store. The chauffeur is kicked out with a note to Jennie's father, a wealthy banker, demanding one hundred thousand dollars for the return of his daughter. The police are notified, and Will Huntum, the world-famous detective, is put on the case. He advises the banker to place a bundle of fake money in the appointed place. He catches one of the gang in the act of taking the money, but in the mix-up his man disappears through a manhole. He follows through the sewers and arrives at a door leading to their den where the girl is tied up.

The gun-men get into a row among themselves and Bill, the detective, dashes in. A fight ensues and he is tied to a keg of gun-powder. They light the fuse and then start in pursuit of the girl who has freed herself. Left to his fate, the detective weeps copiously and discovers a way out by means of his tears. Holding his streaming face over the fuse he sees the fatal spark go out under the flood of salty tears and, tearing his bonds asunder, he grabs a bomb and dashes after the gang.

Meantime the girl takes refuge up the ladder of a water tank, the gang following. Taking in the situation at a glance the relentless detective calls to the fair one to jump into his waiting arms, which she does, while the detective hurls the bomb into the midst of the ruffians. The tank is shattered and the gang fall to earth only to renew the chase with renewed vigor. The father and chauffeur, having witnessed the chase, now dash after the gang and a race ensues, ending in the crooks being precipitated into a raging stream, while the father clasps his daughter in his arms.

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Mutual Film Corp.

STRAND.

PUTTING ONE OVER (One Reel—Dec. 11).—Billie is strong for Fred, but she catches him flirting with a chum and resolves to administer drastic treatment. The next time her lover calls he is informed that Miss Billie is entertaining a caller and is compelled to wait on the porch. A dapper young man eventually leaves the house and Fred makes a second attempt to get in. He is informed that Miss Billie is expecting a foreign gentleman, who arrives shortly and stays much too long. When he departs there is a suspicious powder mark on his shoulder.

The strangers have both seen Billie, garbed in her brother's clothes. When Fred is admitted, remorseful, penitent and jealous, Billie keeps him waiting while she dons her dress. The plot is revealed by a trouser leg which protrudes beneath her skirt, but Fred admits that Billie "put one over."

LITTLE MISS FIXER (Dec. 18).—Billie and Cullen, after a brief matrimonial voyage, mutiny. He goes to the mountains and leaves Billie. Auntie, who intends to make Cullen her heir if he is happily married, arrives. Billy stalls and says hubby is entertaining customers. He is entertaining, but it is another girl. He returns when Billie sends an urgent call, Elsie, the other girl, coming too. Luckily, Billie and Auntie are out dining with one of Cullen's chums. They all meet in a cafe. Cullen has a scrap with his supposed rival and Billie doesn't smile sweetly at Elsie. Afterward, when Cullen explains they are "customers" and Elsie is delighted to change escorts, things are lovely.

MARY'S BOOMERANG (One Reel—Dec. 26).—Believing that all men are born flirts, Mary resolves to show up Cullen, Grace's husband, whom Grace thinks is a model. She writes a note to Cullen making an appointment at a hotel, wearing a white flower as a sign of recognition.

Cullen passes the buck to his friend Fred, who keeps the appointment, and they have a lobster and trimmings in the hotel cafe. When the waiter hands him the bill, Fred discovers he has left his wad on the piano at home, and calls up Cullen, who rushes to the rescue. Cullen's wife, Grace, returns home and is told by the maid that he has gone to the hotel. When he returns Grace is peeved at his absence.

In the meantime Fred has got too gay with Mary, who resents his manner and goes to Grace's house. Fred follows. There Mary finds Grace packed up and ready to leave, accusing Cullen of flirting. Explanations are in order, amicable relations established, Cullen vindicated and Mary convinced that she has handled a "boomerang."

MUTUAL WEEKLY.

ISSUE NO. 155 (Dec. 17).

Extra. First Picture from Halifax, N. S.—Colliding Munition Ships Cause Explosion. Greatest holocaust in history of the world. Latest estimates place dead at 4,000. Subtitle: Blizzard adds to suffering of thousands injured and homeless.

Somewhere-in-France.—The Battle of the Aisne. First official pictures direct from the front showing scenes incidental to this glorious victory won by the French with such admirable bravery. Subtitles: Preparation for the attack was made weeks in advance. A formidable supply of ammunition was stored near at hand for quick transportation to the batteries by railway, motor, and men. The big 400 m/m French guns pounded the enemy incessantly. Bringing up the famous French 75's. In the semi-darkness of dawn a tank moves forward to clear the way for the infantry. Over the top to rescue a wounded comrade fallen in the hell of "No Man's Land." The Red Cross did noble service. Comrades in arms as well as the hated enemy received merciful and tender care. Good-natured banter from the Poilus greeted the Hun prisoners on their march to the rear. Nearly 12,000 prisoners were taken, among whom were 300 officers. 180 guns were also taken. This picture was taken while a cold rain was falling.

Germany is allowing her men to suffer for lack of heavy coats and sweaters.

Los Angeles, Cal.—Auto Racing Bids Au Revoir Until After the War.—50,000 people see Eddie Hearn win Liberty Sweepstakes at last meet staged in America.

Boston, Mass.—Navy Relief Day. Harry Lauder and David Warfield join 1,000 Jackies in their effort to raise funds for helpless dependents of naval men.

Oakland, Cal.—"No Gunning Allowed." Thousands of wild ducks winter on Lake Merritt.

MUTUAL STAR PRODUCTION.

HER SISTER (Empire All Star Corporation—Five Parts—Dec. 24).—The cast: Eleanor Alderson (Olive Tell); Ernest Bickley (David Powell); Jane Alderson (Eileen Dennes); Miss Minty (Anita Rothe); Mme. Blowsky (Mrs. Clarat-Bracy); Millie (Harriet Thompson); Tessie (Martha Dean); Mrs. Howard (Eileen Errol); Mrs. Bickley (Madeline Mercedith); Arnold Cullingworth (Chas. Edwards); Geo. Saunders (Sidney Blair); Chas. L. Hamilton (Herbert Evans); Mrs. Hamilton (Eleanor Seybolt). Directed by John B. O'Brien.

Eleanor Alderson and her young sister, Jane, lose their positions as models when Eleanor prevents Jane from accepting the invitations of buyers. Eleanor accepts the aid of a retired "seeress" and becomes known as "Isis, the Eastern Mystic," establishing herself and sister fashionably.

One of Jane's joy rides results in her being compromised with Hamilton, a married man whose wife seeks evidence for divorce. Eleanor arrives at the road house in time to save Jane, but Mrs. Hamilton files her suit, naming Jane. Eleanor has met and loves Ernest Bickley, the scarum scion of a wealthy house.

The avoid scandal, Jane accepts the hospitality of friends in a nearby city. Mrs. Herriard, an adventuress, sets her cap for Ernest and, learning of his love for Eleanor, attempts to break up the match while a guest at a party at the Bickley home, where Eleanor is also visiting.

In her exile, Jane falls in love with George Saunders, a chum of Ernest's, but she is panic-stricken when he attends the party, fearing he will learn the truth. A news story of the divorce trial, accompanied by a photograph of Eleanor, causes her to be regarded as the co-respondent, and to protect Jane, she finally acknowledges that she is the woman in the case.

Ernest refuses to believe Eleanor's self accusation. He learns that she has a sister, and by a clever scheme, leads her to believe that Jane is at the door, Eleanor falling into the trap and disclosing the secret. Her loyalty to her sister wins the entire Bickley family and Jane's name is cleared of the stain when it is learned she was innocently led into the affair.

CUB.

JERRY'S BEST FRIEND (One Reel—Dec. 27).—The cast: Jerry (George Ovey), the Girl (Claire Alexander); Chuck Farley (Roy Watson). Directed by Charles Bartlett.

Jerry has a wonderful horse, named Oneta, which does everything but talk and, when in the open western country he sleeps beneath his mount, which thus serves both as shelter and guard.

Jerry is much in love with the daughter of a rancher and has a rival for her affections in the person of Chuck Farley, who is in reality a member of a notorious band of outlaws and horse thieves. The sheriff of the county has placed a reward on their apprehension and arrest.

Chuck becomes jealous of Jerry's standing with the girl and also envies him the beautiful horse, so plots with his outlaw band to waylay Jerry and take him to their mountain camp.

Here his faithful steed rescues him by untying his bonds. Jerry rides away, gets the girl and hurries to the sheriff and his posse, whom they lead to the successful capture of the gang. The girl's dream comes true when Jerry is presented with the reward, which he hands to the horse, who, in turn, gives it to the girl.

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UNIVERSAL CURRENT EVENTS.

ISSUE NO. 31—(Dec. 15).

Extra!!!—United States declares War on Austria-Hungary as Ally of the Kaiser. Soldiers our boys will be called upon to fight shown behind their lines on the Italian front. Subtitles: Here's hoping these never find the mark! Some enemy camouflage. Some day we'll have these as souvenirs in our parks.

Queen Wilhelmina Opens New Dutch Parliament. Riding in her coach of gold, the Sovereign of Holland goes to meet the representative of her people who are bending every energy to keep their tiny country out of the world-war.—The Hague, Holland.

"Hare" Breadth Escapes Thrill Sport Lovers. Pittsburgh and Joplin followers of the Greyhound match their favorite coursing dogs at the expense of Br'er rabbit.—Asbury, Mo. Subtitle: "Unfortunate Bob"—the winner.

New York Hotels Entertain Our Fighters. Uncle Sam's soldiers and sailors get an idea of life as it is lived on the roofs.—New York City. Subtitles: You can't do this without a skate on. Jack and Sam are "Some steppers."

High Spots are All that These Boys Hit. Eddie Hearne drives fifty miles in 41 min. 54 4-5 sec. In feature event at Ascot Park Motor Meet, Tom Milton finishing second and Louis Chevrolet third.—Los Angeles, Cal. Subtitles: Eddie Hearne—the winner. "He'll step on her 'til she busts"—Eddie Rickenbacker used to defy death driving racing autos—now he's defying the Kaiser as a lieutenant in Uncle Sam's Aviation Corps in France.

Jean Poilu Hands the Hun Another Wallop in a Thunderstorm of Steel. In the third battle of the Aisne the French soldiers took nine villages in four days, capturing thousands of prisoners and hundreds of cannons (Official French War Pictures). Subtitles: The gigantic guns bulched a ceaseless hail of hell. The tanks crawled forward, breaking the way for the charging troops. Bringing in the wounded. Dressing stations just back of the battle line give first aid to the injured heroes. The first of 11,157 German prisoners. Most of the German prisoners are boys and old men. After the battle the victorious Frenchmen march back to a well-earned rest.

Cartoons from the World's Greatest Newspapers. Subtitles: Uncle Sam's Service Flag, by Hungerford in The Pittsburgh Sun; Full Steam Ahead, by Evans, in The Baltimore American; We Have With Us Tonight, by Harding in The Brooklyn Eagle.

UNIVERSAL ANIMATED WEEKLY

ISSUE NO. 2 (Dec. 12).

The Ruthless Hun Is in Our Midst.—Four arrested following incendiary fire which destroyed \$400,000 Government Warehouse filled with munitions.—Chicago, Ill. Subtitle: Fire-fighting in a bitter Chicago north wind is no sinecure.

City Celebrates With Monster War Pageant.—Twenty-Second Annual Ak-Sar-Ben Carnival ends with big patriotic parade in which thousands take part.—Omaha, Neb.

The First Draft Ends.—200,000 men are called to the colors and leave for camp to complete the quotas of the various exemption boards.—Everywhere in America. Subtitles: The ammunition carriages are shipped to the artillery camps. The camps are engineering masterpieces. The spuds are peeled by machine, eliminating unpleasant kitchen work. Sergeant Marshall Field, 3rd, multi-millionaire department store owner, makes an expert shipping clerk. Assembling the practice guns.

U-Boat Again Takes Toll of American Lives.—U. S. Destroyer "Jacob Jones," commanded by Lt. Com. David Worth Bagley, is sunk by a German submarine, with a loss of 66 officers and men.—Somewhere in the Atlantic. Subtitle: The "Jacob Jones" as she appeared in New York Harbor.

Hath Music Charms to Soothe the Savage German?—Bluejackets at training station are learning close harmony under the instruction of Percy Hemus, the famous baritone.—Pelham Bay Park, N. Y. Subtitle: "That Barber-Shop Chord."

Women Learn Truth About Husbands.—With

hubby on the road hustling for a living, 500 "Friend Wives" spent a week with his employer, the National Cash Register Company, and learned all about his job.—Dayton, Ohio. Subtitles: For once woman's curiosity was satisfied. They dined with the boss. Now they can help hubby fatten the pay envelope. These future salesmen are getting early starts.

First Aid for Stricken Halifax.—Relief ship "Calvin Austin" is rushed to Nova Scotia capital carrying \$300,000 in supplies for sufferers from explosion and blizzard. Boston, Mass. Subtitles: Thousands of the sufferers have neither beds nor bedding. Tons of window glass and tar paper are needed for emergency buildings. The Relief Committee.

It Takes Nerve and Skill to Do This.—The first winter weather brings on ski-jumping tournaments in the snow countries of North America. Subtitles: The slightest wavering may mean a broken neck. Birds have nothing on him.

The Holy City Again Under Christian Rule.—Countless hordes of crusaders and soldiers have died during centuries of warfare over Jerusalem, which, after 673 years of Moslem control, has been captured by British troops. Subtitles: Jerusalem from the Mount of Olives. It has changed little since the time of Christ. A street scene. The French church in Jerusalem. The Mosque of Omar, built on the site of Solomon's temple. The Garden of Gethsemane.

Cartoons by Hy Mayer.

L-KO.

BULLETS AND BONEHEADS (Two Parts—Dec. 19).—The cast: G. Wataface (Dave Morris); Liberty Bell (Gladys Tennyson); I. Blew Bell (Rube Miller). Directed by Craig Hutchinson.

"I want a plain soda without chocolate flavor," chirped Liberty Bell, the silver-tongued gong of Muchroom Manor, to G. Wataface, the swiftest shooting soda squirter in the whole state. "We're all out of chocolate, but I can give you one without vanilla flavor," sighed the lover, and just then something happened—in walked father. Father, though a rabid prohibitionist always made it a point not to practice what he preached, so he ordered his daughter without—while he imbibed within his daily "medicine."

One night Sylvester Shellfish, a he vampire, spied Wataface depositing a note intended for Liberty Bell in the hollow of a tree, and conveyed the information to father, who had already severed diplomatic relations with the young soda dispenser. But Wataface was the original stick-to-it-kid, so he managed to free Liberty from her father's grasp, and elope with her to Allaboola. General Beetlebuzzer, of the Allaboola Army, goes courting, but when Wataface butts in and tries to help him make love to the Allaboola queen, Beetlebuzzer becomes indignant and gets his army of seven braves to wipe Wataface off the map. Liberty sends a telegram asking her father to get the army and navy to help them. This he does, and when he arrives at Allaboola the army and navy are already there. Wataface is about to be shot when father arrives, and, not knowing whose life he was about to save, disposes of the army in lightning fashion. He is about to

shake hands with the wronged man, when he discovers that he saved the life of the villain who had kidnapped his daughter. Just then a healthy bomb, which had stayed from the fold, rushes up to them and bids them both a fond farewell and a pleasant journey.

NESTOR.

SECRET SERVANTS (One Reel—Dec. 17).—The cast: The Wife (Gale Henry); The Husband (William Francis).

Both husband and wife are afflicted with the same madness. They suffer from "daring abroad," a very dangerous disease. While the wife is yodling her tea with the butter the husband is whispering sweet nothings to the girl of the maid, but they catch each other when least expected, and the contribution to the happiness of the other is discharged. Without each other's knowledge they go to the park to air their passions, but when the servants reach the park they determine to get the "good" on their employers, so Bill, the husband, is photographed kissing the maid, while Gale, the wife, is photographed by the maid kissing the butler. When the films developed the two servants go to the house and demand their jobs back again. The evidence is enough, and they are dismissed, but there seems no way of getting the photographs destroyed, and when, after a great deal of searching the husband discovers the wife's photograph and the wife discovers her husband's photograph they realize that the servants are a couple of blackmailers, and oust them from the house, hiring a large colored lady as maid and an old Chinaman as valet, and the unity existing between these two servants is sufficient proof that the domestic harmony of Bill and Gale will never again be marred by the servant problem.

SPECIAL PRODUCTIONS.

BELOVED JIM (Five Parts—Dec. 17).—The cast: "Beloved" Jim Brockton (Harry Carter); Donald (J. Morris Foster); Mary (Priscilla Dean); Robert McGregor (Chas. Hill Mallets); Fritz Hahn (Frank Deshon); Lawrence Darcy (Sydney Deane); The Butler (Ed. Brown); The Derelict (Joseph Girard).

Jim Brockton had three interests in life: His nephew, Donald; the Trinity, three friends of different nationalities, but united by their love for Jim; and a faithful dog named Lady. His affection for Donald, his nephew, was entirely misplaced, and that unworthy young man laughed at his uncle every time he got a check from him, and proceeded to spend it upon riotous living. Christmas came, and with it Donald, who immediately proceeded to call his club friends around him and have a good time. Jim naturally was hurt, but excused Donald on the ground that youth seeks youth. But when he discovered his nephew and a group of his friends bear-baiting a poor beggar even his faith got a shock, but he took the derelict home and into his household and his heart. The next day the three friends introduced Jim to Mary, an admirable woman, and a year from that date saw them married. When Donald came home for Christmas a situation arose which was fraught with great danger, for Donald had previously been engaged to Mary, and had been low enough to permit an action of his toward her to be sadly misconstrued, destroying her reputation. In an endeavor to compromise her again the ingrate brought about two events which came near to wrecking Donald's life, but the old derelict saved the situation and exposed Donald for what he was.

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UNIVERSAL SPECIAL FEATURE.

THE MYSTERY SHIP (Episode No. 4, "The Secret of the Tomb"—Two Parts—Dec. 22).

The yacht is in a desperate plight. Gaston is a prisoner below, and has stopped the engine. Betty is in a faint in the wheelhouse, with the boat drifting on the rocks. "Red," one of Miles Gaston's sailors, fights his way to the wheelhouse. He swings over the wheel; but without headway the boat seems doomed.

Suddenly arrives "The Mystery Ship" out of the mist. A strangely clad man hurls a coil of rope to the yacht and drags it away from its dangerous position. The people in the engine room, including Gaston, notice that their ship is moving; they do not know the reason and wonder. When the yacht is safe the occupant of the mysterious boat disappears. Betty's party, which had deserted her in the motor-boat, return and overcome Red, and put him below with Gaston. Betty tells her aunt and fiancé that her agreement was to hand over the map to Gaston if he would start the engine. Apparently he had done so, and she means to keep her word. Harry, hearing this, conceives an idea. He goes to the engine room, finds the map on the floor, and pockets it.

Gaston thinks Betty false to her word. Betty meanwhile writes a note in Gaston's stateroom to the effect that her intentions to keep her agreement were honorable; she did not remember anything which had happened during the night. On deck she tells of the letter. Harry sneaks away and tears up the letter, replacing it by another note reading: "Don't think I am a fool. Stay where you are. Betty." This is the note Gaston received.

Arriving at the Island of Hate, Betty realizes she is helpless to proceed with the search until she can locate the map, but goes ashore to look over the ruined temple her father told her about just before he died. When a sailor goes to the hold with food for Gaston and his fellow prisoners, he is overpowered, and Gaston and his men escape. Harry Russell, with half of the map, seeks to locate the hiding place. He is discovered by Betty, who grabs the map from his hands. He pretends he was trying to find the treasure for her, and determines to regain possession of the map if he has to kill Betty in doing so. So he begins to scrape away a section of the wall under Betty. It falls. Harry thinks Betty buried beneath, but she is caught by the wrists by a mysterious pair of strong hands.

Betty wonders who saved her, and Harry declares he did it, thus re-establishing her confidence. Betty enters the crypt containing mummies of kings in which her father found the treasure. As she pokes about a voice startles her. It is Gaston. He demands the map. He threatens to use force to get it. Betty is non-plussed. As they talk, Harry sneaks into the crypt. He advances noiselessly on Gaston, a boulder in his upraised hand, to strike him down.

THE RED ACE (Episode No. 10, "Hearts of Steel"—Two Parts—Dec. 22).—The platinum sinks to the bottom of the lake, and Bertha hurries to inform her employer of what has happened, and the wrecking of Virginia's canoe. Winthrop is defending the cabin against attack, and, being wounded, has about reached the point of exhaustion.

As soon as Hirtzman learns that Virginia has eluded him and, in spite of her plan, lost the platinum he calls off the attackers, and they hurry to the lake to make an effort to recover the platinum.

Virginia has escaped from the collision unhurt, and made her way to the shore nearby. She sees Hirtzman's party locate the treasure. All set out for Lost Hope. She hurries to Winthrop with the news, and the two closely pursue. At Lost Hope, Hirtzman leaves the treasure with two of his trusted men, while he and the woman go up to their apartments and start to make further plans.

Fouchard, the innkeeper who has betrayed his country, has given orders about further operations. Winthrop and Virginia arrive at the inn. They realize that they are outnumbered, and decide on desperate means to recover the platinum in order to get it to the factory within the specified time.

Winthrop sneaks up to the inn and sets it on fire. Hirtzman and his party have a narrow escape. Fouchard is lost in the ruins of his

hotel. Hirtzman and Steele get the platinum out, and, securing a rig, set out for the nearest railroad station. Winthrop and Virginia secure two horses and follow. At the cross-roads they have a fight, but Hirtzman and Steele elude the pursuers and drive furiously to the railroad station. An engine is standing near by while the crew are at lunch. Hirtzman and Steele, with the precious metal, board the engine and start off.

Virginia sees their plan and riding to the engine, tries to board it. Winthrop has seen her, and secures a railroad speedster. He follows the fast-rushing engine. Virginia catches the step of the tender, and, after she has rested a moment, pushes the muzzle of the revolver into Hirtzman's face. But Steele creeps up behind her and knocks down the weapon. Then he takes her and throws her out of the engine.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 99 (Dec. 8).

Somewhere in America.—Hundreds of birdmen are in training at one of Uncle Sam's big aviation schools to man the nation's great aerial fleet. Subtitles (Passed by the Committee on Information): Studying the different parts of the machine. The eyes of the army. Mechanics and woodworkers are needed to repair the airplanes. Enlist now in America's air service.

Oakland, Cal.—Safe from hunters' guns, thousands of wild ducks take up their winter quarters in the placid waters of Lake Merritt. Subtitles: They have become very tame and are easily fed on the lawn.

Tarragone, Spain.—Spain is greatly enlarging her undersea fleet, and Admiral Florez, Minister of Marine, inspects two new submarines. Subtitle: The submarines successfully undergo their trial trip.

The Victory on the Aisne.—First pictures of the great battle of Chemin des Dames, where the French troops heroically attacked the Teuton lines and won a brilliant victory (French Official War Pictures). Subtitles: Vast quantities of shells are brought up for the assault. The artillery attack begins—every nook hides a monster gun. Quietly the infantry advances to the front-line positions. 5 A. M.—the charge. Soon the first batch of prisoners begins to trail in; they do not seem to mind the change. The Red Cross field hospitals give the first aid to the wounded. 11,000 prisoners, 180 cannon, miles of territory recaptured. Another step on the road to victory and peace.

Nome, Alaska.—The schooner, "Sea Lion," drifts ashore during a storm and coast guards brave the heavy seas to rescue the crew. Subtitle: Uncle Sam's men in the North are a hardy, fearless lot.

Winchendon, Mass.—Good little boys and girls will be happy on Christmas Day for toyland is making many playthings for Santa Claus' bags. Subtitles: The hobby horses are dipped in white paint and then dabbled with an air-brush. Drums will beat when grandfather takes his Yuletide nap. For the heroes of to-morrow.

Washington, D. C.—The eyes of the world are focussed on Capitol Hill as the sixty-fifth Congress convenes for its regular session. Subtitles: Senator Lodge one of the staunchest advocates of a vigorous prosecution of the war. Congressman Dill (right) shows Speaker Clark the case of the first shell fired by Pershing's forces. Uncle Joe Cannon. Crowds gather about the Capitol when President Wilson arrives to deliver his message. "I earnestly recommend that Congress immediately declare the United States in a state of war with Austria-Hungary." "The war will be won when the German people . . . are ready to agree to a settlement based on justice and reparation of wrongs done by their rulers." "Our present task is to win the war and nothing shall turn us aside from it until it is accomplished."

HEARST-PATHE NEWS NO. 100 (Dec. 12).

Jassy, Rumania.—Abandoned by her neighbor, Rumania is helpless, but her people renew their faith in Liberty's cause at a big rally. Subtitles: They honor the troops who have fought nobly to redeem the country. The national dance—symbolizing the unity of the people.

Los Angeles, Cal.—Fifteen thousand enthusiastic "speed" fans turn out to witness the fifty-

mile auto race for the Liberty Sweepstakes. Subtitles: Setting a new record of 45 seconds a mile for a circular track. Eddie Hearne wins the auto classic.

America Responds.—The nation is shocked by the terrible disaster at Halifax and immediately offers aid. The Red Cross rushes a relief train to the stricken city. Subtitles: A vast quantity of supplies is sent from Boston on the S. S. Calvin Austin. Doctors and nurses sail aboard the ship to succor the suffering survivors. Off on her mission of mercy. This is the kind of work the Red Cross is doing. Join the Red Cross and help.

The Flanders Front.—Shells burst all around them, but the French soldiers calmly rebuild the defenses taken from the retreating Germans. Subtitles: A veritable cavern made by a big shell, and some abandoned blockhouses. On the battlefield, in camp, they always think of home.

London, England.—A volunteer motor transport service has been organized to convey returning troops from railway depots to their homes. Subtitle: The cars are the gift of American people to the soldiers of Britain.

Los Angeles, Cal.—Striving to relieve the unprecedented freight congestion a new plant is established to build box cars at a rapid rate. Subtitles: After the trucks and frame are set the sills are laid and the side walls put up. Finishing the body—one car is turned out every hour.

Ayer, Mass.—First Assistant Secretary of War Benedict Crowell pays a visit to the National Army boys training at Camp Devens. Subtitles: All hale and hearty from the rigorous outdoor exercise. Demonstrating how they will go "over the top" for Uncle Sam.

Somewhere in America.—At last the Allies' dream of mastery of the air is realized as hundreds of aviators prepare to join Pershing's forces. (Passed by Committee on Public Information.) Subtitles: An entire squadron going up for an "attack in force." Looping the loop. In daring exploits Uncle Sam's birdmen bid fair to rival the air heroes of the war. Swarming over the Teuton lines they will "see" the way to victory.

THE SEVEN PEARLS (Episode No. 15—"The Seventh Pearl"—Two Parts—Dec. 23).—The cast: Ilma (Mollie King) Harry Drake (Orelton Hale); Perry Mason (Leon Barry).

This is the fifteenth and final episode of "The Seven Pearls." The preceding episode closed at the watertank near the railroad tracks. When this tank fell, Perry Mason and Harry Drake were unconscious. The water revives Perry, who finds that Ilma has been thrown from the watertank close to Harry and that both are unconscious. He draws his revolver to shoot Harry but the gun fails to explode as all the cartridges had been used. He looks in his pockets for more cartridges and finds the seventh pearl, which he had secured. Hearing some men approaching he jumps on a passing freight train. Harry revives and carries Ilma to the station, where she is revived. They then board the train for the city.

Perry goes to Ilma's apartment and is searching for the pearls when Harry and Ilma enter. Ilma tells Harry that the six pearls she has secured are in the Security Safety Vaults. Perry overhears this and leaves Ilma's apartment without being discovered. He goes to the Security Vaults and rents a safety deposit box. In this Perry places a package containing chemicals, which he has prepared, sets a clock, which controls these chemicals, and locking the safety deposit box, leaves the vault.

The Sultan's Ambassador calls on Ilma for the seven pearls and reminds her that it is the last day she has to secure them. Ilma pleads with him and tells him she will give him the six pearls she has secured if he will cable to the Sultan for a few hours' extension of the time she has to secure the seventh. He agrees to do so. They go to the Security Safety Vault to get the pearls. Perry has been there before and had secured the pearls from the safety deposit box where Ilma had placed them. The chemicals Perry had placed in his safety deposit box gave off a gas that rendered the guards senseless, and Perry, wearing a gas mask, had been immune to this vapor. He is escaping with the pearls when Ilma, Harry and the ambassador enter; they are overcome by the gas when they attempt to capture Perry.

A general alarm is sent out and Harry learns that Perry was seen at Coney Island. He and

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Ilma and the police go to that resort and hear that Perry has been seen near the Eden Musee, which contains the wax figure of himself in the act of murdering his brother Charles. Ilma spies Perry and follows him into the Eden Musee. She loses track of him and Harry and the police tell her she must have been mistaken. As they leave the building, they hear a shot fired and return to find Kismet with a bullet hole through his head and Perry with the executioner's dagger through his heart. Kismet had discovered Perry in the act of gloating over the seven pearls he had obtained after he had thrown Harry, Ilma and the police off the scent by taking the place of his own wax figure in the murder group. Kismet had demanded one of the seven pearls, saying it belonged to his people, and Perry could have the others if he gave up that one. Perry refused, and in the fight that followed both men were killed. Ilma finds the seven pearls and returns them to the Sultan's ambassador.

In Harry's apartment after the wedding, Ilma is dressed in a Turkish costume. Harry enters. She puts a Turkish fez on his head and he sits beside her. Turning to him she says, "My Harry," and he answers, "My Harem."

OVER THE HILL (Astra—Five Parts—Dec. 30).

Amos Winthrop, owner of the Winthrop newspaper syndicate of "yellow" journals, delights in posing as the patron of ambitious youth, and he appoints Allan Stone as business manager of the Daily Pioneer at Columbia. The Rev. Timothy Neal, compelled to resign his pastorate because of advancing years, and his granddaughter, Esther, arrive in Columbia, where the minister hopes to make a living selling books. The one failure in Amos Winthrop's life is his pampered son, Roy, and the father sends Roy to Columbia to work as a reporter on the staff of the Daily Pioneer.

Rev. Neal takes many and varied lessons in the gentle art of book-agenting but success does not come to him and Esther is at her wit's end trying to instruct her grandfather how to approach strangers. Their little store of savings dwindle. Jim Barnes is editor of the Daily Pioneer and he delights in applying big-town methods to a small-town paper. He prints sensational stories and is supported in his methods by young Winthrop. Stone, on the other hand, asserts that scandal about people kills advertising prospects. The owner of Columbia's largest department store is Henry Lawlor, and the Daily Pioneer advertising staff longs to secure Lawlor to an advertising contract.

Pneumonia attacks Rev. Neal and he passes away, leaving his granddaughter, Esther, alone in the world. She has met both Allan Stone and Roy Winthrop. The time comes when the only hope of the Daily Pioneer is the Lawlor advertising contract. There is an agreement that if the paper fails to make a stipulated showing before a specified date, Allan Stone and Jim Barnes shall forfeit all claim to their respective shares of stock in said paper. Young Winthrop antagonizes Lawlor and it seems that the contract is lost. He prepares a story dealing with the purported elopement of Lawlor's daughter and the same is set in type.

Esther, considering it a "spite story," burns the entire edition of the Daily Pioneer, thus preventing the story from being read. In so doing she earns the gratitude of Lawlor, who gives the paper the advertising patronage. Amos Winthrop, summoned to Columbia, appreciates the foolishness of his son and orders him to leave Columbia and return home where the father can keep an eye on the boy. Stone wins an allotment of stock in the Daily Pioneer and wins Esther for his bride.

RUNAWAY ROMANY (Ardley Film Corp.—Five Parts—Dec. 23).—The cast: Romany (Marion Davies); Theodore True (Joseph Kilgour); Bud Haskel (Matt Moore); Anitra St. Clair (Ormi Hawley); "Inky" Ames (Gladden James); Hobart (Boyce Combe); Zelaya (W. W. Bitner); Zinga (Pedra de Gorda). Scenes written by Marion Davies. Directed by George Lederer.

"Inky" Ames, theatrical press agent, through a fictitious story makes it appear that Anitra St. Clair, an actress, is the long lost daughter of Theodore True, the copper king. True accepts the actress as his daughter, and they,

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in answer to a telegram from Bud Haskel, True's representative in the West, decide to go westward immediately to inspect a newly-discovered copper mine.

Bud Haskel is, incidentally, volunteer "school master" to the flock of a spy camp, Romany. The girl is loved by Zinga, son of the spy chief. Upon her father's threat to wed her to Zinga, Romany seeks the help of Bud, who aids her to escape. Zinga suspects Bud of conniving at Romany's escape and follows him constantly. Irking under the restraints of her new life, Anitra decides to give her former gayeties a whirl and finds in True's nephew, Hobart, a willing assistant. She learns the enmity of "Inky," who resolves to put True wise to the fact that the actress is not really his daughter. Romany, with the broader knowledge of life, imparted to her by books, turns to her new world with keen expectancy, and is glad to receive Bud again at her first party. That same evening Romany discovers Hobart at his uncle's safe, but does not discover the fact that Hobart has extracted money from the strong box.

Determined to make True see that he is being imposed upon by Anitra, "Inky" seeks out Bud Haskel, telling Bud that the actress is not True's daughter, and that he ("Inky") has cooked up a press stunt to advertise the show she was in. Zinga's persistent shadowing of Bud to uncover Romany's whereabouts succeeds at last. One development is that Romany writes a letter to True stating that she has been grateful to True and Haskel for their kindness, but that she must leave the True Home; that she is broken hearted.

Romany is then suspected of taking the money from True's safe, but after Anitra's deception is exposed to True, Hobart confesses to his uncle that he (Hobart) is the guilty one. Bud discovers Romany's whereabouts and persuades her to return to True's mansion. Bud also secures Zinga's release from prison, where he has been confined upon Zinga's assurance that he has a revelation to make to Mr. True. The gypsy tells True that Romany is really True's daughter; that when the girl grew up Zinga wanted her for himself. That the gypsies named her Romany. True is happy in the recovery of his daughter, and Bud and Romany plight their troth.

Miscellaneous Subjects

CHRISTIE FILM CO.

THIRTY DAYS (One Reel—Dec. 17).—The cast: Mr. Newlywed (Jay Belasco); Mrs. Newlywed (Ethel Lynne); Billy (Billy Mason). Directed by Al. E. Christie.

A craving for a night with the boys brings grief to the home of the Newlyweds. Jay is at the club and the hour is late. Mrs. Newlywed paces the floor and halts when a cuckoo clock announces the hour of one. She gives up hope and prepares to retire. When the game breaks up, Jay wanders home and makes a stealthy entrance. The cuckoo calls twice. Jay promptly cuckoos some more with the hope of fooling his wife on the hour of his return. She is far from fooled and makes life miserable for him. The next morning at breakfast a messenger brings a telegram that calls for Mrs. Newlywed's immediate departure for her mother's, who is ill. She leaves for the train after making Jay promise not to go to the club during her absence.

Jay determines to bring the club to him. He calls the boys and invites them to a game at his house. While he is talking to them he sees men post a quarantine notice on the house next door. Soon after the game starts Jay sees an old couple approaching the house, and recognizes his wife's uncle and aunt. In desperation he steals the fever sign from the neighbor's house and posts it on his own door. The ruse works and the couple depart in all speed.

Trouble develops when the boys attempt to leave the house after the game. Every effort is foiled by the health officers, until Jay calls the club, and his pals promise to assume the role of undertakers and carry them from the house in coffins. Ethel, in the meantime, gives up the journey to her mother and returns in time to upset all their plans. The police arrest Jay and the boys and they are sentenced to

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thirty days in jail for the disturbance they have caused. Ethel forgives Jay when she sees him behind the bars.

NEARLY A PAPA (One Reel—Dec. 24). Jack Gordon is happily married, but his great ambition is to be a father. He is offered a position in another city which necessitates his absence from home for a time. Before he leaves he finds a baby's sock on the floor of his wife's bedroom. This he surmises promises a speedy realization of his dream.

Soon after Jack is established in his new position, Helen, his wife's sister, and her young baby, arrive at the Gordon apartment on a visit from the East. Mrs. Gordon sends her husband a telegram: "Big surprise for you, sister, baby arrived today, all well, love, Helen." But the operator made a mistake, and Jack's message read, "Big surprise for you, mister baby arrived today—etc." Jack leaves for home.

On the way from the depot to his home he buys an armload of toys. Meanwhile, Mrs. Gordon and Lucille have gone shopping. Lucille has left her baby with Mrs. Gordon's sister and her child. When Jack arrives at his apartment he finds two children, owing to the temporary absence of Ethel, who has gone out for a bottle of milk. Jack attempts fathering both, unsuccessfully, and while his attention is centered on one of them, Lucille returns and takes her baby. Jack soon misses it and calls in the police. In the midst of the confusion, Mrs. Gordon returns. She is surprised to see Jack. He shows her his telegram. She smilingly corrects it. Jack's hopes are shattered.

CUPID'S CAMOUFLAGE (Dec. 31).

Betty had never met romance, so didn't recognize it, but Billy was willing to look it in the face wherever he met it. Betty was on her way to her aunts and Billy was returning from college. They were both on the train. Billy smiled and so did Betty. The train stopped at a station amid a field of flowers and Betty jumped to the platform for a brief stroll. Billy followed and the flowers opened the way for an acquaintance. Billy started to pick some for Betty and the train started. Billy got the flowers but lost Betty and the train.

Billy's father, a wealthy milk dealer, starts his son in at the bottom of the ladder driving a milk wagon. Coincidence works its magic, and Betty substitutes for her aunt's maid, who has been taken ill just when company is expected. Billy delivers the milk at Betty's back door and they are reunited. Love at first sight. Billy is offered promotion, but refuses it and sticks to the wagon. His father is proud of such a son. Every day Betty manages to meet Billy by bribing the maid, until one day auntie catches Billy kissing Betty, and promises to report him to the company.

Love triumphs when Betty suggests that the company couldn't in fairness discharge a married man. Billy whisks her into the wagon and they make a quick run for the minister. Billy arrives at his father's office with Betty just as Betty's aunt has indignantly demanded Billy's discharge. The father promised to fire the man who dared to kiss his customer's daughter, but everything is happily adjusted when it is found that Billy is the son of the wealthy milk dealer.

FOX FILM CORP.

TROUBLEMAKERS (Fox Standard Pictures—Seven Parts—Dec. 9).—The cast: Mrs. Lehr (Lillian Concord); Jane and Katherine, her children (Jane Lee, Katherine Lee respectively); Daniel Whitcomb (Richard Turner); Job Jenkins (Robert Vivian); Isaac White (William T. Hays); "Manny" (Stuart Sage); Cynthia (Frances Miller). Story and direction Kenean Buel.

Mrs. Lehr, a young widow who grew up in Cuttleback, decided, after her husband's death in the west, to return, with her children, Katherine and Jane, to Cuttleback, and make her home on the old family estate, which, during her absence, had been looked after by Job Jenkins, caretaker, in the Lehr family's employ since boyhood. Job had been the sole occupant of the estate for so many years that he regarded it as part and parcel of his life, and he was disturbed when he learned that his

mistress was coming back with her two children.

Daniel Whitcomb, Cuttleback's leading attorney, read with interest the notice in Cuttleback's newspaper about Mrs. Lehr's intended return, and pondered the romance that had connected his and her life before she left for the west. He wondered if her return would awaken the old-time affection he felt she once entertained for him.

He remembered that before she left Cuttleback she had asked him to see her, which he was prevented from doing by reason of his mother's desperate illness. He had written, but his letter miscarried, and did not reach her until she had become the wife of another. She replied informing him of her marriage and hinting at her disappointment in his not having seen her before she left, but absolving him from any intention to purposely slight her. It happened that Mrs. Lehr and Mr. Whitcomb did renew their old love story.

While this was going on Jane and Katherine were making things hum around the Lehr estate and old Job's patience was taxed to its limit. The kiddies formed a warm attachment for an odd job, handy man, of slow "Manny," who while doing chores about the place, found time to amuse the youngsters and became their faithful attendant.

One day Job's belongings had been removed from his room and the faithful old gardner had dropped out of sight. This happened on a day when a barn on the Lehr estate was destroyed by fire. A charred skull found in the ruins formed the basis for a charge of murder preferred by the town constable against dull-witted Manny.

Mrs. Lehr believed him guiltless, but couldn't prove his innocence, and the children "just knew" he never killed Job or anybody else, but, like their mother, couldn't prove it. Mrs. Lehr sought Daniel Whitcomb's aid, but not only did he refuse her plea, but stated it as his belief that "Manny" was guilty. His decision brought about a break in his love affair with Mrs. Lehr and earned for him the dislike of Jane and Katherine.

"Manny" was tried and convicted—wholly upon circumstantial evidence, and he was being led to the electric chair, when Jane and Katherine arrive on the scene with the supposed murdered man, Job, whom accidentally they had found and who knew nothing about "Manny's" predicament. Of course, everything was cleared up, and Jane and Katherine got a new daddy.

GREATER VITAGRAPH.

BOBBY TAKES A WIFE (One Reel).—The cast: Bobby (Bobby Connelly); Aida (Aida Horton); Uncle John (Templar Saxe); Aunt Jen (Eulalie Jensen).

Bobby and his uncle live together in bachelor disorder, until Bobby makes friends with Aida, who is living with her maiden aunt in the house next door, and who are also finding many difficulties in an unmarried state. While Bobby and his uncle John are struggling with buttons that refuse to stay on, Aida and her aunt Jane have their own troubles with wood that is reluctant to be chopped.

Through the offices of the appealing Bobby and the delightful Aida, the aunt and uncle are married and all come to live together in Uncle John's house. For a time all is serene and the four are very happy, but Aunt Jane begins to resent John's smoking in the house, reprimands him severely for not wiping his feet, refuses to allow him to attend his lodge meetings and in many ways gradually changes from a loving wife into a tyrant.

Bobby and Aida watch all this, and with childish imitiveness work it into their play. One day Aunt Jane hears the children in the yard just after she has had a bitter quarrel with Uncle John and steals out to watch them. The little ones are playing at being married and in their play enact the scenes which they have witnessed in the house. Aida bullies and tyrannizes over her play-husband, Bobby, scolds him for not wiping his feet, snatches his corn-cob pipe from his mouth, tells him she has nothing to wear, and so antagonizes him that he rebels and refuses to play further.

Jane, realizing whither she and her husband have been drifting, goes silently back to the house, but she has learned her lesson and when John returns that evening she goes back to her attitude of the first days of marriage, they are

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reconciled, and beam lovingly at each other while Bobby and Aida smile knowingly at them.

BOBBY'S COUNTRY ADVENTURE (One Reel).—The cast: Bobby (Bobby Connelly); Aida, the daughter (Aida Horton); Grandpere (Richard Wangeman).

Bobby and his grandfather have reached the end of their resources and they sit in their shabby garret wondering what is to become of them. Grandfather is too old to work and he is estranged from his only brother, a well-to-do farmer in Vermont. But the brother writes telling him to "forget the past" and bring himself and Bobby to the farm to live.

The two have no money for railroad fares, but bravely begin the long walk. They are almost at grandfather's brother's home when they come to a sign post which mischievous boys have changed so that they think they are still very far from friends and, discouraged, crawl into an empty corn-crib to rest.

Too hungry to sleep, Bobby goes out to forage and meets Jacqueline, who falls in love with him on the spot, obtains him food and even steals her grandfather's watch so the wayfarers may know when to rise and resume their journey in the morning. But the owner of the corn-crib is bitter against tramps, and when he sees Bobby and Grandfather emerge from their sleeping place the next morning, he calls his aged father and two farm laborers and they seize the two destitutes.

But through the trick of the boys in changing the guide-post Bobby and Grandfather have been so close to their destination that they have slept in the shed of the brother whom they were seeking—the grandfather whose watch little Jacky stole to give to her sudden sweetheart is the brother of Bobby's Grandfather, and Jacqueline is his granddaughter. So the two old men, who had been estranged and parted for so long, weep in each other's arms and Bobby is given the watch as a reward for his courage.

TO THE RESCUE (One Reel).—The cast: Bobby (Bobby Connelly); Aida (Aida Horton).

Bobby is a ragged waif deserted by his parents and picked up by the leader of a gang of black-mallers who forces him to play a violin in the streets and then take all the pennies he gets. One day, Bobby wanders where only rich folks live and plays before an iron gate where a dainty little miss is playing with her dolls. She and Bobby talk and her father gives Bobby a dollar, more money than he ever got before.

That night when Pietro, Bobby's master, hears about the dollar he tells Bobby to bring the little girl to their wretched home to see a miniature steamship he is making. And Bobby thinking nothing wrong gets little Aida away from her fine home. Then Bobby is locked in a room and Aida is made a prisoner in the cellar while Pietro and his accomplices write a letter to Aida's father demanding a ransom.

Bobby overhears the plot and slips away to a cellar window and gets Aida out and takes her back home just as her distracted father and mother are beginning to search for her. Pietro and the other men are arrested and Bobby is kept in the fine home as Aida's own little "bruvver."

BOBBY, THE MAGICIAN (One Reel).—The cast: Bobby (Bobby Connelly); Aida (Aida Horton).

Entranced by the wonders performed by a magician who entertains the guests at his birthday party, when Bobby is given the magic wand which apparently does these wonders and his little sweetheart expresses a preference for an apple over a walnut, he tells her to look under her pillow the next morning. During the night he steals to her home and replaces the nut, which she holds clasped in her hand, with the wished-for apple. Later, when her canary dies, he demonstrates the efficacy of the wand by taking away the dead bird, returning with a live one which he has bought with a five-dollar gold piece, received on his birthday.

His little sweetheart's mother, Mrs. Grover, falls ill, and Bobby's adored one calls upon him to make her well. Through the agency of the young magician's father, a widower with a fast growing interest in Mrs. Grover, a New York doctor is brought, who effects a cure.

Then comes the final test of the wand. The little girl demands that the wonderful instrument bring her a father as nice as Bobby's. For a moment he is at a loss, but then, recovering, he replies that the job is too big for him, but that he will ask his father what should be done. Willingly the boy's father takes the wand and goes to Mrs. Grover, later calling in the children and telling them that Bobby is to have a new mother and his little sweetheart a new father.

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IN THE BALANCE (Five Parts—Dec. 17).—The cast: John Strangeway (Eddie Williams); Louise Maurel (Grace Hammond); Sophy Grallard (Miriam Miles); Prince of Seyre (Gaston Vane); Stephen Strangeway (Robert Gaillard); Gralliot (Templar Saxe). Directed by Paul Scardon.

The actress is on her way to visit the Prince in his castle when she is stranded on a lonely road by an accident to her motor car. The Hillman happens along and takes her to Peak Hall. He is still young and handsome, but marked by the stern, fanatical blood of his family that no member of it ever should leave the hills.

In an exchange of confidences, the Hillman warns the actress not to visit the dissolute Prince, and she in turn tells him that for once he should try the broader life of the cities. Both heed the other's advice. She returns direct to the city, and he, in a brief period, follows.

The Prince, still pursuing the actress, seeks to entangle the Hillman by throwing a notorious dancer in his path, but fails. Strangeway, the Hillman, proposes to Louise. His brother comes from the hills to reclaim him, but his mission is vain. Again the Hillman proposes to Louise, who is always in the company of the Prince, and this time is accepted.

Angered at his apparent loss of the actress, the Prince makes a scandalous remark about her at his club, which is resented with blows by the Hillman, whose love is all but crushed, when hurrying to Louise she admits what the Prince said is true.

The Hillman returns to Peak Hill where a few months later as he is reading in a paper of the engagement of the actress and the Prince, she arrives at his home. She assures him that she is good, not bad, and that she did make the promise to the Prince when she believed he loved her, and both the Hillman and his brother receive her as one of them.

METRO PICTURES CORP.

BLUE JEANS (Special Release—Seven Parts—Dec. 10).—The cast: June (Viola Dana); Perry Bascom, known as Jim Nelson (Robert Walker); Sue Eudaly (Sally Crute); Ben Boone (Clifford Bruce); Col. Henry Clay Risener (Henry Hallam); Jacob Tutwiler (Russell Simpson); Cindy Tutwiler (Margaret McWade); Jack Bascom (Augustus Phillips). Directed by John H. Collins. Adapted by June Mathis and Charles A. Taylor from Joseph Arthur's famous melodrama.

Perry Bascom comes to the town of Rising Sun, Indiana, to take charge of the sawmills which have for years been managed by his father's best friend, Col. Henry Clay Risener. His father's half-brother, Jack, has brought the name into disrepute in the town, so he (Perry) decides to be known as Jim Nelson. Perry sees June, who has been sent away from the poorhouse. He shares his lunch with her and protects her from the attentions of Ben Boone, the political bully of the town.

June finds a home with old Jacob and Cindy Tutwiler, taking the place of their own daughter, whom Jacob had banished from home eighteen years before, and whose picture has been turned to the wall. Perry becomes the conservative candidate for Congress, opposing Ben Boone, who is the candidate of the liberal party. Perry asks June to marry him if he proves successful.

Perry receives a call from Sue Eudaly, with whom he has gone through a marriage ceremony, but whom he left on finding she had a husband living. Her husband, Jim White, has disappeared, and she defies Perry to prove her previous marriage. She threatens to go to the rival candidate with her information, and Col. Risener, as Perry's campaign manager, buys her off. June is alarmed at the interest Sue shows in the man she loves, and Perry urges her to marry him at once, secretly. June continues to live with the Tutwilers. She has discovered that their daughter, who had married a hated Bascom, was her own mother, and that she is the granddaughter of Jacob and Cindy.

Ben Boone has fallen in love with Sue, and his affection is returned. At the political rally June leads the village band, trying to drown out the voice of Boone when he harangues the crowd. The tide seems to be turning against Boone. Sue, deciding to explode a bomb in the camp of his opponents, takes her stand beside Perry and tells him he is a Bascom. She says she knows the wife he has deserted. June says that it is not true, since she herself is his wife.



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But the townspeople will not listen. They believe that he has deceived June, and refuse to believe anything good of a Bascom. The Tutwillers take June home with them and Perry is ordered to get out of town.

Perry goes to the Tutwillers' to see June before he leaves. Sue is there. He denies that she is his wife, but she horrifies them all by saying that if Perry's father lured June's mother away from home, Perry and June are brother and sister. Cindy dispels that thought by producing a photograph of June's father. It is Jack Bascom, the half-brother of Perry's father—not a true Bascom by birth. Perry goes away to obtain proof of Sue Eudaly's husband, and June leaves the house, refusing to have anything to do with her grandfather until he retracts his insults to Perry.

Ostracised by the townspeople, June lives in a humble cottage, where her child is born. Cindy goes to see the little one, but June will not permit Jacob to come until he admits that he is sorry. Perry at last returns with proof of Jim White's marriage to Sue.

He seeks Boone at the mill. Boone cannot understand why Sue refuses to marry him. She finally tells him it is because she has a husband living, and that husband is Perry. Boone attacks Perry and overpowers him. Placing him on the log-carriage, he turns the great lever. He has locked June, who has followed her husband, inside the office. Then he and Sue make their escape. Through the glass door June watches her husband's body approaching the teeth of the saw. Breaking the glass of the door, she plunges out, and, reversing the lever just in time, saves Perry from the saw.

Misfortune overtakes Sue and Boone, and with their baneful influence removed, June, Perry and the little one begin a happier life in the little town, with the love and respect of all.

WORLD PICTURES.

THE TENTH CASE (Five Parts—Dec. 17).—The cast: Claudia Payton (June Elvidge); Sanford King (John Bowers); Jerome Landis (George Macquarrie); Harry Landis (Gladden James); Schuyler Payton (Eric Mayne); Laura Brandon (Eloise Clement); Judge Wallace (Charles Dungan). Directed by George Kelson.

The Peyton family consists of Claudia, an only child, and her father, John, a man of the world, who is supporting in luxury Laura Brandon. Claudia chides Sanford King, a young attorney and legal adviser to the Peyton family because he permits his law practice to take him away from his friends. Jerome Landis, a wealthy widower, proposes to Claudia; she refuses him. Payton loses heavily in the stock market, and informs Claudia that if financial assistance is not forthcoming they will be paupers.

To save her father, Claudia accepts the wealthy Landis, and they are soon married. At a luncheon, Laura meets Harry Landis, nephew of Jerome Landis, and invites him to her apartment. While the newlyweds are on their honeymoon Harry becomes entangled in the toils of Laura. He makes a demand for money on his uncle, which is refused. Harry tells his uncle that the reason why he is not able to help him out is due to the latter's butterfly wife, who married him for his money. Landis becomes infuriated. Claudia, not knowing where Harry's money is going, and feeling as though she is duty-bound to give him some part of her \$25,000 wedding present she received from her husband, is handing him a check—the performance being overseen by Landis.

A son is born to Claudia. Harry keeps bleeding Claudia for money, until finally she is forced to tell him that she will not give him another cent. Harry accepts the ultimatum, but says she will regret it. Laura learns from Harry the state of affairs and together they plan a frame-up. That night when Claudia's back is turned, Harry slips into her room and conceals himself behind a screen. She retires, and when her husband returns home he discovers Harry in compromising attire, and believes her unfaithful. Claudia goes to her aunt, and divorce proceedings are started.

Sanford takes charge of Claudia's legal interests. At the summing up of the case the judge makes the following statement: "In nine out of ten cases of circumstantial evidence like this, those concerned are guilty"—and is to hand down his decision the next day. Sanford and Claudia are fearful of the outcome. She tells Sanford she has a plan, which involves a considerable amount of risk.

They go that night to the home of Judge Wallace, and while Claudia is awaiting the judge's return, Sanford slips upstairs. The judge's wife comes in and Claudia says that she has come to plead for intercession on behalf of her child. The wife says she cannot interfere with her husband's affairs. To the judge Claudia makes a frantic plea, but it is of no use. Claudia leaves. The judge goes to his wife's bedroom and is speaking with her when a vase of flowers falls. He fires. Sanford, with coat and collar off, steps from behind the curtains. The judge cannot believe his senses.

The wife protests her innocence—he is suspicious until Sanford explains. "Circumstantial evidence, your honor, may be right in nine cases out of ten; but this, too, is the tenth case."

The decisions handed down by the judge the next day grants the father the divorce, but gives the mother custody of her child for half of the year. Sanford again tells Claudia of his love for her, but she would not think of marriage with the stigma on her name. Harry Landis and Laura Brandon are on a joy-ride. The machine becomes unmanageable and goes over the cliffs, killing Laura instantly, but giving time to Harry to tell the bystanders of his frame-up on Claudia. Jerome Landis then realizes the terrible wrong he has done Claudia, goes to her a suppliant, and is forgiven.

KING-BEE FILMS CORP.

THE PROSPECTOR (Two Parts—Dec. 29).—The cast: The Prospector (Billy West); The Pet of the Camp (Beatrice Joy); The Town Drunkard (Budd Ross); The Saloonkeeper (Oliver Hardy); The Greaser (Leo White). Scenario by Rex Taylor.

After a luckless prospecting trip, Billy starts homeward across the desert, mounted on his little burro with his pick, shovel and pack strapped up behind him. Finally he comes in sight of Red Dog Gulch and, hungry and thirsty, he pushes on toward the city. Susie is the daughter of the town drunkard. She starts out on her horse for a little ride, and a little way from town is attacked by Pedro and Little Casino, two Mexicans, who try to steal her horse. Billy happens along, runs the Mexicans off and takes Susie back to town.

Arriving in town, Billy's first thought is for food. Being without a cent, he hocks the burro in the local pawnshop and goes at once to the restaurant, where he orders a large feed. In the midst of his dinner, he remembers the burro, and knowing that he must be hungry, too, Billy gathers the rest of his dinner and goes to feed his little pal. The pawnshop is closed for the night, and Billy breaks in a window and feeds the burro. He is discovered by the pawnbroker and arrested for burglary, though with Susie to vouch for him, the court soon releases him.

Billy then wanders into the main saloon, gambling room, dance hall, where he has many exciting adventures with the roulette wheel, with a dance-hall vampire and with the local bad man. He finally gets into such a mess that he is forced to run for his life. He breaks into the pawnshop again and steals his burro out to escape on. Then with most of the town in pursuit, he starts out across the desert.

Meanwhile, Oliver, who is the owner of the saloon, has been making love to Susie, who resents it and will have nothing to do with him. Oliver then engages Pedro and Little Casino to kidnap the girl. They do, and are just taking her to their den in the mountains when Billy, in trying to escape from the posse, blunders into them and makes the capture. The posse arrives, bent on hanging Billy, but when they find that he has rescued the pet of the town, they give him three cheers and hang the Mexicans instead. Billy then beats up Oliver for his share in the proceedings, and Susie rewards him in the best approved style.

PARAMOUNT.

THAT NIGHT (Mack Sennett—Two Parts—Dec. 17).—There is harmony in The Cafe until it is accidentally discovered that lovely Mary has had a fortune left her, whereupon Beery, the proprietor, Trask and Murray, two entertainers, all race to her home with the idea of marrying her. Now it chances that Beery is married already, but in order to get the money he hires a crook to pose as a minister, planning to get the fortune through a fake marriage.

He nearly succeeded. The minister arrives promptly, however, as does Trask, who, finding the parson at hand, bribes him to double cross Beery and marry him (Trask) to Mary. Trask, though, believes it to be a wedding on the square.

Then ensues a sequence of the funniest, rapid fire complications imaginable. "You're not married," becomes the slogan of everybody, including the police force. Once the bogus status of the minister has been established, there is a wild chase after the couple, who, in the meantime, have secured a nice little honeymoon flat.

Before they are located, however, the newlyweds have a scrap so that the honeymoon flat is vacant when Charlie Murray arrives. He, too, gets into trouble and, indeed, is so lit up he does not know he is in the wrong room and he's in the bathroom in his pajamas when Mary arrives.

Naturally it doesn't look good to "hubby" when he appears on the scene and he isn't a bit slow in unlimbering his trusty shooting iron. And into the melee somehow comes

mother-in-law, the police and a bunch of thoroughly irate citizens of the ultra respectable type, whom the police have routed out through mistaken identity.

The chase that follows is a scream and all through it one observes apartments on whose doors marriage licenses are nailed, proof of the widespread havoc caused by Beery's villainy.

Meanwhile, however, a real parson arrives and the principals again assemble for a real wedding which is about to take place, when it is learned that no fortune is coming to Mary. Right away Trask gets cold feet, Beery being already out of the running, but noble Charlie Murray steps to the front. "I love you for yourself alone," he chortles, and they are made one, only to learn that the act has, after all, brought Mary her fortune.

NAN OF MUSIC MOUNTAIN (Five Parts—Dec. 17).—The cast: Henry De Spain (Wallace Reid); Nan Morgan (Ann Little); Duke Morgan (Theodore Roberts); Gale Morgan (James Cruze); Sassoon (Charles Ogle); Logan (Raymond Hatton); Sandusky (Hart Hoxie); Bull Page (Guy Oliver); Scott (James P. Mason); Jeffries (Henry Woodward); Lefever (Ernest Joy); Nita (Alice Marc); McAlpin (Horace B. Carpenter).

Henry de Spain, a young mountaineer of about twenty-eight, is made general manager of the Thief River Stage Line because he has nerve and can shoot. It is understood that he is to "clean up" the gang of outlaws in Morgan Gap, led by Duke Morgan, with whose pretty niece, Nan, de Spain is in love. Sassoon starts the trouble by a knifing, but de Spain catches him. The laugh is soon turned, though, for Sassoon escapes and soon after de Spain himself is wounded in a fight with about seven of the Morgan gang.

He is severely wounded and falls from the horse. The horse runs away, and de Spain is left there unconscious. He is finally discovered by Nan, who cannot forget her resentment even when she sees that he is half dead. Later she learns the true story of his attack by her relatives and from his own lips the reason of his being a gunman.

This was that his father was shot in the back by one of the mountaineers and soon after his mother had died from the effects of the shock, leaving him with a birthmark to commemorate his father's tragic death. Nan is won over to his side the more easily that she is already half in love with the handsome gunman. A few days later she helps him escape. Afterwards, although he takes every opportunity for seeing her, they seldom meet and her uncle very nearly succeeds in marrying her to her worthless cousin, Gale Morgan.

Duke Morgan is thrown from his horse and seriously hurt. Nan comes to nurse him at the hospital, where de Spain has been since he was shot. De Spain leaves soon after her arrival, but comes to see her under the pretext of bringing supplies. It is while there that she at last surrenders to his pleading and consents to become formally "engaged." Gale learns of the affair and tells Duke. Nan is forced to confess her love for de Spain and her uncle tells her that she will never marry him. Gale wins old Duke's permission to marry Nan and the girl is kept a prisoner in her room until she will consent to marrying her cousin.

One night de Spain gets the following message: "Take me away from here as soon as you can." He knows it is from Nan. He rides to the Morgan ranch, and overhears Duke and Gale planning Nan's marriage. He reveals himself and holds the men at bay while he and Nan, who has appeared, escape. Sassoon, a bad man, nearly kills de Spain, but the latter manages to get a successful shot at his enemy and they reach town, where he takes Nan to the home of one of his friends.

Henry de Spain learns that old Duke Morgan was the one who killed his father. Nan, broken-hearted, starts back to her uncle to learn the truth. She tries to bring him to de Spain, but they are caught in a blizzard, and only saved by de Spain just as they are about to succumb. Duke tells de Spain that he and Sassoon both shot at his father, but that they never knew which shot proved fatal, and they learned, to their horror soon after, that de Spain was not the man they were after—who had killed a member of their clan. There is a make-shift wedding ceremony performed right there in the snow, for old Duke gives in at last to the lovers, but later at the settlement there is a more elaborate wedding, which serves to unite the two enemy factions.

THE FAIR BARBARIAN (Five Parts—Dec. 17).—An Englishman who has made his fortune in America decides to return to England. He takes his daughter, Octavia, to pay a visit to her relatives, especially Miss Belinda Bassett, an aunt whom she has never seen. The father is called to America by an important business cable, and Octavia goes on alone to her aunt. Slowbridge, the home of this aunt, is a sleepy little English village whose snobbish small-town aristocracy is headed by the pompous

Lady Theobald. Lady Theobald has everyone under her thumb, including Miss Bassett and her own granddaughter, Lucia, a sweet, shy English girl.

Octavia has about the effect of a dynamite bomb in Slowbridge. Her dresses, her breezy ways, her unconventional conduct, all infuriate Lady Theobald, and at first terrify her aunt. Little by little, however, Octavia becomes a general favorite. She enjoys engineering a love affair between the bashful Lucia and a fine young man, who because he is a mere manufacturer, and not a "gentleman of leisure," has no social standing in Slowbridge.

The worst blow to Lady Theobald comes when her nephew, Captain Barold, becomes exceedingly fond of Octavia. His manner of demonstrating his affection does not please Octavia, for he seems to feel that he is doing her a tremendous favor in bestowing his affection upon her. She decides to teach him a lesson.

Lady Theobald wants Captain Barold to marry her niece, Lucia. Lucia, however, is in love with the manufacturer. Lady Theobald is horrified when she sees Octavia snatching this wonderful catch away from Lucia. Just when Slowbridge is about to blow up with agitation, Captain Barold puts his fortune to the test. He asks Octavia to marry him. She refuses, thereby succeeding in injuring his bump of conceit.

Octavia's father arrives with the news that he is more than a millionaire—that his mining stock has recently doubled in value. With him comes Jack Belsays, an energetic American youth who is a type as foreign to Slowbridge as Octavia. What is the surprise of the small township to learn that Octavia has been engaged to Jack all the time, and never at all anxious to fasten herself upon English small-town society or to intrude into their affairs.

A marriage ceremony follows in Miss Bassett's little villa with young Poppleton, the curate officiating. Through Octavia's good offices, another wedding follows later—that of Lucia and the young manufacturer, whom even Lady Theobald has come to realize is fully worthy of respect—and of the hand of her granddaughter, Lucia.

HIS MOTHER'S BOY (Five Parts—Dec. 24).—The cast: Matthew Denton (Charles Ray); Mabel Glenn (Doris Lee); Banty Jones (William Elmer); Tom Glenn (Joseph Swickard); Jimmie Noonan (Jerome Storm); Mrs. Denton (Gertrude Claire); Mrs. Glenn (Lydia Knott). Directed by Victor L. Schertzinger.

Matthew Denton is a product of a New England village. His father was a prominent business man, who, during the latter part of his life, had encouraged a number of his fellow-townsmen to invest in the Centipede Company, owners of Texas oil property. Matthew lives with his widowed mother. She showers a wealth of motherly care on him, and refuses to permit him to mingle with the other lads of the town, with the result that he grows up tied to her apron strings, and is known as "his mother's boy."

The purchasers of the Centipede stock receive notice that there will be no dividend, that the stock gives every indication of becoming worthless because of a loss in the wells' producing capacity. A delegation of townspeople, calling on Matthew's mother, denounce her late husband for having induced them to purchase the stock. Matthew overhears the tirade, comes to his mother's assistance, and declares that none shall lose a penny through this investment, for he will go to Texas, work in the oil fields himself, and eventually pay off the investors.

The story shifts from the quaint New England village to a bustling town in Texas—a typical oil town, with its hordes of workers, its rudely constructed hotel and ever-present bar, and its town drunkard, who has a wife and pretty daughter. Matthew begins his career as a workman in one of the oil wells, and lives

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at the boarding house of Mrs. Glenn, where he meets her daughter, Mabel.

Tom Glenn, the town drunkard, in order to procure money with which to buy liquor, has been tapping the line of the Centipede Company and diverting the flow into his pipe of another concern. Most of the workers live at the Glenn home, among them Banty Jones, the town bully, who has paid Tom Glenn to tap the Centipede line. Banty wants to marry Mabel Glenn, but Matthew wins her love, and when the girl proudly displays an engagement ring, Jones gives Matthew twenty-four hours in which to leave town, with the alternative of being the target for Jones' gun. Matthew's innate timidity makes him cower before the savage verbal attacks of Jones, much to the disgust of Mabel, who returns the ring and announces that from that moment no engagement exists.

In the meantime, Matthew has discovered the parallel pipe lines, and that night sees Tom Glenn about to tap the Centipede line. He hurries to the telegraph office and notifies the president of the Centipede Company of his discovery. Later, Matthew overhears Jones denounce Tom Glenn for failing to tap the line, and, as he realizes the father of the girl he loves has only been the tool of the bully, the hitherto timid and shrinking boy suddenly turns into a ferocious being. When Jones attempts to assault him he returns his blows with such effectiveness that the battle is soon over—and in Matthew's favor.

Then follow a series of exciting episodes, the story ending happily.

SELECT PICTURES CORP.

SHIRLEY KAYE (Seven Parts).—The cast: John Rowson (Corliss Giles); T. J. Magen (George Fawcett); Egerton Kaye (George Backus); Daisy Magen (Claire Whitney); Mrs. Magen (Nellie Lindrich); Earl Rosslyn (John Sunderland); Mrs. Baylis (Mrs. F. O. Winthrop); Dingwall (Frank Otto); Shirley Kaye (Clara Kimball Young). From the play by Hulbert Footner. Scenario by Margaret Turnbull. Directed by Joseph Kaufman.

Shirley Kaye is the vivacious daughter of Egerton Kaye, president of the great Union Central Railroad. The latter holds his position through his descent from "Pirate" Kaye, who founded the line, rather than through any executive ability of his own. Shirley is queen of the most exclusive Long Island set, and as clever as she is lovely to look at.

From the West comes T. J. Magen, a rough but lion-hearted financier, who buys the house next door to the Kayes. Magen cares little for society, and the elaborate household which their wealth forces them to support is a constant worry to his simple and unassuming wife. But the daughter, "Daisy," yearns with all her heart to break into the society and swim where Shirley Kaye reigns supreme.

T. J. and his younger associate, John Rowson who, incidentally, hates all women, especially Easterners, secure a majority of the proxies of Union Central shareholders. Believing that new blood would improve the finances of the U. C., they determine to oust Egerton Kaye, the figure-head president, at the next directors' meeting.

With breaking heart Kaye tells his daughter of the impending blow, which means not alone the loss of his position but also the loss of the family interest in the road. Shirley, angered at the conspiracy, rises supremely to the emergency. She uses her wiles on T. J., dickers with him for his daughter's social position and agrees to give Daisy her heart's desire if he will ally himself with the Kaye interests.

She wins the allegiance of Magen, but Rowson, believing her to be a cold-blooded snake after money and social position, abruptly severs his connections with the venture and leaves for the West. In the end Shirley goes after him and proves herself as capable in love privacy as in the realm of high finance.

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See page 1992.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Skylight Room (One of the O. Henry Series—Four Parts—Drama).
One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

A Jitney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).

ESSANAY.

The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Tollsme Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.
Lunch.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.

FALCON FEATURES.

The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts—Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Magiste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

KALEM.

The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 9.

The Sister's Rival (Five parts—Drama—Russian).
The Seven Pearls (Episode No. 13—"Over the Falls"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 3—"The Island of Dread"—Two parts—Drama—Pathe).
Move On (One Reel—Comedy—Rollin).
Our National Parks—Yellowstone Park, Its Terraces and the Grand Canyon (One Reel—Colored Travel—Ralph Earl).
Happy Hooligan at the Circus (Cartoon Comedy) and Rotogravure Section (Educational) (Split Reel—International).
Hearst-Pathe News No. 100—(Topical).
Hearst-Pathe News No. 101—(Topical).

RELEASES FOR WEEK OF DEC. 16.

Vengeance is Mine (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 14—"The Tower of Death"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 4—"The False Locket"—Two parts—Drama—Pathe).
Argus Pictorial No. 3 (One Reel—Educational—Argus Laboratories).
Along the Vardar, European Turkey (Colored Travel) and "A Fresh Water Pirate" (Colored Educational—Pathe Split Reel).
Happy Hooligan—Bullets and Bull (Cartoon Comedy) and "Keeping the Camp Clean" (Educational—International Split Reel).
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).

RELEASES FOR WEEK OF DEC. 23.

Runaway Romany (Five parts—Drama—Ardley Art Film Corp.).
The Seven Pearls (Episode No. 15—"The Seventh Pearl"—Two parts—Astra).
The Hidden Hand (Episode No. 5—"The Air Lock"—Two parts—Drama—Pathe).
Bashful (One Reel—Comedy—Rollin).
The Pearl of the Atlantic, Belle Isle—Picturesque Brittany (Colored Travel), and Strange Fresh Water Insects (Colored Educational) (Pathe Split Reel).
Katzenjammer Kids "Fat and Furious" (Cartoon Comedy), and Indiana Limestone (Educational) (International Split Reel).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 1 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nuttty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.

PARAMOUNT MACK SENNETT COMEDIES.

Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec. 17—That Night.
Dec. 30—Taming Target Center (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.

PARAMOUNT FEATURES.

Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).
Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
Dec. 3—The Eternal Temptress (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).

PARAMOUNT SERIAL.

Nov. 19—Who is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).
Nov. 26—Who is Number One? (Episode No. 5—"Halls of Hazards"—Two parts—Drama).
Dec. 3—Who is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
Dec. 10—Who is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).
Dec. 10—Canning Time in California (Edu.).
Dec. 17—In Glacier Park (Scenic).
Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.

PARAMOUNT-BRAY PICTOGRAPHS.

Nov. 11—Issue No. 93—Most Beautiful of Far Eastern Arts: Farming for Furs; Putting Volcanos to Work.
Nov. 18—Issue No. 94—Straw Weavers of the Tropics; Uncle Sam's Hints No. 5, How to Preserve Eggs; Over the Jumps With Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See page 1992.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov. 7—Double Dukes (Two parts—Com.).
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).

NESTOR.

Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Woolly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).

POWERS.

Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

HERBERT RAWLINSON PRODUCTION.

Dec. 31—The High Sign (Five parts—Drama).

SPECIAL PRODUCTIONS.

Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).

STAR FEATURETTE.

Sept. 10—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).

UNIVERSAL SPECIAL FEATURE.

Nov. 9—The Red Ace (Episode No. 4, "The Undercurrent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp.—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.).
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).
Dec. 16—Because of the Woman (Five Parts—Drama).
Dec. 16—The Maternal Spark (Five parts—Drama).
Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).

TRIANGLE KOMEDY.

Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.
Dec. 16—His Bad Policy.
Dec. 16—A Discardant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Filver.

KEYSTONE COMEDY.

Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts).
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New R eleases Before Saturday.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See page 1992.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

GAUMONT.

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 30—Number 157 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 26—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters"—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—Drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedly Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 3—Enemies of the Garden (Ditmar's Living Book of Nature).
Dec. 5—The Land of Enchantment—Yosemite Valley.
Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).

FOX STANDARD PICTURES.

Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).

GOLDWYN PICTURES CORP.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).
Dec. 30—Thais (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.

GREATER VITAGRAPH.

Dec. 10—The Marriage Speculation (Five parts—Drama).
Dec. 10—The Fighting Trail (Episode No. 14—"The Trestle of Horrors"—Two parts—Drama).
Dec. 10—Frauds and Free Lunch (Comedy).
Dec. 17—Noisy Niggers and Noisy Neighbors (Comedy).
Dec. 17—In the Balance (Five parts—Drama).
Dec. 17—The Fighting Trail (Episode No. 15—"Out of the Flame"—Two parts—Drama).
Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy—Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).
Nov. 19—Kill Joy (Essanay-Perfection Picture—Five parts—Drama).
Nov. 26—Gift of Gab (Essanay-Perfection Picture—Five parts—Drama).
Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Robe of Honor.

SELECT PICTURES CORP.

Magda.
The Wild Girl.
The Barrier.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).
Shirley Kaye.

WHOLESOME FILMS CORPORATION.

Sept. 8—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—The Wasp (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of State Rights Pictures

(For Daily Calendar of Program Releases See page 1992.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.

Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.

December—Shame (Produced by Duplex Films, Inc.—Seven parts—Drama).

CENTURY COMEDIES.

Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).

COMMONWEALTH PICTURES CORP.

The Frozen Warning (Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

I Believe (Seven parts—Drama).

CREST PICTURES CORP.

The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

Mother Love and The Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.

Kerensky in the Russian Revolution of 1917.

FILM D'ART CORP.

Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.

The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.

The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.

Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.

A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.

August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.

The Warrior (Seven parts—Comedy-Drama).
The Liar.

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.

Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksmen (Seven parts—Drama).

HIGH CLASS FILM PRODUCTIONS.

The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.

The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye.

INTER-ALLIED FILMS.

Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTION.

August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING-BEE FILMS CORP.

Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Dec. 29—The Prospector (Two parts—Comedy).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MCCLURE PICTURES.

Mother (Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

ORO PICTURES CORP.

Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.

The Russian Revolution.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.

To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.

Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Jape-land").

PIONEER FILM CORP.

Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.

Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bargains (Six parts—Drama).

PYRAMID COMEDIES.

In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.

Nov.—A Modern Lorelei.

HARRY RAVER.

The Public Defender (Drama).
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.

Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Drama).
Who Shall Take My Life? (Seven parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

S. & S. PHOTOPLAYS, INC.

Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

TWEDE COMEDY CO.

The Recruit.

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VENUS FILMS.

The Triumph of Venus.

VICTORIA FEATURE FILMS.

Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

WESTERN IMPORT FILM CO.

Mickey (Seven parts).



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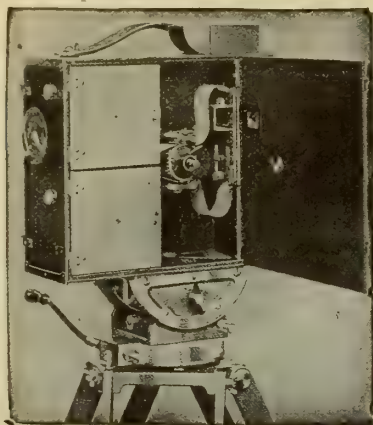
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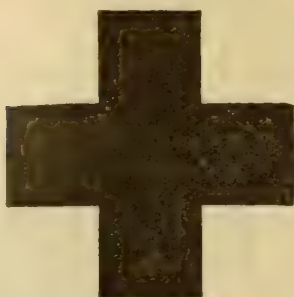
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VOLUME XXXIV

October—December, 1917

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VOLUME XXXIV October—December, 1917

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Index to Reviews, Comments, and Stories of the Films

Appended is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending December 31, 1917. This list of releases with dates is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or synopsis can be found. "R" stands for review; "C" for comment; "S" for synopsis; and "A" for advertising aids. Where reference letter is omitted to either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

(N. B.—Synopsis, comments, or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe and Universal subjects indicates the week during which they were released.)

A

Abandoned Mine, The (No. 6 of The Seven Pearls) (2 parts) (Pathe-Astra)—Oct. 20;	
Adopted Son, The (6 parts) (Metro)—Oct. 29;	S-1387; C-1341; R-1190.
Adrift (No. 3 of The Mystery Ship) (2 parts) (Universal Special)—Dec. 15;	
Adventurer, The (2 parts) (Mutual Special Chaplin)—Oct. 22;	S-577; C-881; R-876.
Adventures of Carol, The (5 parts) (World Film)—Nov. 12;	S-1073; C-881; R-879.
Aerial Photography (Inter-Allied Films).	
Afraid to Be False (2 parts) (Triangle-Key-stone)—Dec. 23;	
After the Matinee (General Film-Sparkle).	
Air Lock, The (No. 5 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 23;	
Aladdin and the Wonderful Lamp (8 parts) (Fox Standard)—Oct. 14;	C-712; R-247.
Alias Mrs. Jessop (5 parts) (Metro)—Dec. 10;	C-1961; R-1955.
Alimony (First National Exhibitors' Circuit) (6 parts)—C-1648; R-1646.	
All Aboard (Pathe-Rolin)—Nov. 25;	C-1342.
All at Sea (Triangle Comedy)—Oct. 7;	
All for a Husband (5 parts) (Fox Special Feature)—Nov. 18;	S-1386; C-1485; R-1490.
All That Triangle Stuff as Sized Up by the Meal Ticket (2 parts) (General Film-Essanay)—	S-434; C-712.
Along the Vardar and a Fresh Water Pirate (Pathe)—Dec. 16;	C-1961.
Almost a Bigamist (Christie)—C-880; R-709.	
Almost Divorced (Christie)—C-1485; R-1477.	
Ambition (General Film-Sparkle)—S-1070; C-1341.	
Ambrose's Icy Love (2 parts) (Universal-L-KO)—	Dec. 26;
American Maid, The (5 parts) (Mutual Star-Goodrich)—Nov. 26;	S-1384; C-1485; R-1483; A-1995.
American War News Weekly (General Film-Cinema War News Syndicate) (Issued Weekly-Discontinued Nov. 20).	
American Widow, An (5 parts) (Metro)—Dec. 17;	
Amid the Clouds (No. 4 of The Seven Pearls) (2 parts) (Pathe-Astra)—Oct. 7;	
And Along Came Mary (Mutual-Strand)—Oct. 23;	S-578; C-880.
Animalculae—The Infinitely Small (Brind Educational Pictures)—C-525; R-527.	
Animals in Mid-Winter, The (Living Book of Nature) (Educational-Ditmars)—Oct. 22;	

Animals in Mid-Summer (Living Book of Nature) (Educational-Ditmars)—Dec. 31;	
Animals of Australia (Living Book of Nature) (Educational-Ditmars)—Nov. 19;	
Animated Weekly No. 89 (Universal)—Sept. 12;	C-74.
Animated Weekly No. 90 (Universal)—Sept. 19;	C-253.
Animated Weekly No. 91 (Universal)—Sept. 27;	S-434; C-402.
Animated Weekly No. 92 (Universal)—Oct. 4;	S-435; C-526.
Animated Weekly No. 93 (Universal)—Oct. 11;	S-577; C-713.
Animated Weekly No. 94 (Universal)—Oct. 18;	S-753.
Animated Weekly No. 95 (Universal)—Oct. 25;	S-912; C-1038.
Animated Weekly No. 96 (Universal)—Nov. 1;	S-1071; C-1192.
Animated Weekly No. 97 (Universal)—Nov. 8;	S-1222.
Animated Weekly No. 98 (Universal)—Nov. 14;	S-1384; C-1342.
Animated Weekly No. 99 (Universal)—Nov. 21;	S-1546; C-1486.
Animated Weekly No. 100 (Universal)—Nov. 28;	S-1675; C-1649.
Animated Weekly No. 1 (Universal)—Dec. 5;	C-1808; S-1841.
Animated Weekly No. 2 (Universal)—Dec. 12;	S-1999; C-1962.
Animated Weekly No. 3 (Universal)—Dec. 19;	
Animated Weekly No. 4 (Universal)—Dec. 26;	
Antics of Ann (5 parts) (Paramount)—Nov. 12;	S-1232; C-1191; R-1184.
Ant, My Friend, The (½-reel) (Brind Educational)—October;	S-582; C-525; R-527.
Anything Once (5 parts) (Bluebird)—Oct. 8;	S-584; C-401; R-398.
Apple Tree Girl, The (5 parts) (Kleine-Edison-Perfection)—Oct. 1;	S-446; C-712; R-251.
Aquarium, The Fresh Water (½ reel) (Brind Educational)—October;	S-760; C-525; R-527.
Are Waitresses Safe? (2 parts) (Paramount-Mack Sennett)—Nov. 18;	C-1486; R-1483.
Argus Pictorial No. 1 (Pathe)—Nov. 18;	S-1192; R-1320.
Argus Pictorial No. 2 (Pathe)—Dec. 2;	C-1486; R-1490.
Argus Pictorial No. 3 (Pathe)—Dec. 16;	C-1808.
Argus Pictorial No. 4 (Pathe)—Dec. 30;	C-1961.
Arms and the Girl (5 parts) (Paramount)—Oct. 8;	S-756; C-712; R-705.

Army, Feeding, and Cartoon Comedy (Pathe-International)—Sept. 30;	C-253; R-370.
Ashes of Hope (5 parts) (Triangle)—Oct. 7;	S-300; S-446; C-253; R-249.
As Others See Us (Metro-Drew)—Nov. 26;	R-1647; C-1807.
At Bay (2 parts) (No. 14 of the Gray Ghost) (Universal Special)—Oct. 1;	
Auction Block, The (6 parts) (Goldwyn Distributing Corp.)—Dec. 2;	C-1961; R-1957.
Auld Lang Syne (2 parts) (Greater Vitagraph-Favorite)—Oct. 8;	
Auntie's Triumph (2 parts) (Film D'Art Corp.)—	S-1228; C-1191; R-1188.
Automaniacs (2 parts) (Century Comedies)—	Oct. 1.
Avenging Trail, The (5 parts) (Metro)—Dec. 31;	
Awakening, The (5 parts) (World)—Dec. 3;	C-1486; R-1476; S-1846.
Awakening of Ruth, The (5 parts) (Kleine-Edison-Perfection)—Sept. 17;	S-128.

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Babes in the Wood (5 parts) (Fox Special Feature)—Dec. 2;	S-1847.
Bab's Burglar (5 parts) (Paramount)—Oct. 29;	C-1038; R-1035.
Bab's Diary (5 parts) (Paramount)—Sept. 24;	C-525; R-520.
Bab's Matinee Idol (5 parts) (Paramount)—	Nov. 26.
Baby Mine (6 parts) (Goldwyn)—Sept. 23;	C-252; R-248.
Baby's Home at Porechfontaine, and Japan Under Snow (Pathe)—Nov. 11;	
Back Trackers from the Hot Sidewalks (General Film-Essanay)—S-1222;	C-1485.
Bad Little Good Man, A (Universal-Nestor)—	Oct. 29;
Bandmaster, The (2 parts) (King Bee Films Corp.)—Dec. 1;	S-1677.
Bangs Renigs (General Film-Sparkle)—S-289;	C-880.
Bargain, The (6 parts) (W. H. Productions).	
Bargain, \$37.60 (General Film-Sparkle)—S-1382;	C-1648.
Barnyard Frolics (General Film-Jaxon)—S-1222;	C-1341.
Bashful (Pathe-Rolin)—Dec. 23;	C-1961.
Bathub Bandit, The (General Film-Kalem)—	C-73; R-68.
Beach Birds (2 parts) (Pyramid Comedies).	
Bear Fact, A (2 parts) (K-E-S-E-Selig)—	Oct. 1.

- Beauties and Bombs (2 parts) (Pyramid Comedies).
 Beautiful Adventure (5 parts) (Mutual Star-Empire)—Oct. 15; S-437; R-521.
 Because of the Woman (7 parts) (Triangle)—Dec. 16; R-1805; C-1808; A-1977.
 Bedroom Blunder, A (2 parts) (Paramount-Mack Sennett)—Oct. 7; C-1808.
 Bees, All About (½ reel) (Brind Educational)—S-582.
 Behind the Mask (5 parts) (Art Dramas Inc.—U. S. Amusement)—Sept. 3; S-127.
 Belgian, The (8 parts) (U. S. Exhibitors Bkg. Corp.—Olcott)—C-881; R-877.
 Beloved Jim (5 parts) (Universal Special)—Dec. 17; S-1999; C-1962; R-1953.
 Benefactor, The (General Electric Co.)—R-854.
 Beside the Glimmer Glass (Educational Films Corp.)—Dec. 26.
 Best Man, The (4 parts) (General Film-Falcon)—S-288; C-880; R-872.
 Best of a Bargain, The (General Film-Sparkle).
 Betty Wakes Up (Christie)—C-1485; R-1477.
 Betty's Big Idea (Christie)—C-880; R-709.
 Betty and the Buccaneers (5 parts) (Mutual Star-American)—Nov. 12; S-1071; C-1191; R-1187.
 Between Fire and Water (No. 5 of The Seven Pearls) (2 parts) (Pathe-Astra)—Oct. 14.
 Birds of a Feather (2 parts) (Pathe-Rolin)—Oct. 7; C-253.
 Birds, Our Game—The Wild Duck, and a Corner of Moravan, L'Yonne, France (Pathe)—Oct. 21; C-525.
 Birthday Blunder, A (Triangle Comedy)—Dec. 3.
 Bliss (Pathe-Rolin)—Oct. 14; C-402.
 Blood-Stained Russia (8 parts) (Pathe-Donald C. Thompson)—R-1805.
 Blue Jeans (7 parts) (Metro Special)—S-2003; R-1959.
 Blundering Boobs (General Film-Jaxon)—C-1807.
 Boarder Busters, and The Children's House (Pathe)—Oct. 21; C-713.
 Boarding House Battle, A (General Film-Three C).
 Bobby and Company (Greater Vitagraph)—Oct. 29; S-919; C-880.
 Bobby and the Helping Hand (Greater Vitagraph)—Oct. 1; S-295.
 Bobby, Mayor of Kid City (Greater Vitagraph)—Oct. 8.
 Bobby of the Home Defenders (Greater Vitagraph)—Oct. 22; S-919; C-712.
 Bobby Takes a Wife (Gtr. Vitagraph)—Nov. 19; C-1341; S-2002.
 Bobby, The Magician (Gtr. Vitagraph)—Nov. 26; C-1485; S-2003.
 Bobby's Fairy (Greater Vitagraph)—Oct. 15; C-812; S-919; C-712.
 Bobby to the Rescue (Gtr. Vitagraph)—Nov. 5; C-1037; S-2003.
 Bobby's Country Adventure (Gtr. Vitagraph)—Nov. 12; C-1191; S-2003.
 Bobby's Secret (Greater Vitagraph)—Sept. 17; S-295.
 Bond of Fear, The (5 parts) (Triangle)—Sept. 23; S-300.
 Bondage (5 parts) (Bluebird)—Oct. 15; S-758; C-525; R-522.
 Boomerang Frame-Up, A (Triangle Comedy)—Nov. 11.
 Bottom of the Well, The (5 parts) (Greater Vitagraph)—Oct. 22; S-758; C-712; R-707.
 Branded Soul, A (5 parts) (Fox Special Feature)—Nov. 25; S-1677.
 Brand's Daughter (4 parts) (General Film-Falcon)—S-911; C-1485.
 Breaking In (General Film-Jaxon)—S-1382; C-1648.
 Bridge of Death, The (No. 9 of the Fighting Trail) (2 parts) (Greater Vitagraph)—Nov. 5.
 Broadway, Arizona (5 parts) (Triangle)—Sept. 30; S-131; C-74; R-71.
 Bucking Broadway (5 parts) (Universal Special)—Dec. 24; R-1801; C-1808.
 Bullets and Boneheads (2 parts) (Universal-L-KO)—Dec. 19; S-1999.
 Bullets and Bull (Cartoon) and Keeping the Camp Clean (Pathe-International)—Dec. 16.
 Burglar, The (5 parts) (World)—Oct. 29; S-583; C-402; R-398.
 Buried Alive (No. 12 of The Seven Pearls) (2 parts) (Pathe-Astra)—Dec. 2.
 Burning Span, The (No. 4 of the Red Ace) (2 parts) (Universal-Special)—Dec. 29.
 Busted Hearts and Buttermilk (Universal-Nestor)—Dec. 31.
 By the Sad Sea Waves (Katzenjammer Cartoon) and Feeding an Army (Pathe-International)—Sept. 30.
 By the Sea (2 parts) (General Film-Essanay-Chaplin)—S-911.
- C
- Calendar Girl, The (5 parts) (Mutual Star-American)—Oct. 15; S-437; C-401.
 Call of the East (5 parts) (Paramount)—Oct. 15; S-756; C-712; R-707.
 Camille (6 parts) (General Film-Hanover)—C-525; R-520.
 Camille (6 parts) (Fox Standard)—Sept. 30; S-293; C-401; R-399.
 Camping (Paramount-Klever)—Sept. 1; C-252.
 Canada, Banff National Park (General Film-Essanay)—S-1675.
 Canada, Great Natural Industries of (General Film-Essanay)—S-1840.
 Canada, Lake Louise, (General Film-Essanay)—S-1544; C-1961; R-1957.
 Canada, Through the Rockies (Educational Films Corp.)—R-228.
 Canada, Through, From Coast to Coast (General Film-Essanay).
 Canada, Water Powers of Western (General Film-Essanay).
 Candy Kid, The (2 parts) (King Bee)—Oct. 15; S-295.
 Canning Time in California (Paramount-Burton Holmes)—Dec. 9.
 Captain Barnacle's Legacy (Greater Vitagraph-Favorite)—Nov. 5.
 Case at Law, A (5 parts) (Triangle)—Nov. 18; S-1386; C-1192; R-1187.
 Cassidy (5 parts) (Triangle)—Oct. 21; S-760; C-526; R-523.
 Caught in the Draft (Universal-Nestor)—Nov. 5; C-1038.
 Chain Gang, The (Educational Films Corp.)—Nov. 28.
 Champion, The (2 parts) (General Film-Essanay-Chaplin).
 Chief Cook, The (2 parts) (King Bee)—Oct. 1; S-131.
 Children's House, The, and Boarder Busters (Pathe-Rolin)—Oct. 21; C-712.
 Cinderella Man, The (6 parts) (Goldwyn)—Dec. 16; C-1485; R-1482.
 Clarion Call, The (2 parts) (General Film-Broadway Star).
 Clean Gun, The (4 parts) (General Film-Falcon)—S-434; C-880; R-872.
 Cleopatra (10 parts) (Fox-Standard)—C-712; R-708.
 Clever Mrs. Carfax (5 parts) (Paramount)—Nov. 12; S-1072; C-1038; R-1034.
 Close Resemblance, A (Metro-Drew)—Nov. 19; C-1485; R-1484.
 Clubs Are Trumps (2 parts) (Pathe-Rolin)—Nov. 18; C-1192.
 Cold Deck, The (5 parts) (S. A. Lynch).
 Conqueror, The (8 parts) (Fox-Standard)—Sept. 16; S-297.
 Conquest Program No. 7 (7 parts) (Kleine-Edison)—Aug. 25; R-81.
 Conquest Program No. 8 (7 parts) (Kleine-Edison)—Sept. 1; C-73; R-69.
 Conquest Program No. 9 (7 parts) (Kleine-Edison)—Sept. 8; S-127; C-73; R-72; R-228.
 Conquest Program No. 10 (Kleine-Edison)—Sept. 15; C-252; R-251.
 Conscience (5 parts) (Fox Special Feature)—Oct. 7; S-297; C-252; R-251.
 Contented Woman, A (2 parts) (Kleine-Selig-Hoyt)—Sept. 17; S-128.
 Co-respondent, The (5 parts) (Jewel Productions)—C-712; R-708.
 Corner Grocer, The (5 parts) (World Film)—Oct. 1; S-297; C-74; R-71.
 Country Hero, A (2 parts) (Paramount-Arbuckle)—Dec. 10; C-1486; R-1483.
 Counterfeit Faces (No. 2 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 2.
 Counterfeit Scent, A (Triangle Comedy)—Dec. 23.
 Courage of the Commonplace, The (5 parts) (Kleine-Perfection-Edison)—Nov. 12; S-1230; C-1191; R-1188.
 Cousins (2 parts) (Film D'Art Corp.)—S-1228; C-1191; R-1188.
 Cow Jumped over the Moon (Paramount-Klever Comedy)—Oct. 14; C-525.
 Countess Charming, The (5 parts) (Paramount)—Sept. 24; C-73; R-70.
 Crescent Scar, The (No. 1 of the Mystery Ship) (2 parts) (Universal-Special)—Dec. 1.
 Counting Out the Count (2 parts) (Universal-L-KO)—Oct. 1; S-125.
 Cricket, The (5 parts) (Butterfly Pictures)—Nov. 22; S-1223; C-1192; R-1189.
 Crooked Romance, A (5 parts) (Pathe-Astra)—Sept. 30; C-73; R-68.
 Cross-Eyed Submarine, The (2 parts) (Universal-Star Featurette)—Oct. 15; S-436.
 Crystal Maze, The (No. 19 of The Fatal Ring) (2 parts) (Pathe-Astra)—Nov. 11.
 Cupid's Camouflage (Christie)—S-2002.
 Curse of Eve (6 parts) (Corona Cinema Co.)—C-525; R-522.
 Cy Whittaker's Ward (5 parts) (Kleine-Perfection-Edison)—Oct. 22; S-1230.
- D
- Dagger Duel, The (No. 15 of The Fatal Ring) (2 parts) (Pathe-Astra)—Oct. 14.
 Dakota Dan (2 parts) (W. H. Productions).
 Damaged—No Goods (2 parts) (Fox-Sunshine)—Dec. 23; R-1483; C-1807.
 Danger Signals (Pioneer Film Corp.).
 Daring Death (No. 12 of The Lost Express) (2 parts) (Mutual-Signal)—Dec. 6.
 Dash for Arabia, A (No. 13 of The Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 30.
 Daughter of Daring, A (The Race to the Drawbridge) (General Film-Kalem)—S-911; C-880; R-877.
 Daughter of Daring, A (The Munitions Plot) (General Film-Kalem)—S-911; C-880; R-877.
 Daughter of Daring, A (Railroad Spies) (General Film-Kalem)—1919; C-1037; R-1035.
 Daughter of Daring, A (The Detached Engineer) (General Film-Kalem)—S-1070; C-1037; R-1035.
 Daughter of Daring, A (The Detached Engineer) (General Film-Kalem)—1919; C-1037; R-1035.
 Daughter of Destiny (6 parts) (First National Exhibitors-Paramount)—S-1841; A-1994.
 Daughter of Maryland, A (5 parts) (Mutual Star Goodrich)—Oct. 29; S-917; C-881; R-874.
 Daughter of the Gods (8 parts) (Fox-Standard)—Dec. 2.
 Day Off, A (General Film-Jaxon)—S-754.
 David Garrick (2 parts) (Greater Vitagraph-Favorite)—Oct. 1.
 Dead-Shot Baker (5 parts) (Greater Vitagraph)—Oct. 15; S-582; C-525; R-521.
 Deal in Bonds, A (Grant, Police Reporter Series) (General Film-Kalem).
 Death Weight, The (No. 17 of The Fatal Ring) (2 parts) (Pathe-Astra)—Oct. 28.
 Deep Seas and Deepwater Deeds (2 parts) (Universal-L-KO)—Dec. 12; C-1649; S-1840.
 Denizens of the Deep (Brind Educational)—S-760; R-527.
 Denny from Ireland (5 parts) (W. H. Clifford Photofilm Co.).
 Dentist, The (Metro-Drew)—Oct. 15; C-713.
 Depot Romeo, A (General Film-Essanay)—S-1840; C-1649; R-1840.
 Der End of Der Limit (Katzenjammer Cartoon) and New Merchant Marine (Pathe-International)—Oct. 14; C-525.
 Der Last Straw (Katzenjammer Kid Cartoon) and Making Shrapnel for the U. S. Army (Pathe-International)—Nov. 18; C-1192.
 Desert Dust (5 parts) (Aircraft Pictures Corp.)—Nov. 26.
 Deserted Engine, The (Daughter of Daring Series) (General Film-Kalem).
 Desert of Torture, The (No. 12 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Nov. 26.
 Desire of the Moth, The (5 parts) (Bluebird)—Oct. 22; S-917; C-712; R-710.
 Detective, The (General Film-Sparkle)—S-1998.
 Detective's Danger, The (Daughter of Daring Series) (General Film-Kalem).
 Dev. Dodger, The (5 parts) (Triangle)—Sept. 23; S-300.
 Devil Stone, The (5 parts) (Aircraft)—Dec. 17; A-1996.
 Devilish Crabs (General Film-Jaxon)—S-124; C-880.
 Disappointed Love (General Film-Jaxon)—C-1961.
 Discordant Note, A (Triangle Comedy)—Dec. 16.
 Doctor LaFleur's Theory (Greater Vitagraph Favorite)—Oct. 15.
 Doing Their Bit, and Cartoon Comedy (Pathe-International)—Oct. 28; C-713.
 Door Between, The (5 parts) (Bluebird)—Dec. 10; C-1485; R-1477; S-1678; A-1994.
 Dormant Power, The (5 parts) (World)—Oct. 22; S-582; C-526; R-520.
 Double Cross (General Film-Sparkle).
 Double Crossed (2 parts) (W. H. Productions).
 Double Crossed (5 parts) (Paramount)—Sept. 17; C-73; R-71.
 Double Disguise, The (No. 16 of The Fatal Ring) (2 parts) (Pathe-Astra)—Oct. 20.
 Double Dukes (2 parts) (Universal-L-KO)—Nov. 7; S-912; C-881.
 Draft 258 (7 parts) (Metro Special)—Nov. 15; S-1682; C-1648; R-1644.
 Dream Doll, The (5 parts) (Kleine-Perfection-Essanay)—Dec. 19; C-1344; R-1336; S-1678; A-1995.
 Du Barry (7 parts) (Fox-Standard)—Dec. 30.
 Duel, The (No. 15 of The Gray Ghost) (2 parts) (Universal Special)—Oct. 8.
 Dummies and Deceptions (Gtr. Vitagraph)—Dec. 24.
- E
- Easy Money (5 parts) (World)—Nov. 19; S-1388; C-1192; R-1186.
 Edge of the Law, The (5 parts) (Butterfly Pictures)—Sept. 24; S-131; C-73; R-69.
 Empty Pockets (7 parts) (First National Exhibitors-Bronson).
 Enchanted Kiss, The (2 parts) (General Film-Broadway Star)—C-1037; R-1032; S-1840.
 End of the Run, The (3 parts) (Universal Gold Seal)—Oct. 22; S-575; C-526.
 End of the Trail (No. 20 of The Fatal Ring) (2 parts) (Pathe-Astra)—Nov. 18.
 Enemies of the Garden (Living Book of Nature) (Educational-Bimars)—Dec. 3.
 England, Some Towns of, and Around Central Auvergne, France (Pathe)—Nov. 25.
 Escape, The (No. 13 of The Lost Express) (2 parts) (Mutual-Signal)—Dec. 12.
 Eternal Mother, The (5 parts) (Metro Pictures Corp.)—Nov. 26; S-1845; C-1648; R-1647.
 Eternal Temptress, The (5 parts) (Paramount)—Dec. 3; S-1684; R-1806; C-1808; A-1994.
 Even As Him and Her (2 parts) (Universal-L-KO)—Oct. 31; S-754; C-714.
 Exile (5 parts) (Paramount)—Sept. 17; S-298; C-73; R-71.
 Eyes of the Artillery (Inter-Allied Films).

F

Fading of Local Color (Educational Films Corp.)—R-854.
 Faint Heart and Fair Lady (Paramount-Kleever Comedy)—Nov. 5; S-1232; C-1038.
 Fair Barbarian, The (5 parts) (Paramount)—Dec. 17; S-2004; C-1952; R-1956.
 Falcons of the Sea (Inter-Allied Films).
 False Alarm, A (Triangle Comedy)—Nov. 25.
 False Locket, The (No. 4 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 16.
 False Pearl, The (No. 7 of The Seven Pearls) (2 parts) (Pathe-Astra)—Oct. 27.
 False to the Finish (2 parts) (Triangle-Key-stone)—Nov. 11.
 Fanatics (5 parts) (Triangle)—Dec. 9; R-1644; S-1843; C-1649; A-1996.
 Fat and Furious (2 parts) (Universal-L-KO)—Oct. 22; S-575; C-526.
 Fat and Furious (Katzenjammer Cartoon) and Indiana Limestone (Pathe-International)—Dec. 23.
 Fat and Foolish (General Film-Three C).
 Fatal Ring, The (No. 13, A Dash for Arabia) (2 parts) (Pathe-Astra)—Sept. 30; C-73.
 Fatal Ring, The (No. 14, The Painted Safe) (2 parts) (Pathe-Astra)—Oct. 7; S-132; C-253.
 Fatal Ring, The (No. 15, The Dagger Duel) (2 parts) (Pathe-Astra)—Oct. 14; S-293; C-402.
 Fatal Ring, The (No. 16, The Double Disguise) (2 parts) (Pathe-Astra)—Oct. 21; S-441; C-713.
 Fatal Ring, The (No. 17, The Death Weight) (2 parts) (Pathe-Astra)—Oct. 28; S-578; C-881.
 Fatal Ring, The (No. 18, The Subterfuge) (2 parts) (Pathe-Astra)—Nov. 4; S-762; C-1038.
 Fatal Ring, The (No. 19, The Crystal Maze) (2 parts) (Pathe-Astra)—Nov. 11; S-918; C-1191.
 Fatal Ring, The (No. 20, The End of the Trail) (2 parts) (Pathe-Astra)—Nov. 18; S-1076; C-1342.
 Fatty at Coney Island (2 parts) (Paramount-Arbuckle)—Oct. 29.
 Fear Not (5 parts) (Butterfly Pictures)—Nov. 26; S-1546.
 Feeding an Army and Cartoon Comedy (Pathe-International)—Sept. 30; C-253; R-370.
 Feet of Clay (4 parts) (General Film-Falcon)—S-751; C-1191.
 Fettered Woman, The (5 parts) (Greater Vitagraph)—Nov. 5; S-1072; C-1037; R-1036.
 Fibbers, The (5 parts) (Kleine-Perfection-Edison)—Oct. 15; S-298; C-252; R-248.
 Fight for a Million (No. 11 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 29.
 Fighting Back (5 parts) (Triangle Film Corp.)—Nov. 4; S-916; R-876; C-881.
 Fighting Blood (No. 6 of The Red Ace) (2 parts) (Universal Special)—Nov. 23.
 Fighting Odds (6 parts) (Goldwyn)—Oct. 7; S-294; C-401; R-389.
 Fighting Trail, The (No. 1, The Priceless Ingredient) (2 parts) (Greater Vitagraph)—Sept. 10; S-448.
 Fighting Trail, The (No. 2, The Story of Ybarra) (2 parts) (Greater Vitagraph)—Sept. 17; S-448; C-252.
 Fighting Trail, The (No. 3, Will Yaqui Joe Tell) (2 parts) (Greater Vitagraph)—Sept. 24; C-252.
 Fighting Trail, The (No. 4, The Other Half) (2 parts) (Greater Vitagraph); Oct. 1; S-579; R-396.
 Fighting Trail, The (No. 5, Torrent Rush) (2 parts) (Greater Vitagraph)—Oct. 8; R-396; S-579.
 Fighting Trail, The (No. 6, The Ledge of Despair) (2 parts) (Greater Vitagraph)—Oct. 15; S-919.
 Fighting Trail, The (No. 7, The Lion's Prey) (2 parts) (Greater Vitagraph)—Oct. 22; S-919.
 Fighting Trail, The (No. 8, The Strands of Doom) (2 parts) (Greater Vitagraph)—Oct. 29; S-919; C-880.
 Fighting Trail, The (No. 9, The Bridge of Death) (2 parts) (Greater Vitagraph)—Nov. 5; S-919; C-1037.
 Fighting Trail, The (No. 10, The Sheriff) (2 parts) (Greater Vitagraph)—Nov. 12; S-918; C-1191.
 Fighting Trail, The (No. 11, Parched Trails) (2 parts) (Greater Vitagraph)—Nov. 19; S-1072; C-1342.
 Fighting Trail, The (No. 12, The Desert of Torture) (2 parts) (Greater Vitagraph)—Nov. 26; C-1485.
 Fighting Trail, The (No. 13, The Water Trap) (2 parts) (Greater Vitagraph)—Dec. 3; C-1648.
 Fighting Trail, The (No. 14, The Trestle of Horrors) (2 parts) (Greater Vitagraph)—Dec. 10; C-1807.
 Fighting Trail, The (No. 15, Out of the Flame) (2 parts) (Gtr. Vitagraph)—Dec. 17; C-1961; R-1960.
 Fighting Mad (5 parts) (Universal Special)—Dec. 3; C-1649; R-1642; S-1840.
 Film Fed Family, Fable of the (General Film-Essanay)—S-434; C-712.
 Fire God, The (No. 5 of The Mystery Ship) (2 parts) (Universal Special)—Dec. 29.

Fire and Water (No. 10 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 21.
 Fire Escape Finish, A (Universal-Nestor);—Oct. 22; S-576.
 Firefly of Tough Luck (5 parts) (Triangle)—Oct. 21; S-762; C-526; R-523.
 Firing Father (Mutual-Strand)—Oct. 9; S-437; C-401.
 Fish, Denizens of the Deep (Brind Educational Pictures)—S-525; R-527.
 Fishing for Fish (Educational Films Corp.)—Dec. 12; R-1937.
 Flaming Cross, The (No. 1 of Who Is Number One?) (2 parts) (Paramount)—Oct. 29.
 Flaming Omen, The (5 parts) (Gtr. Vitagraph)—Oct. 29; S-919; C-880; R-873.
 Flight of the Fury, The (No. 6 of Who Is Number One?) (2 parts) (Paramount)—Dec. 3.
 Flirt, The (Pathe-Rolin)—Nov. 11; C-881.
 Flirting with Death (5 parts) (Bluebird)—Sept. 24; S-296; C-73; R-72.
 Flying Fortress, The (No. 2 of Who Is Number One?) (2 parts) (Paramount)—Nov. 5.
 Fool for Luck (5 parts) (Kleine-Perfection-Essanay)—Oct. 8; S-128.
 For Valour (5 parts) (Triangle)—Nov. 25; S-1550; C-1342; R-1337.
 For Sweet Charity (Mutual-Strand)—Oct. 16; S-440; C-525.
 For the Freedom of the World (8 parts) (Goldwyn Dist. Corp.-Hesser)—S-1228.
 Forty-Nine Seventeen (5 parts) (Butterfly)—Oct. 15; S-436; C-525; R-521.
 Fourth in Salvador, The (2 parts) (General Film-Broadway Star).
 Framing Framers (5 parts) (Triangle)—Dec. 30.
 France, Around Central Auvergne, and Tonic Towns of England (Pathe)—Nov. 25.
 France, A Corner of the Moravain, L'Yonne and Our Game Birds, The Wild Duck (Pathe)—Oct. 21; C-525; R-853.
 France, Bairitz, and Warblers of France (Pathe)—Oct. 14; C-402.
 France in Arms (5 parts) (Pathe)—Nov. 11; S-1227; C-1038; R-1034; R-1163.
 France, Springtime in the Riviera, and the Mole Cricket (Pathe)—Oct. 28.
 Frauds and Free Lunch (Gtr. Vitagraph)—Dec. 10.
 Fresh Water Pirate and Along the Varda (Pathe)—Dec. 16.
 Fringe of Society (7 parts) (Hoffman-Four-square-Backer)—C-1191; R-1186.
 From Bad to Worse (General Film-Jaxon)—S-434; C-880.
 From London to Laramie (2 parts) (Pathe-Rolin)—Oct. 21; C-525.
 From Out the Past (No. 16 of The Gray Ghost) (2 parts) (Universal Special)—Oct. 15.
 From Studio to Screen (Educational Films Corp.)—Oct. 24.
 From Tree to Mill and Cartoon Comedy (Pathe-International)—Oct. 7; C-525.
 Frozen Warning, The (6 parts) (Commonwealth Pictures Corp.)—R-1477; C-1807.
 Fuel of Life, The (5 parts) (Triangle)—Nov. 18; S-1386; C-1192; R-1187.

G

Game of Wits, A (5 parts) (Mutual Star-American)—Nov. 5; S-913; C-1038; R-1036.
 Game, Our Vanishing (Living Book of Nature) (Educational-Ditmars)—Oct. 1.
 Gauntlet of Death, The (No. 1 of The Hidden Hand) (2 parts) (Pathe-Astra)—Nov. 25.
 Gems of Jeopardy (No. 11 of The Seven Pearls) (2 parts) (Pathe-Astra)—Nov. 25.
 General, The (General Film-Essanay)—S-1544; C-1807.
 Getaway, The (2 parts) (Universal-Bison)—Oct. 22; S-575; C-526.
 Ghost House, The (5 parts) (Paramount)—Oct. 1; S-444; C-401; R-397.
 Ghosts (Edison Film Corp.)—R-1483; C-1648.
 Gift o' Gab (5 parts) (Kleine-Perfection-Essanay)—Nov. 26; S-1230; C-1485; R-1481; C-1648; R-1642.
 Girl Angle, The (5 parts) (Mutual Star-Horkheimer)—Oct. 8; C-401.
 Girl By the Roadside (5 parts) (Bluebird)—Dec. 31.
 Girl Who Took Notes and Got Wise and then Fell Down, Fable of the (2 parts) (General Film-Essanay)—S-751; C-1191.
 Girl Who Won Out, The (5 parts) (Butterfly)—Oct. 8; S-294; C-401; R-396.
 Glacier National Park (Pathe)—Sept. 30.
 Glacier Park, Going to the Sun in (Paramount-Burton Holmes)—Dec. 24.
 Glacier Park, In (Paramount-Burton Holmes)—Dec. 17.
 Glacier Park, St. Mary's Lake and Big Bear Lake (Pathe)—Oct. 7.
 Goldfish, Beautiful (1/2 reel) (Brind Educational)—S-582; C-525; R-527.
 Good-for-Nothing, The (5 parts) (World)—Dec. 10; C-1649; R-1641; S-1846.
 Gown of Destiny, The (5 parts) (Triangle)—Dec. 30.
 Grain of Dust, A (Crest Pictures).
 Grant, Police Reporter (The Man with the Limp) (General Film-Kalem)—S-433; C-401; R-400.
 Grant, Police Reporter (Sign of the Scarf) (General Film-Kalem)—S-433; C-401; R-400.

Grant, Police Reporter (A Deal in Bonds)—S-288; C-252; R-248.
 Grant, Police Reporter (Mystery of Room 422) (General Film-Kalem)—S-288; C-253; R-248.
 Grave Undertaking, The (2 parts) (Triangle-Key-stone)—Dec. 9.
 Gray Ghost, The (No. 14, At Bay) (2 parts) (Universal Special)—Oct. 1; S-125.
 Gray Ghost, The (No. 15, The Duel) (2 parts) (Universal Special)—Oct. 8; C-402.
 Gray Ghost, The (No. 16, From Out the Past) (2 parts) (Universal Special)—Oct. 15; S-436; C-526.
 Grel Mystery, The (5 parts) (Gtr. Vitagraph)—Nov. 19; S-1387; C-1341; R-1338.
 Gri- of Hate, The (No. 2 of The Mystery Ship) (2 parts) (Universal Special)—Dec. 8.
 Grit and Gratitude (Gtr. Vitagraph)—Nov. 19; C-1341.
 Guy and the Geyser, The (Universal-Nestor)—Dec. 24; C-1962.

H

Half and Half (Triangle Comedy)—Oct. 7.
 Halls of Hazard (No. 5 of Who Is Number One?) (2 parts) (Paramount)—Nov. 26.
 Hand of the Hun (4 parts) (Raver)—C-1962; R-1957.
 Happy Hooligan in Soft and From Tree to Mill (Pathe)—Oct. 7; C-525.
 Happy Hooligan at the Circus (Cartoon) and Rotogravure Section (Pathe-International)—Dec. 9; C-1808.
 Happy Hooligan at the Picnic and Doing Their Bit (Pathe-International)—Oct. 28; C-713.
 Hard Luck (General Film-Essanay)—S-1544; C-1648.
 Harem Romance, A (General Film-Three C).
 Hash House Romance (General Film-Three C).
 Haunted by Himself (2 parts) (Triangle Key-stone)—Nov. 4.
 Hawaii, Flying Trip Through, No. 1 (Educational Films Corp.)—Nov. 7; C-401; R-370.
 Hawaii, Flying Trip Through, No. 2 (Educational Films Corp.)—Nov. 14; C-401; R-528.
 Hearst-Pathe News No. 75 (Pathe-International)—Sept. 15; S-132.
 Hearst-Pathe News No. 76 (Pathe-International)—Sept. 19; S-132.
 Hearst-Pathe News No. 77 (Pathe-International)—Sept. 19; S-292.
 Hearst-Pathe News No. 78 (Pathe-International)—Sept. 23; S-292.
 Hearst-Pathe News No. 79 (Pathe-International)—Sept. 23; S-440.
 Hearst-Pathe News No. 80 (Pathe-International)—Sept. 30; S-440.
 Hearst-Pathe News No. 81 (Pathe-International)—Sept. 30; S-578.
 Hearst-Pathe News No. 82 (Pathe-International)—Oct. 7; S-578.
 Hearst-Pathe News No. 83 (Pathe-International)—Oct. 7; S-762.
 Hearst-Pathe News No. 84 (Pathe-International)—Oct. 14; S-762.
 Hearst-Pathe News No. 85 (Pathe-International)—Oct. 14; S-917.
 Hearst-Pathe News No. 86 (Pathe-International)—Oct. 21; S-917.
 Hearst-Pathe News No. 87 (Pathe-International)—Oct. 21; S-1076.
 Hearst-Pathe News No. 88 (Pathe-International)—Oct. 28; S-1076.
 Hearst-Pathe News No. 89 (Pathe-International)—Oct. 28; S-1226.
 Hearst-Pathe News No. 90 (Pathe-International)—Nov. 4; S-1226.
 Hearst-Pathe News No. 91 (Pathe-International)—Nov. 4; S-1385.
 Hearst-Pathe News No. 92 (Pathe-International)—Nov. 11; S-1386.
 Hearst-Pathe News No. 93 (Pathe-International)—Nov. 11.
 Hearst-Pathe News No. 94 (Pathe-International)—Nov. 18; S-1547.
 Hearst-Pathe News No. 95 (Pathe-International)—Nov. 18; S-1676.
 Hearst-Pathe News No. 96 (Pathe-International)—Nov. 25; S-1676.
 Hearst-Pathe News No. 97 (Pathe-International)—Nov. 25; S-1842.
 Hearst-Pathe News No. 98 (Pathe-International)—Dec. 2; S-1843.
 Hearst-Pathe News No. 99 (Pathe-International)—Dec. 2; S-2000.
 Hearst-Pathe News No. 100 (Pathe-International)—Dec. 9; S-2000.
 Hearst-Pathe News No. 101 (Pathe-International)—Dec. 9.
 Hearst-Pathe News No. 102 (Pathe-International)—Dec. 16.
 Hearst-Pathe News No. 103 (Pathe-International)—Dec. 16.
 Hearst-Pathe News No. 104 (Pathe-International)—Dec. 23.
 Hearst-Pathe News No. 1 (Pathe-International)—Dec. 23.
 Heart of Ezra Greer, The (5 parts) (Pathe-Thanhouse)—Oct. 7; S-292; C-253; R-246.
 Heart of a Lion, The (6 parts) (Fox Standard)—Dec. 16.
 Hearts and Clubs (Christie)—C-880; R-709.
 Hearts of Steel (No. 10 of The Red Ace) (2 parts) (Universal Special)—Dec. 22.
 Hearts in Torment (No. 7 of Who Is Number One?) (2 parts) (Paramount)—Dec. 10.
 He's in Again (General Film-Jaxon).

Hell's Hinges (5 parts) (Triangle)—Sept. 16; S-300.
 Help! Help! Police! (Christie)—R-1815; C-1807.
 Helping Hand, The (Gtr. Vitagraph)—Oct. 1; C-252.
 Her Bareback Career (2 parts) (Century Comedies)—Dec. 1.
 Her Country's Call (5 parts) (Mutual Star-American)—Oct. 1; S-126; C-252; R-251.
 Her Dog-Gone Dog (Mutual-Strand)—Nov. 13; S-1070; C-1191.
 Her Hour (5 parts) (World Film)—Nov. 26; C-1342; R-1334; S-1679.
 Her Naughty Choice (Universal-Joker)—Oct. 1; S-124; C-74.
 Her Silent Sacrifice (5 parts) (Select Pictures)—R-1482; S-1677; C-1649.
 Her Sister (5 parts) (Mutual-Star-Frohman)—Dec. 24; S-1998.
 Her Sister's rival (5 parts) (Pathe-Russian Art)—Dec. 9; C-1649; R-1646; S-1843.
 Hero for a Minute, A (2 parts) (Universal-L-KO)—Dec. 5; C-1486; S-1675.
 Hero's Fall, A (Triangle Comedy)—Nov. 4.
 Hidden Hand, The, No. 1 (The Gauntlet of Death) (2 parts) (Pathe-Astra)—Nov. 25; S-1386; C-1342; R-1333.
 Hidden Hand, The, No. 2 (Counterfeit Faces) (2 parts) (Pathe-Astra)—Dec. 2; S-1548; C-1486.
 Hidden Hand, The, No. 3 (The Island of Dread) (2 parts) (Pathe-Astra)—Dec. 9; S-1677; C-1649.
 Hidden Hand, The (No. 4, The False Locket) (2 parts) (Pathe-Astra)—Dec. 16; S-1808; S-1843.
 Hidden Hand, The (No. 5, The Air Lock) (2 parts) (Pathe-Astra)—Dec. 23; C-1808.
 High Class Nonsense (2 parts) (Universal-L-KO)—Oct. 6; C-74.
 High Cost of Hurry (2 parts) (Katherine F. Carter)—C-712; R-852.
 High Sign, The (5 parts) (Universal-Herbert Rawlinson)—Dec. 31.
 High Voltage (No. 6 of The Lost Express) (2 parts) (Mutual-Signal)—Oct. 25.
 Hindu Hoodoo, A (2 parts) (Triangle-Keystone)—Oct. 21.
 His Awful Downfall (Wholesome Films Corp.).
 His Bad Policy (Triangle Comedy)—Dec. 16.
 His Busy Day (Triangle Comedy)—Oct. 21.
 His Crooked Career (2 parts) (Triangle-Keystone)—Oct. 7.
 His Deadly Calm (Metro-Drew)—Nov. 4.
 His Disguised Passion (2 parts) (Triangle-Keystone)—Oct. 28.
 His Double Flivver (Triangle Comedy)—Dec. 30.
 His Double Life (Metro-Drew)—Oct. 8.
 His Fishy Footsteps (General Film-Jaxon).
 His Household Butterfly (Triangle Comedy)—Nov. 11.
 His Mother's Boy (5 parts) (Paramount)—Dec. 24; S-2005.
 His Old-Fashioned Dad (4 parts) (General Film-Falcon)—S-1383; C-1648.
 His Own People (5 parts) (Gtr. Vitagraph)—Dec. 31.
 His Smashing Career (2 parts) (Fox Sunshine)—Dec. 9.
 His Watery Waterloo (General Film-Three C)—C-73.
 His Winning Way (General Film-Three C).
 Hist! Spies! (Metro-Drew)—Oct. 22.
 Hobo, The (2 parts) (King Bee)—Nov. 1; S-760.
 Hod Carrier's Million (General Film-Three C).
 Home Defense (Paramount-Klever)—Oct. 23; C-712.
 Honeymoon, The (5 parts) (Select Pictures)—R-1801; S-1844.
 Horns and Hoofs (2 parts) (W. H. Productions).
 Hot Applications (Universal-Nestor)—Oct. 8; S-289; C-253.
 How Canada and the Farmer Co-operate in Grain Raising (General Film-Essanay).
 How Fatty Made Good (Greater Vitagraph-Favorite)—Nov. 26.
 How It Happened (General Film-Jaxon)—S-911.
 How It Worked (General Film-Jaxon).
 Hubby's Holiday (2 parts) (General Film-Selburn)—C-1341; R-1335.
 Hula Hula Huggie (2 parts) (Universal-L-Ko)—Nov. 14; S-1222; C-1038.
 Hungry Heart, The (5 parts) (Paramount)—Nov. 5; C-1486; R-1479.
 Hustle and Harmony (Greater Vitagraph)—Nov. 12; C-1191.
 Hygeia at the Solita (2 parts) (General Film-Broadway Star)—S-1382; C-1485.

I

Ice Man's Bride, An (Triangle-Keystone)—Dec. 2.
 In the Wake of the Hun (3 parts) (Pathe Exchange, Inc.)—R-81.
 I Quit (Universal-Joker)—Oct. 29; C-713.
 I Will Repay (5 parts) (Greater Vitagraph)—Nov. 12; S-1228; C-1191; R-1186.
 Indiana Limestone and Cartoon Comedy (Pathe-International)—Dec. 23.
 In and Out (2 parts) (Pyramid Comedies).
 In Bed—In Bad (Paramount-Klever)—Sept. 24.
 In Deep Water (No. 5 of The Lost Express) (2 parts) (Mutual-Signal)—Oct. 18.

Indian Summer of Dry Valley Johnson (4 parts) (General Film-Broadway Star)—S-433; C-1341; R-1335.
 In the Balance (5 parts) (Gtr. Vitagraph)—Dec. 17; S-1003; C-1961; R-1954.
 In High Speed (General Film-Sparkle)—S-1382; C-1341.
 In Mid Air (No. 5 of The Red Ace) (2 parts) (Universal-Special)—Nov. 16.
 In Soft (Happy Hooligan Cartoon, and From Tree to Mill (Pathe-International)—Oct. 7.
 In The Park (2 parts) (General Film-Chaplin).
 In Wrong Wright (Triangle Comedy)—Dec. 30.
 Indiscreet Corinne (5 parts) (Triangle Film Corp.)—Nov. 11; S-1230; C-1038; R-1031.
 Infinitely Small, The (Brind-Educational).
 Innocent Vampire, An (Triangle Comedy)—Nov. 18.
 Insects, Strange Fresh Water and Belle Isle (Pathe)—Dec. 23; C-1961; R-1937.
 Installment Plan, The (Paramount-Klever)—Dec. 17.
 International Sneak, An (2 parts) (Paramount-Mack Sennett)—Dec. 2; R-1803; C-1807; S-1818.
 Italian Stand on the Plave (Fort Pitt Corp.).
 Interrupted Honeymoon, An (Triangle Comedy)—Nov. 4.
 Island of Dread, The (No. 3 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 9.

J

Jack and Jill (5 parts) (Paramount)—Nov. 12; S-138; C-1342; R-1335.
 Japan, Around Fujiyama (Paramount-Burton Holmes)—Nov. 12.
 Japan, Fishing in, and Along the Tagus, Portugal (Pathe)—Dec. 2.
 Japan, Flying Trip Through, No. 1 (Educational Films Corp.)—Oct. 31; R-1163.
 Japan, Flying Trip Through, No. 2 (Educational Films Corp.)—Dec. 19; R-1163.
 Japan, Flying Trip Through, No. 3 (Educational Films Corp.)—R-1163.
 Japan, Kyoto, The Ancient Capital (Paramount-Burton Holmes)—Nov. 19.
 Japan, Osaka to Nagasaki (Paramount-Burton Holmes)—Dec. 3.
 Japan, The Marvelous Matsuris (Paramount-Burton Holmes)—Nov. 26.
 Japan, Nikko in Snow Time (Paramount-Burton Holmes)—Oct. 29.
 Japan, The Land of Madame Butterfly (Paramount-Burton Holmes)—Nov. 5; S-1550.
 Japan, Tokyo, The Metropolis (Paramount-Burton Holmes)—Oct. 22; R-1319.
 Japan, Under Snow, and Babies' Home at Porchefontaine (Pathe)—Nov. 11.
 Jerry and the Vampire (Mutual-Cub)—Nov. 7; S-913.
 Jerry and the Burglar (Mutual-Cub)—Nov. 29; S-1384; C-1648.
 Jerry and the Bully (Mutual-Cub)—Oct. 6; S-292; C-713.
 Jerry and the Vampire (Mutual-Cub)—Nov. 7; C-1191.
 Jerry in Yodel Land (Mutual-Cub)—Oct. 4; S-1226; C-400.
 Jerry's Double Cross (Mutual-Cub)—Dec. 2; S-1842.
 Jerry Takes Gas (Mutual-Cub)—Dec. 6; S-1547; C-1807.
 Jerry's Big Deal (Mutual-Cub)—Sept. 26; C-252.
 Jerry's Boarding House (Mutual-Cub)—Dec. 12; S-1842; C-1961.
 Jerry's Jam (Mutual-Cub)—Oct. 13; S-437; C-713.
 Jerry's Lucky Day (Mutual-Cub)—Nov. 1; S-913; C-1038.
 Jerry's Mother-in-Law (2 parts) (Greater Vitagraph-Favorite)—Nov. 12.
 Jerry's Running Fight (Mutual-Cub)—Nov. 15; S-1070; C-1341.
 Jerry's Soft Snap (Mutual-Cub)—Oct. 24; S-577; C-881.
 Jerry's Uncle's Namesake (2 parts) (Greater Vitagraph-Favorite)—Oct. 15.
 Jerry's Victory (Mutual-Cub)—Nov. 22; S-1223.
 Jerry's Best Friend (Mutual-Cub)—Dec. 26; S-1998.
 Jitney Romance, A (2 parts) (General Film-Essanay-Chaplin)—S-433.
 John Ermine of the Yellowstone (5 parts) (Butterfly)—Nov. 5; S-911; C-1038; R-1031.
 Jolly Tars, The (General Film-Jaxon)—S-124.
 Joy of Freedom (Metro-Drew)—Oct. 1; C-401.
 Joy Riders (2 parts) (Universal-L-KO)—Nov. 21; S-1383; C-1192.
 Judgment House, The (5 parts) (Paramount-Blackton)—Nov. 19; S-1232; C-1486; R-1479.
 Just a Woman (6 parts) (S. & S. Photoplays, Inc.).
 Just Kidding (Mutual-Strand)—Dec. 4; S-1547.
 Just Show Folks (Greater Vitagraph-Favorite)—Nov. 12.
 Just What Bobby Wanted (Greater Vitagraph)—Sept. 10; S-295.

K

Keeping the Camp Clean and Cartoon Comedy (Pathe-International)—Dec. 16.
 Kerensky in Russian Revolution of 1917 (M. S. Epstein).

Kicked in the Kitchen (Universal-Victor)—Oct. 1; S-124; C-74.
 Kid Snatchers (2 parts) (Universal-L-Ko)—Nov. 28; S-1546; C-1342.
 Kill Joy, The (5 parts) (Kleine-Perfection-Essanay)—Nov. 19; S-1075; C-880; R-874.
 Kingdom of Love, The (5 parts) (Fox Special Feature)—Dec. 23.
 Knight of the Trail, A (2 parts) (W. H. Productions).
 Korea and Manchuria (Paramount-Burton Holmes)—Oct. 1.
 Korea, Singular City of Seoul (Paramount-Burton Holmes)—Oct. 8.
 Korean Customs, Queer (Paramount-Burton Holmes)—Oct. 15.

L

Lace Making and Cartoon Comedy (Pathe-International)—Nov. 11; C-1038; R-1161.
 Lady in the Library, The (4 parts) (General Film-Falcon)—S-434; C-1037.
 Lair of the Beast, The (No. 8 of The Red Ace) (2 parts) (Universal-Special)—Dec. 8.
 Lakes, St. Mary's and Big Bear (Glacier Park) (Pathe)—Oct. 7.
 Lamb, The (5 parts) (Triangle)—Sept. 2; S-298.
 Land of Enchantment, Yosemite Valley (Educational Films Corp.)—Dec. 5; R-1189.
 Land of Promise, The (5 parts) (Paramount)—Dec. 10; C-1962; R-1953.
 Lash of Power (5 parts) (Bluebird)—Nov. 5; S-1228; C-1037; R-1034.
 Last Card, The (2 parts) (W. H. Productions).
 Last Leaf, The (2 parts) (General Film-Broadway Star)—S-1675.
 Last of the Troubadours (2 parts) (General Film-Broadway Star)—C-73.
 Law and Order (2 parts) (General Film-Broadway Star)—S-751; C-880.
 Law, The, North of 65 (General Film-Selig)—S-124; C-73.
 Learning of Jim Benton (5 parts) (Triangle)—Dec. 9; C-1649; S-1814; A-1996.
 Leap for Liberty, The (No. 3 of The Red Ace) (2 parts) (Universal-Special)—Nov. 5.
 Ledge of Despair, The (No. 6 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 15.
 Les Miserables (10 parts) (Fox-Standard)—R-1800; C-1807.
 Life's Whirlpool (5 parts) (Metro)—Oct. 8; S-674; C-713; R-706.
 Lion's Claws, The (No. 7 of The Red Ace) (2 parts) (Universal-Special)—Dec. 1.
 Lion's Lair, The (2 parts) (Universal-Bison)—Oct. 1; S-289; C-74.
 Lion's Prey, The (No. 7 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 22.
 Little Marianna's Triumph (2 parts) (Universal Star Featurette)—Oct. 22; S-576.
 Little Miss Fixer (Mutual-Strand)—Dec. 18; C-1807; S-1398.
 Little Patriot, A (5 parts) (Pathe-Diando)—S-1548; C-1486; R-1333.
 Little Princess, The (5 parts) (Aeroflight)—Nov. 5; C-1341; R-1332.
 Little Red Riding Hood (4 parts) (Wholesome Films Corp.).
 Living Book of Nature (Kangaroos) (Educational-Ditmars)—R-228.
 Living Book of Nature (Animals of Australia) (Educational-Ditmars)—Nov. 19; C-401; R-528.
 Living Book of Nature (Animals in Mid-Winter) (Educational-Ditmars)—Oct. 22.
 Living Book of Nature (Our Vanishing Game) (Educational-Ditmars)—Dec. 10.
 Living Book of Nature (Nature's Songsters) (Educational-Ditmars)—Dec. 24.
 Living Book of Nature (Enemies of the Garden) (Educational-Ditmars)—Dec. 3; C-1037; R-1163.
 Living Book of Nature (The Smaller Mammals) (Educational-Ditmars)—Nov. 26; R-832.
 Living Book of Nature (Animals in Mid-Summer) (Educational-Ditmars)—Dec. 31.
 Living Book of Nature (Nature's Weavers) (Educational-Ditmars)—Dec. 17.
 Local Color (Christie)—Oct. 1; S-760; C-712; R-709.
 Lonesome Luke from London to Laramie (Pathe-Robin)—Oct. 21.
 Lonesome Luke in Love Latches and Lather (2 parts) (Pathe-Robin)—Nov. 4.
 Lonesome Road, The (Broadway Star Featurette, 2 parts).
 Looters, The (No. 9 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 14.
 Lost Express, The (No. 3, The Wreck at the Crossings) (Mutual-Signal)—Oct. 1.
 Lost Express, The (No. 4, The Old Well Conspiracy) (2 parts) (Mutual-Signal)—Oct. 8; S-126; C-525.
 Lost Express, The (No. 5, In Deep Water) (2 parts) (Mutual-Signal)—Oct. 18; C-713.
 Lost Express, The (No. 6, High Voltage) (2 parts) (Mutual-Signal)—Oct. 25; S-437; C-881.
 Lost Express, The (No. 7, The Race with the Limited) (2 parts) (Mutual-Signal)—Nov. 1; S-577; C-881.
 Lost Express, The (No. 8, The Mountain King) (2 parts) (Mutual-Signal)—Nov. 7; S-913; C-1807.
 Lost Express, The (No. 9, The Looters) (2 parts) (Mutual-Signal)—Nov. 14; S-913; C-1961.

Lost Express, The (No. 10, Secret of the Mine) (2 parts) (Mutual-Signal)—Nov. 21; C-1332.

Lost Express, The (No. 11, A Fight for a Million) (2 parts) (Mutual-Signal)—Nov. 28; C-1485.

Lost Express, The (No. 12, Daring Death) (2 parts) (Mutual-Signal)—Dec. 5; S-1384; C-1807.

Lost Express, The (No. 13, The Escape) (2 parts) (Mutual-Signal)—Dec. 12; S-1547; C-1807.

Lost Express, The (No. 14, Unmasked) (2 parts) (Mutual-Signal)—Dec. 19; S-1675.

Lost Express, The (No. 15, Return of the Lost Express) (2 parts) (Mutual-Signal)—Dec. 26; S-1842.

Love and Locksmiths (Christie)—Oct. 8; S-760; C-712; R-709.

Love and Lunch (2 parts) (Pyramid Comedies).

Love Doctor, The (5 parts) (Greater Vitagraph)—Oct. 8; S-448; C-401; R-396.

Love, Laughs and Lather (2 parts) (Pathe-Rolin)—Nov. 4; C-713.

Love Letters (5 parts) (Paramount)—Dec. 24; A-1996.

Loyalty (6 parts) (Oro Film Productions)—C-881; R-873.

Lunch (General Film-Essanay); S-1998.

Lure of the Unattainable, The (No. 2 of the Red Ace) (2 parts) (Universal-Special)—Oct. 29.

M

Madam Who? (7 parts) (Paralta Plays, Inc.).

Magda (5 parts) (Select Pictures)—S-584; C-526; R-522.

Magic Jazz-Bo, The (Universal-Joker)—Oct. 15; S-435; C-402.

Maid of Belgium, The (5 parts) (World)—Nov. 5; S-920; C-713; R-710.

Maid to Order, A (Mutual-Strand)—Nov. 20; S-1226; C-1341.

Make Your Eyes Behave (General Film-Essanay)—S-1840.

Man from Montana (5 parts) (Butterfly Pictures)—Nov. 19; S-1383; C-1342; R-1334.

Main from Painted Post, The (5 parts) (Artcraft)—Oct. 1; C-401; R-400.

Man's Man, A (7 parts) (Paralta Plays, Inc.).

Man Hater, The (5 parts) (Triangle)—C-713; R-709.

Man Trap, The (5 parts) (Bluebird)—Oct. 29; S-1074; C-880; R-877.

Man Trap, The (No. 8 of The Seven Pearls) (2 parts) (Pathe-Astra)—Nov. 4.

Man with the Limp, The (Grant, Police Reporter Series) (General Film-Kalem).

Manchuria, Across to Korea (Paramount-Burton Holmes)—Oct. 1.

Man's Law, A (5 parts) (Overland Film Co.)—S-446; C-401; R-307.

Manxman, The (8 parts) (Goldwyn Dist. Corp.)—S-916.

Marine Miracle, A (No. 4 of Who Is Number One?) (2 parts) (Paramount)—Nov. 19.

Marked Man, A (5 parts) (Butterfly)—Oct. 29; S-752; C-881; R-875.

Mark of Cain, The (5 parts) (Pathe-Astra)—Nov. 4; C-764; C-525; R-519.

Marriage Speculation (5 parts) (Gtr. Vitagraph)—Dec. 10; R-1802; C-1807; S-1844.

Married in Name Only (6 parts) (Ivan Film Productions, Inc.)—S-293; C-252; R-251.

Mary's Boomerang (Mutual-Strand)—Dec. 25; S-1998.

Mary's Merry Mix-up (Mutual-Strand)—Nov. 6; S-916; C-1038.

Masked Marvels, The (Universal-Joker)—Oct. 1; S-125; C-74.

Mate of the Sally Ann (5 parts) (Mutual Star-American)—Nov. 26; S-1384; C-1485; R-1480.

Maternal Spark, The (5 parts) (Triangle)—Dec. 16; R-1805; C-1808; A-1997.

Me and My Dog (Educational)—Nov. 21.

Medicine Man, The (5 parts) (Triangle)—Nov. 11; S-1232; C-1038; R-1031.

Merchant Marine, New, and Cartoon Comedy (Pathe-International)—Oct. 14.

Mickey (7 parts) (Western Import Film Co.).

Milk-Fed Vamp, A (2 parts) (Fox Sunshine)—Nov. 25; C-1648; R-1643.

Miss Jackie of the Army (5 parts) (Mutual-Star-American)—Dec. 10; R-1806; C-1807; S-1842.

Miss U. S. A. (5 parts) (Fox Special Feature)—Nov. 4; S-1075; C-1191; R-1188.

Modern Lorelei (6 parts) (Rankin-Lee, Inc.).

Modern Musketeer, A (5 parts) (Artcraft)—Dec. 31; A-1996.

Modern Sherlock, A (Triangle Comedy)—Oct. 21.

Mole Cricket and Springtime in The Riviera (Pathe)—Oct. 28.

Molly Entangled (5 parts) (Paramount)—Nov. 19; C-1486; R-1482; S-1848.

Momi's Dream (5 parts) (Itala Film Corp.)—R-1321.

Monkey-Maid-Man (General Film-Sparkle)—S-1344; C-1807.

More Haste, Less Speed (Christie)—C-880; R-709.

More Truth Than Poetry (5 parts) (Metro)—Oct. 22; S-1072; C-1191; R-1187.

Moth, The (7 parts) (Select Pictures).

Mother (5 parts) (McClure Pictures Corp.).

Mother Love and the Law (5 parts) (Crystal Photoplays Corp.)—S-758.

Mothers of Men (5 parts) (Robard Players)—C-526; R-523.

Mountain King, The (No. 8 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 7.

Move On (Pathe-Rolin)—Dec. 9; C-1649.

Munition Worker's Curse, A (Universal-Nestor)—Dec. 10; C-1649; S-1840.

Munition's Plot, The (Daughter of Daring Series) (General Film-Kalem).

Mutual Weekly No. 140 (Mutual)—Sept. 5; S-1071; C-73.

Mutual Weekly No. 143 (Mutual)—Sept. 26; S-126; C-252.

Mutual Weekly No. 144 (Mutual)—Oct. 3; S-291; C-401.

Mutual Weekly No. 145 (Mutual)—Oct. 10; S-440; C-525.

Mutual Weekly No. 146 (Mutual)—Oct. 17; S-753.

Mutual Weekly No. 147 (Mutual)—Oct. 24; S-756; C-881.

Mutual Weekly No. 148 (Mutual)—Oct. 28; S-916.

Mutual Weekly No. 149 (Mutual)—Nov. 4.

Mutual Weekly No. 150 (Mutual)—Nov. 11; S-1223; R-1490.

Mutual Weekly No. 151 (Mutual)—Nov. 18; S-1385; R-1490.

Mutual Weekly No. 152 (Mutual)—Nov. 25; S-1547.

Mutual Weekly No. 153 (Mutual)—Dec. 2; S-1675; C-1649.

Mutual Weekly No. 154 (Mutual)—Dec. 9; C-1807; S-1842.

Mutual Weekly No. 155 (Mutual)—Dec. 16; S-1998; C-1961.

Mutual Weekly No. 156 (Mutual)—Dec. 23.

Mutual Weekly No. 157 (Mutual)—Dec. 30.

My Little Boy (5 parts) (Bluebird)—Dec. 17; R-1802; C-1807; A-1994.

My Unmarried Wife (5 parts) (Bluebird)—Jan. 7, 1918; C-1961; R-1954.

N

Mysterious Iron Ring, The (3 parts) (Universal Gold Seal)—Oct. 29; S-752.

Mysterious Yarn (Cartoon) and Lace Making (Pathe-International)—Nov. 11; C-1038.

Mystery of Room 422 (Grant, Police Reporter Series) (General Film-Kalem).

Mystery Ship, The (No. 1, The Crescent Scar) (2 parts) (Universal Special)—Nov. 16; S-1544; C-1038.

Mystery Ship, The (No. 2, The Grip of Hate) (2 parts) (Universal Special)—Dec. 8; S-1676; C-1486.

Mystery Ship, The (No. 3, Adrift) (2 parts) (Universal Special)—Dec. 15; C-1649; S-1841.

Mystery Ship, The (No. 4, The Secret of the Tombs) (2 parts) (Universal Special)—Dec. 22; C-1808; S-2000.

Mystery Ship, The (No. 5, The Fire God) (2 parts) (Universal Special)—Dec. 29; C-1962.

N

Nan of Music Mountain (5 parts) (Paramount)—Dec. 17; S-2004; R-1958.

Narrow Trail, The (5 parts) (Artcraft)—Oct. 15 (except in New York); R-1959.

Natural Law, The (7 parts) (France Films)—S-1073; C-1037; R-1032.

Nature's Songsters (Living Book of Nature) (Educational-Ditmars)—Dec. 24.

Nature's Weavers (Living Book of Nature) (Educational-Ditmars)—Dec. 17.

Nearly a Baker (Paramount-Black Diamond)—Oct. 15; C-881.

Nearly a Papa (Christie); S-2002.

Nearly Married (6 parts) (Goldwyn)—Nov. 18; S-1075; C-1648; R-1645.

Neptune's Naughty Daughter (2 parts) (Century Comedies)—Nov. 1.

Never Again (2 parts) (Greater Vitagraph-Favorite)—Nov. 19.

New York, Fifth Avenue (Pathe-Moore)—Nov. 4.

New York Luck (5 parts) (Mutual Star-American)—Dec. 17; S-1842; C-1961; R-1958.

New York, Seeing, with Hy Mayer (Universal Special)—Oct. 15.

Niagara Falls (Educational Films Corp.)—R-1009.

Night in New Arabia, A (2 parts) (General Film-Broadway Star)—S-751; C-1037; R-1032.

Ninth Day, The (3 parts) (Universal-Gold Seal)—Oct. 8; S-290; C-253.

Noisy Nagers and Nosey Neighbors (Gtr. Vitagraph)—Dec. 17.

North of Fifty-Three (5 parts) (Fox Special Feature)—Sept. 23; S-130; C-252; R-247.

Nurse of An Aching Heart (2 parts) (Universal-LKO)—Oct. 8; S-290; C-253.

Nutty Knitters (Paramount-Kleever Comedy)—Nov. 19; S-1385; C-1342; R-1226.

O

Officer's Mess, An (Triangle Comedy)—Dec. 2.

Oh! Doctor (2 parts) (Paramount-Arbuckle)—Sept. 30; C-1808.

Oil Well Conspiracy, The (No. 4 of The Lost Express) (2 parts) (Mutual-Signal)—Oct. 8; S-126.

On the Love Line (General Film-Sparkle)—S-1840; C-1961.

One Dollar's Worth (2 parts) (General Film-Broadway Star)—S-1675; C-1807.

One Good Turn (Christie)—S-1844.

One Hour (6 parts) (Hoffman-Foursquare).

One-Shot Ross (5 parts) (Triangle)—Oct. 14; S-446; C-402; R-398.

Onion Magnate's Revenge, The (General Film-Kalem)—C-73; R-68.

On the Farm Where the Food Comes From (Paramount-Burton Holmes)—Dec. 31.

Other Half, The (No. 4 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 1.

Other Stocking, The (Universal-Nestor)—Dec. 3; S-1840.

O U Boat (Paramount-Kleever Comedy)—Dec. 31.

Our National Parks, Yellowstone, and the Grand Canyon (Pathe-Ralph Earl)—Dec. 9; C-1192; R-1938.

Our Vanishing Game (Living Book of Nature) (Educational-Ditmars)—Dec. 10.

Out of the Flame (No. 15 of The Fighting Trail) (2 parts) (Gtr. Vitagraph)—Dec. 17.

Outsider, The (6 parts) (Metro)—Nov. 5; S-1387; C-1341; R-1338.

Outwitted (5 parts) (Metro)—Nov. 12; S-1549; C-1485; R-1339.

Outwitting His Rival (Cartoon) and Making Steel Rails for the Allies (Pathe-International)—Sept. 23; C-73.

Over Here (2 parts) (World Film-Special)—C-1342; R-1336; R-1489.

Over the Hill (5 parts) (Pathe-Astra)—Dec. 30; R-1478; S-2001; C-1962.

Over the Falls (No. 13 of The Seven Pearls) (2 parts) (Pathe-Astra)—Dec. 9.

Over There (5 parts) (Select Pictures Corp.)—C-526; R-524.

P

Painted Doll, The (5 parts) (Pathe-Russian Art)—Oct. 14; S-441; C-253; R-246.

Painted Madonna, The (5 parts) (Fox Special Feature)—Nov. 11; S-1232; C-1485; R-1339.

Painted Safe, The (No. 14 of The Fatal Ring) (2 parts) (Pathe-Astra)—Oct. 6; S-132.

Pals (General Film-Sparkle)—S-911.

Paradise Garden (7 parts) (Metro-Yorke)—Oct. 5; S-579; C-525; R-519.

Paramount-Bray Pictograph No. 85 (Paramount-Bray)—Sept. 18; R-81.

Paramount-Bray Pictograph No. 86 (Paramount-Bray)—Sept. 25; R-228.

Paramount-Bray Pictograph No. 87 (Paramount-Bray)—Oct. 1.

Paramount-Bray Pictograph No. 88 (Paramount-Bray)—Oct. 8; R-687; R-370.

Paramount-Bray Pictograph No. 89 (Paramount-Bray)—Oct. 15.

Paramount-Bray Pictograph No. 90 (Paramount-Bray)—Oct. 22; R-687.

Paramount-Bray Pictograph No. 91 (Paramount-Bray)—Oct. 29; R-853.

Paramount-Bray Pictograph No. 92 (Paramount-Bray)—Nov. 4; S-1232; R-1009.

Paramount-Bray Pictograph No. 93 (Paramount-Bray)—Nov. 11; S-1385; R-1164.

Paramount-Bray Pictograph No. 94 (Paramount-Bray)—Nov. 18; S-1550; R-1319.

Paramount-Bray Pictograph No. 95 (Paramount-Bray)—Nov. 25; S-1682.

Paramount-Bray Pictograph No. 96 (Paramount-Bray)—Dec. 2.

Paramount-Bray Pictograph No. 97 (Paramount-Bray)—Dec. 9.

Paramount-Bray Pictograph No. 98 (Paramount-Bray)—Dec. 16; R-1937.

Paramount-Bray Pictograph No. 99 (Paramount-Bray)—Dec. 23.

Paramount-Bray Pictograph No. 100 (Paramount-Bray)—Dec. 30.

Parched Trails (No. 11 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Nov. 19; S-1072.

Pearl of the Atlantic, Belle Isle, Brittany and Strange Fresh Water Insects (Pathe)—Dec. 23; C-1961; R-1937.

Pearls and Perils (2 parts) (Triangle-Key-stone)—Oct. 14.

Peggy Leads the Way (5 parts) (Mutual Star-American)—Oct. 29; S-913; C-1037; R-1036.

Pelicans and Seals in Their Native Haunts (Educational Films Corp.)—Oct. 15; C-401; R-370.

Pendleton Ore. Round Up (3 parts) (Pathe)—Dec. 30; C-1961.

Penny Philanthropist (5 parts) (Wholesome Films Corp.)—Sept. 24; S-130.

Persuasive Peggy (6 parts) (Mayfair Film Corp.)—S-1073; C-1037; R-1033.

Pest, The (2 parts) (King Bee Film Corp.)—Nov. 15.

Pete, the Prowler (Universal-Nestor)—Oct. 1; S-289; C-74.

Phantom Husband, A (5 parts) (Triangle)—Oct. 7; S-300.

Physical Culture Screen Magazine No. 1 (General Film-Physical Culture Photoplay Co.)—R-1010.

Physical Culture Screen Magazine No. 2 (General Film-Physical Culture Photoplay)—C-1961; R-1938.

Plagues and Puppylove (Greater Vitagraph)—October; C-252.

Planter, The (7 parts) (Mutual Special)—Nov. 12.

Plates, Making Steel, and (Cartoon Comedy)—(Pathe Astra)—Oct. 14; C-525.

Please Help Emily (5 parts) (Mutual-Star)—Nov. 7; S-1071; C-1341; R-1339.

Politician's Dream, The (Greater Vitagraph-Favorite)—Oct. 1.
 Porters, The (Ebony Film Corp.)—R-1483; C-1648.
 Portugal, Along the Tagus, and Fishing in Japan (Pathe)—Dec. 2.
 Portrait, The (2 parts) (Greater Vitagraph)—Nov. 26.
 Prairie Heiress, A (Triangle Comedy)—Oct. 14.
 Prairie Romeo, A (2 parts) (Universal Star Featurette)—Oct. 1; S-125; C-74.
 Pride of New York, The (5 parts) (Fox Special Feature)—Dec. 9; S-1847.
 Price Mark, The (5 parts) (Paramount)—C-881; R-875.
 Price of a Good Time, The (Jewel Productions, Inc.)—C-1191; R-1184.
 Price for a Day (2 parts) (Universal Star Featurette)—Oct. 8; S-290; C-253.
 Prince Fortunatus, He Moved Away from Easy Street and Silas the Saver Who Moved In, The Fable of (General Film-Essanay)—S-289.
 Princess of Park Row, The (5 parts) (Greater Vitagraph)—Oct. 1; S-295; C-252; R-249.
 Princess Virtue, The (5 parts) (Bluebird)—Nov. 12; S-1074; C-1037; R-1033.
 The Prospector (2 parts) (King Bee)—Dec. 29; S-2004.
 Public Defender, The (6 parts) (Harry Raver)—C-402; R-399.
 Pullman Bride, A (2 parts) (Paramount-Mack Sennett)—Nov. 4.
 Putting One Over (Mutual-Strand)—Dec. 11; S-1998.

Q

Queen of Spades, The (5 parts) (Pathe-Russian Art)—Nov. 18; S-1076; C-713; R-706.
 Queen X (5 parts) (Mutual Star-Goodrich)—Oct. 1; S-126; C-1485; R-1480.

R

Race with the Limited, The (No. 7 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 1.
 Race to the Drawbridge, A (Daughter of Daring Series) (General Film-Kalem).
 Raffles, the Amateur Cracksman (7 parts) (Hiller and Wink)—S-1682; C-1648; R-1645.
 Rag, a Bone and a Hank of Hair (2 parts) (Fun-Art Films, Inc.).
 Raggedy Queen, The (5 parts) (Bluebird)—Dec. 3; S-1678; C-1648; R-1641.
 Railroad Smugglers, The (Daughter of Daring Series) (General Film-Kalem).
 Rails, Steel, Making for the Allies, and Cartoon Comedy (Pathe-International)—Sept. 23; C-73; R-228.
 Rainbow Island (Pathe-Rolin)—Oct. 28; S-713.
 Rainstorms and Brainstorms (Universal-Joker)—Oct. 8; S-289; C-253.
 Rasputin, the Black Monk (8 parts) (World)—Oct. 8; S-441.
 Reaching for the Moon (5 parts) (Artafact)—Nov. 18; C-1485; R-1478.
 Recruit, The (2 parts) (Twede Comedy Co.).
 Ready to March, and Cartoon Comedy (Pathe)—Dec. 2.
 Rebellion of Mr. Minor (Metro-Drew)—Nov. 12; C-1341.
 Red Ace, The (No. 1, The Silent Terror) (2 parts) (Universal Special)—Oct. 22; S-436; C-402; R-526.
 Red Ace, The (No. 2, The Lure of the Attainable) (2 parts) (Universal Special)—Oct. 29; S-575; C-402.
 Red Ace, The (No. 3, The Leap for Liberty) (2 parts) (Universal Special)—Nov. 5; S-752; C-713.
 Red Ace, The (No. 4, The Undercurrent) (2 parts) (Universal Special)—Nov. 9; S-912; C-881.
 Red Ace, The (No. 5, In Mid-Air) (2 parts) (Universal Special)—Nov. 16; S-1223; C-1038.
 Red Ace, The (No. 6, Fighting Blood) (2 parts) (Universal Special)—Nov. 23; S-1383; C-1192.
 Red Ace, The (No. 7, The Lion's Claws) (2 parts) (Universal Special)—Dec. 1; S-1544; C-1342.
 Red Ace, The (No. 8, The Lair of the Beast) (2 parts) (Universal Special)—Dec. 8; S-1676; C-1486.
 Red Ace, The (No. 9, A Voice from the Past) (2 parts) (Universal Special)—Dec. 15; C-1649; S-1841.
 Red Ace, The (No. 10, Hearts of Steel) (2 parts) (Universal Special)—Dec. 22; C-1808; S-2000.
 Red Ace, The (No. 11, The Burning Span) (2 parts) (Universal Special)—Dec. 29; C-1962.
 Red, White and Blue Blood (5 parts) (Metro)—Dec. 24.
 Reel Life, No. 74 (Mutual-Gaumont)—Sept. 27; C-252; R-228.
 Reel Life, No. 75 (Mutual-Gaumont)—Oct. 4; S-126; C-252; R-370.
 Reel Life, No. 76 (Mutual-Gaumont)—Oct. 11; S-291; C-401; R-528.
 Reel Life, No. 77 (Mutual-Gaumont)—Oct. 25; S-291; C-401; R-371.
 Reel Life, No. 78 (Mutual-Gaumont)—Oct. 25; S-440; C-713; R-853.

Reel Life, No. 79 (Mutual-Gaumont)—Nov. 1; S-577; C-713; R-852; R-688.
 Regenerates, The (5 parts) (Triangle)—Nov. 25; S-1550; C-1342; R-1337.
 Renaissance at Charleroi, The (4 parts) (General Film-Broadway Star)—S-1222; C-1341; R-1335.
 Return of the Lost Express (No. 15 of The Lost Express) (Mutual-Signal) (2 parts)—Dec. 26.
 Rich Man's Playing, A (5 parts) (Fox Special Feature)—Oct. 7; S-446; C-880; R-873.
 Rifles, Making, and Cartoon Comedy (Pathe-International)—Nov. 4; C-881; R-1000.
 Rim of the World (Educational Films Corp.)—R-81.
 Rise of Jennie Cushing, The (5 parts) (Artafact)—Nov. 19; C-1341; R-1332.
 Risks and Roughnecks (Greater Vitagraph)—Sept. 17.
 Roaring Lions and Wedding Bells (2 parts) (Fox Sunshine Comedy)—Nov. 11; C-1191; R-1188.
 Romeo and Juliet (Educational Films Corp.)—C-1037; R-1164.
 Roping Her Romeo (2 parts) (Paramount-Mack Sennett)—Oct. 21; C-1808.
 Rose of Blood, The (6 parts) (Fox-Standard)—Nov. 4; S-1232; C-1191; R-1189.
 Rotogravure Section and Cartoon Comedy (Pathe-International)—Dec. 9; C-1808; R-1937.
 Rough Toughs and Roof Stuff (Greater Vitagraph)—Nov. 5; C-1037.
 Runaway Romany (5 parts) (Pathe-Ardley)—Dec. 23; S-2001; C-1916; R-1954.
 Rustler's Vindication, The (2 parts) (General Film-Selig).

S

Sadie Goes to Heaven (5 parts) (Kleine-Perfection-Essanay)—Dec. 24; S-1844; A-1965.
 Salmon Fishing in New Brunswick (General Film-Essanay)—S-1544; C-1341; R-1489.
 Sands of Sacrifice (5 parts) (Mutual Star-American)—Sept. 24; C-73; R-69.
 Sanitarium Scandal, A (2 parts) (Triangle-Keystone)—Dec. 16.
 Sauce for the Goose (Triangle Comedy)—Dec. 2.
 Savage, The (5 parts) (Bluebird)—Nov. 19; S-1230; C-880; R-875.
 Saving the Fast Mail (2 parts) (Universal-Bison)—Oct. 8; S-290; C-253.
 Scandal (5 parts) (Select Pictures)—S-1075; C-1038; R-878.
 Scarlet Car, The (5 parts) (Bluebird)—Dec. 24; C-1648; R-1643.
 Scarlet Pimpernel, The (5 parts) (Fox Special Feature)—Oct. 28; S-917; C-1037; R-1032.
 Sea Monster, The (5 parts) (Mutual Star-American)—Oct. 22; S-577; C-713; R-709.
 Seals and Pelicans in Their Native Haunts (Educational)—Oct. 1; C-401; R-370.
 Secret Game, The (5 parts) (Paramount)—Dec. 3; S-1684; R-1643; C-1808; A-1995.
 Secret Man, The (5 parts) (Butterfly)—Oct. 1; S-293; C-252; R-247.
 Secret of the Storm Country, The (5 parts) (Select Pictures)—C-1342; R-1190.
 Secret of the Tomb, The (No. 4 of The Mystery Ship) (2 parts) (Universal Special)—Dec. 22; C-1808.
 Secret Servants (Universal-Nestor)—Dec. 17; C-1808; S-1999.
 Sea Crawler, The (No. 3 of Who Is Number One?) (2 parts) (Paramount)—Nov. 12.
 Selig World Library No. 18 (General Film-Selig)—R-81.
 Selig World Library No. 19 (General Film-Selig)—C-252; R-372; S-124.
 Selig World Library No. 20 (General Film-Selig).
 Selig World Library No. 21 (General Film-Selig)—R-687.
 Selig World Library No. 22 (General Film-Selig).
 Selig World Library No. 23 (General Film-Selig)—S-1037; R-1163.
 Selig World Library No. 24 (General Film-Selig).
 Selig World Library No. 25 (General Film-Selig).
 Selig World Library No. 26 (General Film-Selig).
 Selig World Library No. 27 (General Film-Selig).
 Seven Keys to Baldpate (5 parts) (Artafact)—Aug. 12; S-582.
 Seven Pearls (No. 4, Amid the Clouds) (2 parts) (Pathe-Astra)—Oct. 7; C-73.
 Seven Pearls (No. 5, Between Fire and Water) (2 parts) (Pathe-Astra)—Oct. 14; S-293.
 Seven Pearls (No. 6, The Abandoned Mine) (2 parts) (Pathe-Astra)—Oct. 21; S-441; C-525.
 Seven Pearls (No. 7, The False Pearl) (2 parts) (Pathe-Astra)—Oct. 28; C-525.
 Seven Pearls, The (No. 8, The Man Trap) (2 parts) (Pathe-Astra)—Nov. 4; S-764; C-713.
 Seven Pearls, The (No. 9, The Warning on the Wire) (2 parts) (Pathe-Astra)—Nov. 11; S-919; C-881.
 Seven Pearls, The (No. 10, The Hold-Up) (2 parts) (Pathe-Astra)—Nov. 18; S-1226; C-1191.

Seven Pearls, The (No. 11, Gems of Jeopardy) (2 parts) (Pathe-Astra)—Nov. 25; S-1227; C-1342.
 Seven Pearls, The (No. 12, Buried Alive) (2 parts) (Pathe-Astra)—Dec. 2; S-1548; C-1486.
 Seven Pearls, The (No. 13, Over the Edge) (2 parts) (Pathe-Astra)—Dec. 9; S-1676; C-1649.
 Seven Pearls, The (No. 14, The Tower of Death) (2 parts) (Pathe-Astra)—Dec. 16; S-1843; C-1808.
 Seven Pearls, The (No. 15, The Seventh Pearl) (2 parts) (Pathe-Astra)—Dec. 23; C-1808; S-2000.
 Seventh Pearl (No. 15 of The Seven Pearls) (2 parts) (Pathe-Astra)—Dec. 23.
 Shadowing Henry (Metro-Drew)—Dec. 31.
 Shall We Forgive Her (5 parts) (World)—Oct. 15; S-444; C-402; R-357.
 Shame (7 parts) (Select Pictures—Bernstein Duplex Films)—C-1341; R-1337.
 Seven Swans (5 parts) (Paramount)—Dec. 31.
 Shame of the Bullion, The (Universal-Nestor)—Nov. 12; S-1222; C-1038.
 Shells, Making Big, and Cartoon Comedy (Pathe-International)—Nov. 26; C-1486.
 Sheriff, The (No. 10 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Nov. 12; S-919.
 Ship of Doom, The (5 parts) (Triangle)—Dec. 2; S-1679; C-1486; R-1481.
 Shirley Kaye (5 parts) (Select Pictures)—R-1804; C-1808; S-2005.
 Shrapnel Making for the U. S. Army, and Cartoon Comedy (Pathe)—Nov. 18; C-1192; R-1319.
 Sign of the Scarf, The (Grant, Police Reporter Series) (General Film-Kalem).
 Silence Sellers, The (5 parts) (Metro)—Sept. 21; S-296; C-252; R-246.
 Silent Lady, The (5 parts) (Universal Special Production)—Dec. 10; C-1486; R-1478.
 Silent Map, The (5 parts) (Artafact)—C-1648; R-1641.
 Silent Terror, The (No. 1 of The Red Ace) (2 parts) (Universal Special)—Oct. 15.
 Sins of Ambition (Ivan Film Production).
 Sisters All (Greater Vitagraph-Favorite)—Nov. 19.
 Skylight Room, The (4 parts) (General Film-Broadway Star)—S-1382; C-1648; R-1646.
 Slave Mart, The (6 parts) (Victoria Feature Films).
 Slave, The (2 parts) (King-Bee Film Corp.)—Dec. 15; S-1841.
 Sleeping Memory (7 parts) (Metro)—Oct. 15; S-920; C-880; R-875.
 Slips and Slackers (Greater Vitagraph)—Sept. 10.
 Small Town Guy, The (5 parts) (Kleine-Perfection-Essanay)—Dec. 3; S-1550; C-1485; R-1476; A-1994.
 Smaller Monkeys, The (Living Book of Nature) (Educational-Ditmars)—Nov. 20.
 Smashing the Plot (General Film-Sparkle).
 Snap Judgment (5 parts) (Mutual Star-American)—Nov. 19; S-1223; C-1341; R-1339.
 Society Scrimmage, A (Paramount-Black Diamond)—Nov. 12; S-1684.
 Society's Dittwallow (5 parts) (Butterfly)—Oct. 22; S-583; C-712; R-705.
 Soldiers of the Sea (On Cragston Program, No. 5) (Kleine-Edison)—Aug. 11; C-73.
 Somebody's Wife (Triangle Comedy)—Oct. 28; S-1226; C-1341; R-1339.
 Some Nurse (Mutual-Strand)—Oct. 2; S-126; C-252.
 Some Baby (Ebony Film Corp.)—R-1483; C-1648.
 Soul of a Plumber, The (2 parts) (Triangle-Keystone)—Nov. 18.
 Soul for Sale, A (6 parts) (Renowned Pictures Corp.)—C-1342; R-1338.
 Southern Pride (5 parts) (Mutual Star-American)—Oct. 8; C-401.
 Spain, Here and There in (Pathe)—R-1489.
 Speedy Sprite, Fable of the (2 parts) (General Film-Essanay)—S-289.
 Spreading Dawn, The (6 parts) (Goddwyn Pictures Corp.)—Oct. 14; S-882; C-880; R-872.
 Some Nurse (Mutual Comedy)—Oct. 2.
 Son of His Father, The (5 parts) (Paramount)—Oct. 22; R-706.
 Southern Pride (5 parts) (Mutual Star-American)—Oct. 8; S-291.
 Spirit of Merry Christmas, The (Metro-Drew)—Dec. 15.
 Sports and Splashes (Greater Vitagraph)—C-401.
 Spotted Lily, The (5 parts) (Bluebird)—Oct. 1; S-445; C-252; R-250.
 Square Deal, A (2 parts) (W. H. Productions).
 Square Deceiver, The (5 parts) (Metro)—Dec. 3; R-1801; C-1807; S-1845.
 Stainless Barrier, The (5 parts) (Triangle)—Oct. 28; S-916; C-713; R-709.
 Stealing a Sweetheart (General Film-Three C).
 Stepping Out (Christie)—C-1485; R-1477.
 Still Voice, The (2 parts) (Greater Vitagraph Favorite)—Oct. 22.
 Stolen Honor (5 parts) (Fox Special Feature)—Dec. 30.
 Storm Woman, The (3 parts) (Universal-Gold Seal)—Oct. 1; S-125; C-74.
 Story of Ybarra (No. 2 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Sept. 17.
 Stowaways and Strategy (Gr. Vitagraph)—Dec. 31.

- Stranded in Arcady (5 parts) (Pathe)—Oct. 14; S-293; R-249.
- Strands of Doom, The (No. 8 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 29.
- Strength of Men (2 parts) (Greater Vitagraph-Favorite)—Nov. 5.
- Strike One (Universal-Nestor)—Nov. 19; S-1333.
- Struck Down (No. 9 of Who Is Number One?) (2 parts) (Paramount)—Dec. 24.
- Struggle Everlasting, The (7 parts) (High Art Film Corp.).
- Submarine Life (Educational Films Corp.)—R-81.
- Subterfuge, The (No. 18 of The Fatal Ring) (2 parts) (Pathe-Astra)—Nov. 4.
- Sudden Gentleman, The (5 parts) (Triangle)—Dec. 2; S-1679; C-1486; R-1481.
- Sultan's Wife (The) (2 parts) (Triangle-Keystone)—Sept. 30; C-713; R-250.
- Sunlight's Last Raid (5 parts) (Greater Vitagraph)—Oct. 6; S-130; C-73; R-69.
- Sunset Trail (5 parts) (Paramount)—Sept. 17; S-298; C-252; R-249.
- Sunshine Alley (6 parts) (Goldwyn)—Nov. 4; S-758; C-1191; R-1185.
- Susie Slips One Over (Paramount-Black Diamond)—Oct. 7; C-712.
- Sylvia of the Secret Service (5 parts) (Pathe-Astra)—Nov. 25; S-1227; C-1342; R-1185.
- T
- Tale of a Fish (Happy Hooligan Cartoon) and Making Rifles (Pathe-International)—Nov. 4; C-881.
- Tale of a Monkey, (Happy Hooligan Cartoon) and Making Big Shells (Pathe-International)—Nov. 25; C-1486.
- Taming of Lucy, The (3 parts) (Universal-Gold Seal)—Oct. 15; S-436.
- Taming Target Center (2 parts) (Paramount-Mack Sennett)—Dec. 30.
- Tar-Heel Warrior, The (5 parts) (Triangle)—Sept. 30; S-131; C-73; R-71.
- Tempest in a Teapot (Katzenjammer Cartoon) and Ready to March (Pathe)—Dec. 2.
- Temple of Terror, The (2 parts) (Universal-Bison)—Oct. 15; S-435; C-402.
- Tenderfoot, The (5 parts) (Greater Vitagraph)—Dec. 3; S-1679; C-1648; R-1642.
- Tenth Case, The (5 parts) (World)—Dec. 17; R-1802; C-1808.
- Thais (6 parts) (Goldwyn)—Dec. 30; A-1997.
- That Doggone Dog (Strand-Mutual)—Nov. 13.
- That Night (2 parts) (Paramount-Mack Sennett)—Dec. 17; R-1647; C-1808; S-2004.
- Their Compact (7 parts) (Metro Pictures Corp.)—Sept. 17; S-130; C-73; R-68.
- Their Husband (Triangle Comedy)—Oct. 28.
- Their Love Lesson (Triangle Comedy)—Oct. 14.
- Their Model Careers (General Film-Jaxon).
- Their Seaside Tangle (Christie)—R-1815; C-1807; S-1844.
- Their Straying Feet (Triangle Comedy)—Dec. 9.
- This is the Life (5 parts) (Fox Special Feature)—Oct. 21; S-758; C-1191; R-1189.
- Thou Shalt Not Steal (5 parts) (Fox Special Feature)—Oct. 14; S-584; C-712; R-707.
- Thirty Days (Christie)—S-2001.
- Those Who Pay (7 parts) (U. S. Exhibitors' Bkg. Corp.)—R-1805; C-1808.
- Tinkelbottom Passes Through (Educational Films Corp.)—R-1163.
- Tight Wad, The (Universal-Joker)—Oct. 22; S-575; C-526.
- Tollsome Ascent and The Shining Table Land, Fable of the (General Film-Essanay)—S-1222; C-1341.
- Tom, Dick and Harry (Mutual-Strand)—Nov. 27; S-1384; C-1485.
- Tom Sawyer (5 parts) (Paramount)—Dec. 10; R-1803; C-1808; S-1848; A-1995.
- Too Much Alike (General Film-Jaxon)—S-1070; C-1341.
- Too Much Elephant (General Film-Selburn)—C-1961.
- Too Much Henry (Metro-Drew)—Dec. 3; R-1806; C-1807.
- Toothaches and Heartaches (Paramount-Klever)—Dec. 3; C-1808.
- Torrent Rush (No. 5 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 8.
- Torture of Silence, The (5 parts) (Pathe-Gold Rooster)—Oct. 14; C-401; R-396.
- Tough Luck and Tin Lizzies (Greater Vitagraph)—Oct. 22; C-712.
- Tough Turkey Trot, A (Triangle-Comedy)—Nov. 25.
- Tower of Death, The (No. 14 of The Seven Pearls) (Pathe-Astra)—Dec. 16.
- Training Our Khaki-Clad Heroes (2 parts) (General Film-Selig)—C-73.
- Treasure Island (6 parts) (Fox-Standard)—Nov. 18; C-1648; R-1484; S-1847.
- Trestle of Horror, The (No. 14 of The Fighting Trail) (2 parts) (Gtr. Vitagraph)—Dec. 10.
- Triple Cross, The (General Film-Jaxon)—C-712.
- Trouble Buster, The (5 parts) (Paramount)—Oct. 8; S-579; C-525; R-519.
- Troublemakers, The (5 parts) (Fox Standard)—Dec. 9; C-1341; R-1335; S-2002.
- Twelve Good Hens and True (Metro-Drew)—Oct. 29; C-1037.
- Two-Bit Seats (5 parts) (George Kleine-Essanay)—S-1230; C-712; R-705.
- Two-Cylinder Courtship, A (Mutual-Strand)—Oct. 30; S-756; C-881.
- Two Renegades (2 parts) (General Film-Broadway Star)—S-1997; C-1961; R-1958.
- U
- Undercurrent, The (No. 4 of the Red Ace) (2 parts) (Universal-Special)—Nov. 9.
- Under False Colors (5 parts) (Pathe)—Oct. 6; S-132.
- Under the Stars and Stripes in France (2 parts) (Pathe-Special)—S-1227; C-881; R-975; R-1009.
- Understudy, The (General Film-Falcon)—C-880; S-288.
- Uneasy Money (6 parts) (Kleine-Essanay)—Jan. 1, 1918; C-1961; R-1955.
- Unforeseen, The (6 parts) (Mutual Star-Frohmman)—Oct. 22; S-577; C-713.
- Universal Current Events No. 19 (Universal)—Sept. 30; S-125; C-74.
- Universal Current Events No. 20 (Universal)—Oct. 7; S-291; C-253.
- Universal Current Events No. 21 (Universal)—Oct. 13; S-435; C-402.
- Universal Current Events No. 22 (Universal)—Oct. 12; S-576; C-526.
- Universal Current Events No. 23 (Universal)—Oct. 19; S-753; C-713.
- Universal Current Events No. 24 (Universal)—Oct. 24; S-912; C-881.
- Universal Current Events No. 25 (Universal)—Nov. 2; S-1071; C-1038.
- Universal Current Events No. 26 (Universal)—Nov. 9; S-1223; C-1192.
- Universal Current Events No. 27 (Universal)—Nov. 16; S-1383; C-1342.
- Universal Current Events No. 28 (Universal)—Nov. 23; S-1544; C-1486.
- Universal Current Events No. 29 (Universal)—Nov. 30; C-1649; S-1840.
- Universal Current Events No. 30 (Universal)—Dec. 8; S-1841; C-1808.
- Universal Current Events No. 31 (Universal)—Dec. 15; S-1909; C-1962.
- Universal Current Events No. 32 (Universal)—Dec. 22.
- Universal Current Events No. 33 (Universal)—Dec. 29.
- Universal Screen Magazine No. 36 (Universal)—R-81.
- Universal Screen Magazine No. 39 (Universal)—Oct. 1; S-124.
- Universal Screen Magazine No. 40 (Universal)—Oct. 8.
- Universal Screen Magazine No. 41 (Universal)—Oct. 15; S-435; R-228.
- Universal Screen Magazine No. 42 (Universal)—Oct. 22; S-576; R-370.
- Universal Screen Magazine No. 43 (Universal)—Oct. 29; S-752; R-528.
- Universal Screen Magazine No. 44 (Universal)—Nov. 9; S-912; R-687.
- Universal Screen Magazine No. 45 (Universal)—Nov. 16; R-852.
- Universal Screen Magazine No. 46 (Universal)—Nov. 23; R-1009.
- Universal Screen Magazine No. 47 (Universal)—Nov. 30; S-1546; R-1164.
- Universal Screen Magazine No. 48 (Universal)—Dec. 7; C-1320.
- Universal Screen Magazine No. 49 (Universal)—Dec. 14; R-1489; S-1841.
- Universal Screen Magazine No. 50 (Universal)—Dec. 22; S-1999.
- Universal Screen Magazine No. 51 (Universal)—Dec. 29; S-1999.
- Universal Screen Magazine No. 52 (Universal)—Jan. 5, 1918; R-1937.
- Unknown 274 (5 parts) (Fox Special Feature)—Dec. 16; A-1997.
- Unmarried Look, The (Metro-Drew)—Dec. 24.
- Until They Get Me (5 parts) (Triangle)—Dec. 23; R-1804; C-1808.
- Up or Down (5 parts) (Triangle Film Corp.)—Nov. 4; S-916; C-876.
- Uplifter, The, and His Dandy Little Opus, Fable of (General Film-Essanay)—S-1382; C-1037.
- V
- Vamping Reuben's Millions (2 parts) (Universal-LKO)—Oct. 15; S-435; C-713.
- Vengeance is Mine (5 parts) (Pathe-Astra)—Dec. 16; R-1645; C-1808.
- Vengeance vs. Mercy (General Film-Selig)—S-124; C-73.
- Vengeance and The Woman (No. 1) (2 parts) (Gtr. Vitagraph)—Dec. 24.
- Vengeance and The Woman (No. 2) (2 parts) (Gtr. Vitagraph)—Dec. 31.
- Victim, The (Multiple Reel eature) (Catholic Art Association)—C-1962; R-1954.
- Voice of Conscience (5 parts) (Metro Pictures Corp.)—Nov. 19; S-1549; C-1485; R-1481.
- Voice from the Past, A (No. 9 of the Red Ace) (2 parts) (Universal-Special)—Dec. 15.
- Volunteer, The (5 parts) (World) (Dec. 24; C-1962; R-1956.
- W
- Wages No Object (Metro-Drew)—Dec. 10; R-1960.
- Walloping Time, A (Universal-Victor)—Oct. 8; S-290; C-253.
- Walls of Gas (No. 8 of Who Is Number One?) (2 parts) (Paramount)—Dec. 17.
- War and Matrimony (Triangle Comedy)—Nov. 18.
- Warblers of France, and Bairitz, France (Pathe)—Oct. 14; C-402; R-528.
- Warning of the Wire (No. 9 of The Seven Pearls) (2 parts) (Pathe-Astra)—Nov. 11.
- Warrior, The (7 parts) (General Enterprise, Inc.-Itala)—S-128.
- Wart on the Wire, The (Universal-Joker)—Oct. 8; S-289; C-253.
- Wasp, The (5 parts) (World)—Dec. 31.
- Water on the Brain (Universal-Nestor)—Nov. 26; S-1546; C-1342.
- Water Trap, The (No. 13 of The Fighting Trail) (2 parts) (Gtr. Vitagraph)—Dec. 3.
- Weavers of Life (6 parts) (Renowned Pictures Corp.—Warren)—C-1038; C-878.
- Wedding Bells and Lunatics (General Film-Selburn).
- Week End Shopping (General Film-Sparkle)—S-751; C-1037.
- We Never Sleep (2 parts) (Pathe-Rolin)—Dec. 2.
- Welcome Home (2 parts) (Triangle-Keystone)—Dec. 30.
- What the Best People Are Not Doing, Fable of (General Film-Essanay)—S-288.
- What Transpires After the Wind Up, Fable of (General Film-Essanay)—S-288.
- What'll We Do with Uncle (Universal-Victor)—Oct. 22; S-575; C-526.
- When a Man Sees Red (7 parts) (Fox-Standard)—Oct. 7; C-1037; R-878.
- When Bobby Broke His Arm (Gtr. Vitagraph)—Sept. 14; S-295.
- When Liz Lets Loose (Universal-Victor)—Oct. 15; S-437; C-402.
- When Men Are Tempted (5 parts) (Gtr. Vitagraph)—Dec. 24.
- When War Meant Peace (Triangle Comedy)—Dec. 9.
- Whistling Dick's Christmas Stocking (2 parts) (General Film-Broadway Star)—S-1997; C-1961; R-1958.
- Who Done It? (Universal-Victor)—Oct. 15; S-435; C-402.
- Who Goes There? (5 parts) (Gtr. Vitagraph)—Nov. 26; S-1549; C-1485; R-1477.
- Who Knows (5 parts) (Oro Pictures Corp.).
- Who Is Number One? No. 1 (The Flaming Cross) (2 parts) (Paramount)—Oct. 29; R-524.
- Who Is Number One? No. 2 (The Flying Fortress) (2 parts) (Paramount)—Nov. 5; R-524.
- Who Is Number One? No. 3 (The Sea Crawler) (2 parts) (Paramount)—Nov. 12; C-712; R-708.
- Who Is Number One? No. 4 (A Marine Miracle) (2 parts) (Paramount)—Nov. 19; C-712; R-708.
- Who Is Number One? No. 5 (Halls of Hazard) (2 parts) (Paramount)—Nov. 26.
- Who Is Number One? No. 6 (The Flight of the Fury) (2 parts) (Paramount)—Dec. 3; C-1486.
- Who Is Number One? No. 7 (Hearts in Torment) (2 parts) (Paramount)—Dec. 10.
- Who Is Number One? No. 8 (Walls of Gas) (2 parts) (Paramount)—Dec. 17; C-1962; R-1958.
- Who Is Number One? No. 9 (Struck Down) (2 parts) (Paramount)—Dec. 24.
- Who Is Number One? No. 10 (Wires of Wrath) (2 parts) (Paramount)—Dec. 31.
- Whose Hosiery? (Gen. Film-Sparkle)—S-289; C-712.
- Who Shall Take My Life? (7 parts) (William N. Selig)—R-1800.
- Wild Girl, The (5 parts) (Select Pictures).
- Wild and Woolly Women (Universal-Nestor)—Oct. 15; S-435; C-402.
- Wild Injuns (General Film-Jaxon)—S-911.
- Wild Sumac (5 parts) (Triangle)—Oct. 14; S-446; C-402; R-399.
- Will Yaqui Joe Tell? (No. 3 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Sept. 24; C-252.
- Winged Mystery, The (5 parts) (Bluebird)—Nov. 26; S-1388; C-1341; R-1334.
- Wires of Wrath (No. 10 of Who Is Number One?) (2 parts) (Paramount)—Dec. 31.
- Wise Dummy, A (Universal-Joker)—Oct. 22; S-575; C-526.
- Without Honor (5 parts) (Triangle)—Dec. 23; C-1962; R-1956.
- Witness for the State, The (General Film-Selig).
- Woman God Forgot, The (5 parts) (Artcraft)—Oct. 22; C-1037; R-1035.
- Won By a Fowl (Triangle Comedy)—Nov. 25.
- Work (2 parts) (General Film-Essanay-Chaplin).
- Wreck at the Crossing (No. 3 of The Lost Express) (2 parts) (Mutual-Signal)—Oct. 1.
- Wrong All Around (Ebony Film Corp.)—R-1483; C-1648.
- Wrong Wrights, The (Gen. Film-Sparkle)—S-434; C-880.
- Y
- Yankee Way (5 parts) (Fox Special Feature)—Sept. 16; C-73; R-70.
- Yellowstone Park and Grand Canyon (Pathe-Ralph Earl)—Dec. 8; R-1163.
- Young Mother Hubbard (5 parts) (Kleine-Perfection-Essanay)—Oct. 29; S-758; C-525; R-520.
- Yosemite Valley, The Land of Enchantment (Educational Films Corp.)—Dec. 5; R-853.
- Z
- Zeppelin's Last Raid, The (5 parts) (U. S. Exhibitors Booking Corp.)—C-1192; R-1185.
- Zollenstein (4 parts) (General Film-Falcon)—S-1383; C-1648; R-1646.

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